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MOVING PICTURE WORLD

NEW YORK PUBLIC LIBRARY

Founded by J.P.Chalmers in 1907



More Than Half of the Motion Picture Theatres of the Nation are Being Served Regularly With

GOLDWYN PICTURES

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Chalmers Publishing Company 516 Fifth Ave. New York

SELZNICK PICTURES

IS YOUR BOX OFFICE ASLEEP?

WAKE IT UP WITH A FRANCHISE
FOR EIGHT PRODUCTIONS YEARLY,
PRESENTED BY MYRON SELZNICK, STARRING

OLIVE THOMAS

Beginning with

'UPSTAIRS AND DOWN'

Ready in March

DIRECTION CHARLES GIBLYN



SELZNICK PICTURES
CORPORATION

MYRON SELZNICK - - - - - - - - - President
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501 FIFTH AVENUE, NEW YORK

WHEN WILL YOU START TO SAVE?

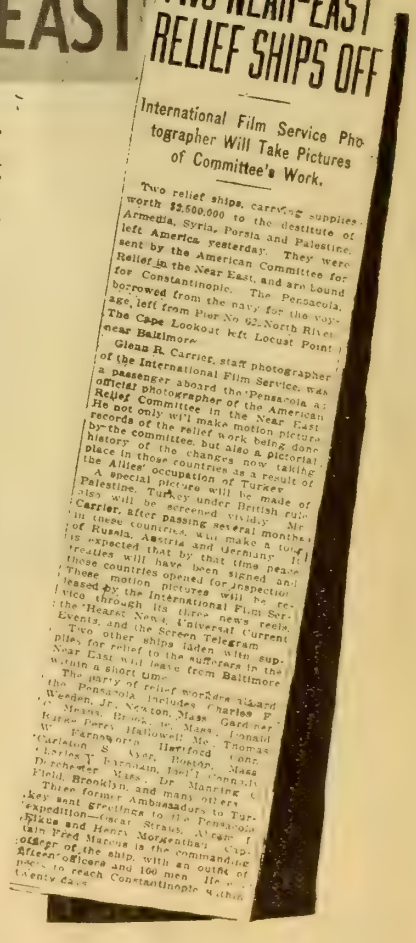
This is the age of automatic machinery. The Spoor-Thompson film processing machines have proven themselves capable of processing rapidly, perfectly--with a minimum expense for labor, chemicals, etc.--positive prints of a quality unsurpassed, and save big money for the industry. When will YOU start to Save?

SPOOR-THOMPSON PROCESS

Laboratories, 1333 Argyle St., Chicago
Sales Office and Service Bureau, 110 W. Fortieth St., New York City
Charles F. Stark, Sales Manager—Telephone Bryant 1490

Another HEARST NEWS "SCOOP"





TWO NEAR-EAST RELIEF SHIPS OFF

International Film Service Photographer Will Take Pictures of Committee's Work.

Two relief ships, carrying supplies worth $3,500,000 to the destitute of Armenia, Syria, Persia and Palestine, left America yesterday. They were sent by the American Committee for Relief in the Near East, and are bound for Constantinople. The Pensacola, borrowed from the navy for the voyage, left from Pier No. 92 North River. The Cape Lookout left Locust Point near Baltimore.

Glenn R. Carrier, staff photographer of the International Film Service, was a passenger aboard the Pensacola as official photographer of the American Relief Committee in the Near East. He not only will make motion picture records of the relief work being done by the committee, but also a pictorial history of the changes now taking place in those countries as a result of the Allies' occupation of Turkey.

A special picture will be made of Palestine. Turkey under British rule also will be screened vividly. Mr. Carrier, after passing several months in these countries, will make a tour of Russia. Austria and Germany. It is expected that by that time peace treaties will have been signed and these countries opened for inspection. These motion pictures will be released by the International Film Service through its three news reels, the Hearst News, Universal Current Events, and the Screen Telegram.

Two other ships laden with supplies, for relief to the sufferers in the Near East will leave from Baltimore within a short time.

The party of relief workers aboard the Pensacola includes Charles P. Weeden, Jr., Newton, Mass.; Gardner C. Means, Brookline, Mass.; Gardner Keene Perry, Holliston, Mass.; Donald W. Farnsworth, Hartford, Conn.; Carleton S. Ayer, Boston, Mass.; Charles Y. Harrison, Ipswich, Mass.; Dr. Peabody Field, Brooklyn, and many others.

Three former Ambassadors to Turkey sent greetings to the Pensacola expedition—Oscar Straus, Abram I. Elkus and Henry Morgenthau. Captain Fred Marcus is the commanding officer of the ship, with an outfit of fifteen officers and 160 men. He expects to reach Constantinople within twenty days.

ANOTHER Hearst News Scoop that you can announce and show exclusively in your house. The big relief expedition to the near east in which our entire nation is vitally interested. And this is but one of many scoops that are constantly being put across for the benefit of your house, when you book and boost—

HEARST NEWS
UNIVERSAL CURRENT EVENTS SCREEN MAGAZINE

BIG accomplishments like this put your house to the front as showing the latest and greatest news reel pictures. Enables you to advertise the big news FIRST. With the colossal organization of cameramen, news gatherers, and correspondents all over the world, the International News Service easily—

DOMINATES THE ENTIRE FIELD OF NEWS REEL PICTURES

Best known—best advertised and of biggest box-office power, the big three, Hearst News, Universal Current Events and Screen Telegram gives you the big advantage over your competitors. A complete THREE A WEEK news reel service that will pack your house when you show them. Now being used in more theatres than any news reels in the entire history of the news reel pictures. Contract now.

BOOK THRU ANY UNIVERSAL EXCHANGE



Featuring
RECKLESS-FEARLESS

MARIE WALCAMP

IN THE
ROMANTIC MYSTERY SERIAL

MARCH 17th

March 17th—(St. Patrick's Day)—you can't forget that date—that's the day and date of the release of *the big* Serial Winner for 1919.

This amazing new serial brings to you every box office power you could possibly ask for.

First—The biggest woman star in serial pictures.
Second—Based on one of biggest popular fiction success.
Third—Directed by the great McGowan, the peer of all serial directors.
Fourth—The serial with as much class of detail as a costly feature.
Fifth—A tremendous ready prepared advertising campaign.
Sixth—Amazing punch posters that will pull the crowds.
Get a copy of the big Advertising Campaign book and then—

SPEAK FOR IT NOW TO
YOUR NEAREST UNIVERSAL EXCHANGE



It rocked Montreal to

"From the time it was first shot on the screen until the conclusion not a soul in the place took their eyes from the screen and not a person left their seats and when the finish of the picture came they rose from their seats in a body and cheered and cheered until the building shook under the mighty voiced opinion"



Allen Holubar's Super-production featuring

DOROTHY PHILLIPS

"The HEART of HUMANITY"


it's foundations!
—says Harry Pomeroy
Mgr. of the Holman
The Picture that will Live Forever
Released thru JEWEL Productions INC
1000 Broadway New York City

BIGGEST BUSINESS IN HISTORY OF THEATRE

WITH



Wires the Lyric Theatre of Buffalo, N. Y.

"HAS INCREASED EVERY DAY"

"Unable to take care of crowds"

"S-R-O ALL DAY LONG"

"Sending you photo of largest crowd ever seen entering Lyric"

"LOOKS LIKE RUSH HOUR ON NEW YORK SUBWAY"

BOOKING PLACED BY

Independent Sales Corp.

DISTRIBUTED THROUGH

Film Clearing House, Inc.

Foreign Rights Controlled by Apollo Trading Co., Longacre Theatre Bldg., New York

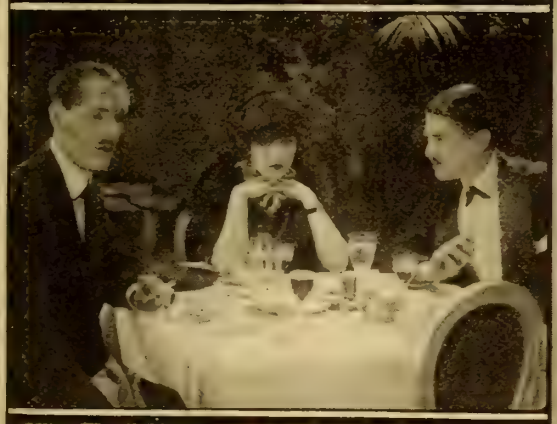
There is a Whole Lot of Country West of the Hudson—and it is Covered by the WORLD

SELECT SP PICTURES

ALICE BRADY

brilliantly portrays a pleasure-seeking young American girl in her latest Select Picture,









"THE WORLD TO LIVE IN"

By W. Carey Wonderly
Scenario by Margaret Turnbull
Directed by Charles Maigne

"There is a wholesomeness about Alice Brady and a fresh young beauty that make her a most attractive picture, whatever be the particular role she is essaying."
—*Rochester Post.*



A Picture As Big As The Great North

Triangle Presents

HAZEL DALY and MATT MOORE

in

"A Wild-Goose Chase"

A portrayal of the Noble, the Daring, the Heroic deeds of a courageous woman, to save the man she loves.
And portrayed with a realism that carries conviction.

Clean—Stirring—Wholesome Action

Scheduled for Early Release

TRIANGLE DISTRIBUTING CORPORATION

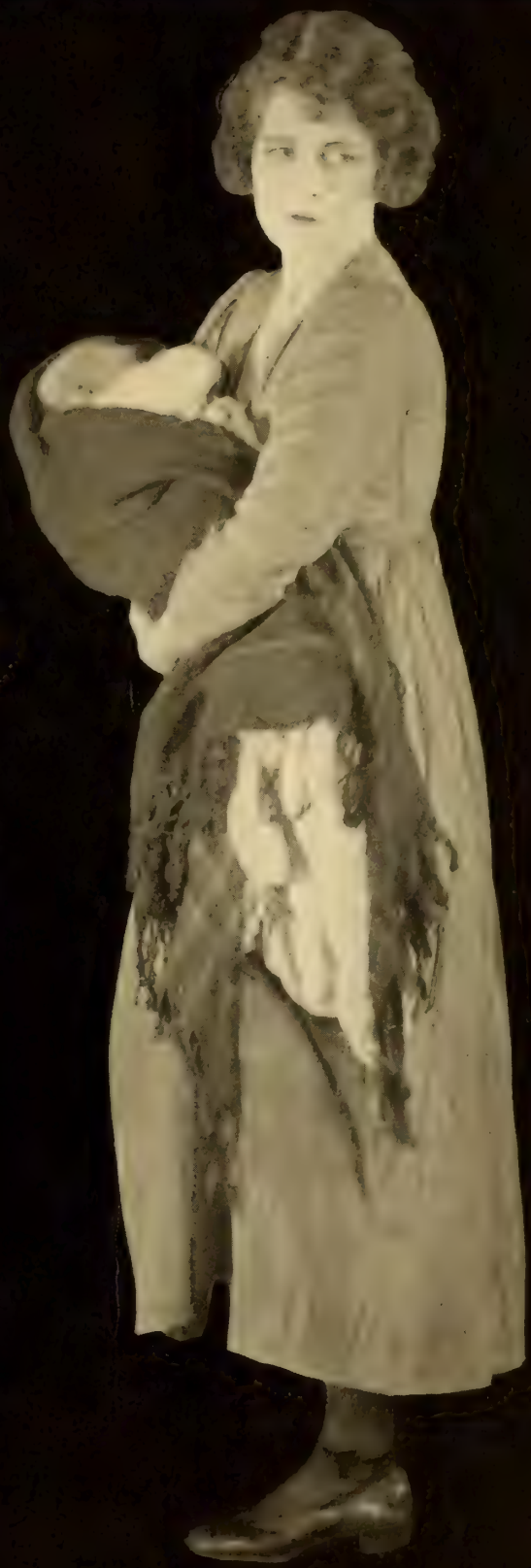
1457 BROADWAY **NEW YORK**

This picture will profit because it will please



The Eternal Magdalene

By Robert H. McLaughlin



She is as inevitable as the sunrise and the sunset.

She is rich. She is poor.

She has everything except honor, or nothing minus honor.

She is someone's runaway daughter or some man's abused wife.

Always a Bird of Passage—bound for the Port of God-Knows-Where.

She is coming to your city — if not in *your* theatre, in your competitor's.

GOLDWYN



The mystery of the ages is in her eyes.

She is at the world's gaming tables; at your baker's, at the grocer's, at your wife's costumer's.

She has helped shape the history of the world; she has unmade giants.

She touches the skirts of your mother, your wife and your daughter. She beguiles your sons.

She is coming to your city—if not in *your* theatre, then in your competitor's.

The Eternal Magdalene

You cannot escape her.

GOLDWYN



The soul of womankind looks at itself in a mirror—and sees a panorama of human history.

Woman joyous and despairing.

Woman perfumed and bewitching.

Woman bedecked and bedraggled.

The most remarkable woman in the world.

She is coming to the screen in your city and every patron of the motion picture will discuss and debate her presence.

The Eternal Magdalene

She is everywhere.

GOLDWYN





For months ahead her coming will be talked about.

The girl of the tenement or palace.

The girl from the Ozark foothills.

The girl of ten thousand towns —of your town and my town —with the face you can never forget.

The friend of kings; the consort of the lowly—forgiven by the Creator of the Universe.

She will bring a message to your city.

The Eternal Magdalene

A little sister of the night.

GOLDWYN



Louis Bennison
and 500 Theatres

LAST week in six business days five hundred exhibitors signed contracts for the Louis Bennison Star Series, distributed through Goldwyn. It is also a fact that each Goldwyn manager and each Goldwyn salesman, the entire membership of the sales organization, had several Bennison contracts to his personal credit in the week. *He's growing fast.*

There's a very good reason for these records: *The public likes Louis Bennison.* Everywhere exhibitors have found that he caught on instantly. "Oh, Johnny!" was and continues to be popular. "Sandy Burke of the U-Bar-U" pulled even stronger. And "Speedy Meade," the next production, is as swift as an express train. You'll pay more later for Bennison than we are asking now.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



HENRY FORD, as a manufacturer of motor cars, has made a product that is so thoroughly a good "buy" in a mercantile sense, that despite his tremendous production capacity he never is, never has been and perhaps never will be able to take care of the customers waiting to be served. Exactly the same principles and influences guide him in demanding and obtaining the highest quality at the lowest rental price in The Ford Educational Weekly. We will get him the 7,000 exhibitor-customers he desires. We have reached the 3,000 mark in eight weeks.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



The important first run houses in the largest cities of the country instantly have recognized the value and the power of attraction in Zane Grey's powerful screen drama, "The Border Legion," starring Blanche Bates and Hobart Bosworth and directed by T. Hayes Hunter.

"The Border Legion" is one of the strongest melodramas brought to the screen in the past two years; a romantic story of lawless California in the mad, golden days of '49.

Michigan exhibitors should watch how it "goes over" this week at the Majestic, Detroit. Ohioans will see its big success this week at the Gifts, Cincinnati and the Standard, Cleveland.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



Never before in the history of the screen have there been any comedies that so quickly established themselves in world-wide favor and reputation as Capitol Comedies, which are now served regularly through Goldwyn to 3,300 theatres. No comedian is so regularly seen as "Smiling Bill" Parsons.

The next four Capitol Comedies for current release represent the most laughable achievements of this unusual star: "A Master of Music," "The New Breakfast Food," "The Potum of Swat," and "The Midnight Alarm."

Theatres, large and small, theatres that are jealous of their reputations, theatres that exercise the most careful judgment—all play Capitol Comedies.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

Exhibitors by the Thousands Pay $3.00 the Year for the WORLD and Get Full Value

Beginning the Week of March 9th

The First National Exchanges

At

509 Fifth Avenue, New York City

and

145 Franklin Street, Buffalo, N. Y.

Will Distribute

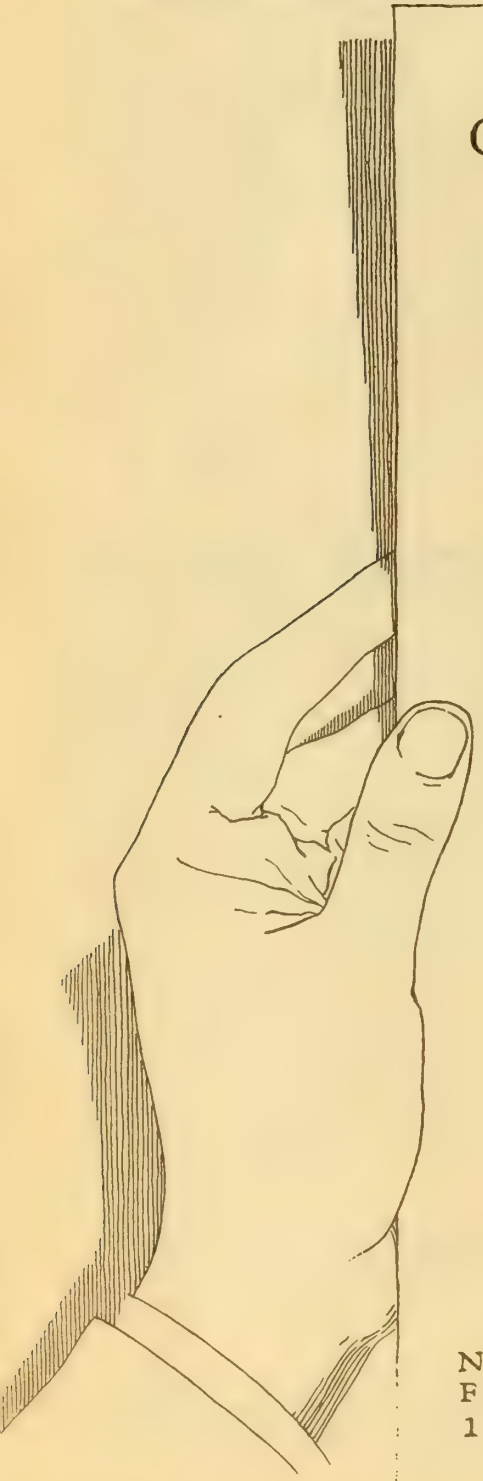
Gaumont News and Gaumont Graphic

in

Greater New York and New York State

An open letter to the managers of

California Theatre, Los Angeles, Calif.; Strand Theatre, San Francisco Calif.; Liberty Theatre, Portland, Oregon.; The Clemmer Theatre, Seattle Wash.; Rialto Theatre, Denver, Colo.; The Merrill Theatre, Milwaukee, Wis.; New Garrick Theatre, Minneapolis, Minn.; New Garrick Theatre, St. Paul, Minn.; Strand Theatre, New Orleans, La.; Red Mill Theatre, Dallas, Texas; Forsythe Theatre, Atlanta Ga.; Moore's Rialto Theatre, Washington D.C.; Parkway Theatre, Baltimore, Md.; Strand Theatre, Syracuse N.Y.; Grand Opera House, Pittsburgh, Pa.; Alhambra Theatre, Cleveland, Ohio, Colonial Theatre, Dayton, Ohio and others



Gentlemen:

You have booked *Nazimova* in "*Out of the Fog*" for runs of a week or more in your theatres, and we congratulate you upon your good judgment. You are all big showmen, doing big business, and because we know you are going to establish records with this picture, we ask you in advance to prepare for the handling of capacity crowds.

You and all who book *Nazimova Productions* are now fully aware that capacity business follows these bookings.

We want to publicly identify your houses as houses of showmanship because your judgment enables you to reap the cash benefits.

Accept our thanks for your cooperation, and again our congratulations on having booked *Nazimova Pictures*, the new great capacity pictures

Yours very truly

Metro Pictures Corporation

R. A. Rowland, *President*.

NEW YORK
FEBRUARY
1 9 1 9

EXTRA!

A Riot in Milwaukee Compelled to call the Police---

Read this telegram from the Merrill Theatre-

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF S
Telegram
Day Letter
Night Messa
Night Letter

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MILWAUKEE WIS FEB 19 1919

METRO PICTURES COPRN
1476 BROADWAY NYC

TODAY THE FOURTH DAY OF SHOWING NAZIMOVA "OUT OF FOG"
AT TWELVE THIRTY PM ENTIRE LOBBY WHICH HOLDS ONE THOUSAND
PEOPLE PACKED TO CAPACITY AND THE SAME ALL AFTERNOON AT
SIX PM SUPPER HOUR STILL PACKED TWO POLICEMEN LINING UP
CROWDS AT TWO TICKET OFFICES WERE FORCED TO SEND FOR
TWO MORE POLICEMEN TO AID GREATEST CROWDS SINCE SUNDAY EVER
ATTENDING A MOTION PICTURE THEATRE IN THE HISTORY OF MILWAUKEE
PICTURE GOING OVER EVEN BETTER THAN "EYE FOR EYE"

MERRILL THEATRE
E. C. BOSTICK
1141 PM

METRO PICTURES CORPORATION

BOXING and Jiu Jutsu made her vigorous and her own wilful, whimsical untamed disposition made her go in for detectivity.

When her opportunity arrived her disguises moved to laughter and when, according to correspondence school instructions, she vampired her way to success, from her supporting company to the smallest boy in the audience she made them ready to stand up and cheer.

The *she* in this instance is

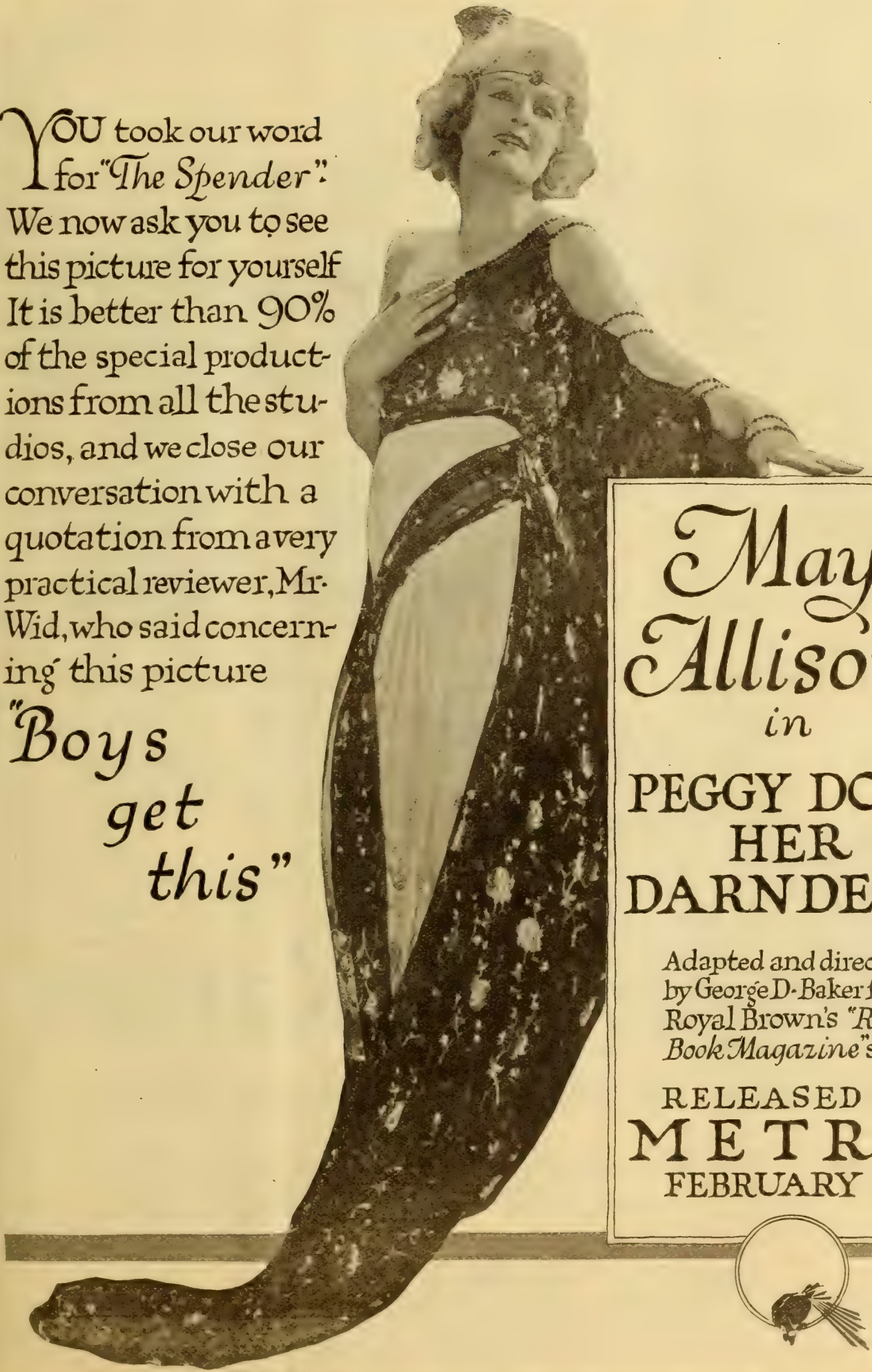
MAY ALLISON

and the production is

PEGGY DOES HER DARNDEST

Her director, George D. Baker, described her in this production as "sparkling champagne with a bouquet and a kick".

All Metro agrees she is the arriving star of great promise. She gives further proof that METRO ALL STAR SERIES *productions are the only standardized pictures, that they give splendid entertainment.*



YOU took our word for "The Spender". We now ask you to see this picture for yourself It is better than 90% of the special productions from all the studios, and we close our conversation with a quotation from a very practical reviewer, Mr. Wid, who said concerning this picture

"Boys get this"

May Allison

in

PEGGY DOES HER DARNDEST

Adapted and directed by George D. Baker from Royal Brown's "Red Book Magazine" story

RELEASED BY

METRO

FEBRUARY 24.



Woodrow Wilson's return

makes him again the center of attention in the United States · What this great American has done in Europe at the Peace Table is borne out in the most timely picture of the day

The Great Victory

Wilson or the Kaiser

The Fall of the Hohenzollerns

THIS is the exhibitors opportunity and we make special mention of it so that you can arrange prompt bookings accordingly·

METRO PICTURES CORPORATION



"Bob Evans killed my dad and I'll kill Bob Evans, I swear I will!"

—said Arizona Farnley when Evans shot her father in a bar-room fight at "The Oasis."

No writer could put more thrills into a single picture than George Elliot, Jr., put into

OTIS B. THAYER'S

"MISS ARIZONA"

(Produced by Art-O-Graf Film Co.)

A sensational western that will make you grip the arms of your chair.

H. N. NELSON

presents

The Photodramatic Sensation

"THE MYSTERIOUS MR. BROWNING"

Featuring

Walter Miller, Paul Panzer and and Edna Maison

The greatest of mystery-detective stories dealing with "Red" Harrigan, a leader of fashion by day—a leader of outlaws by night.



FOR IMMEDIATE STATE RIGHT RELEASE

PRODUCERS:
We are in the market for your new productions.

WIRE OR WRITE

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

TIMES BUILDING NEW YORK

EXHIBITORS
Watch for the serial "The Demon's Shadow" It's coming.


THOS. H. INCE
Presents
"THE FALSE FACES"
with Henry Walthall
By Louis Joseph Vance
Directed by Irvin V. Willat
A Paramount-Artcraft Special
The Lone Wolf "Goes Straight"
THOMAS H. INCE with his amazing genius has made this great Saturday Evening Post novel into the tensest melodrama of his career.
Louis Joseph Vance's famous crook is fighting master criminals now—on a blazing trail of thrills.
Watch for this one. Note the reviews. See it yourself.
Whatever you do with other pictures, by the sacred shades of showmanship, don't let this Thomas H. Ince masterpiece get away from you until you've cleaned up with it.
It's good for double your longest run.
FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR PRESENTS

PAULINE FREDERICK



in

"PAID IN FULL"

A Paramount Picture

By Eugene Walter

Scenario by Charles E. Whittaker. Directed by Emile Chautard

A Play As Well Known As The Word "Asbestos"

"PAID IN FULL" is one of the most popular plays ever written. There is hardly an asbestos curtain anywhere that has not some time risen to reveal this extraordinary drama written by the author of "The Easiest Way."

Hardly a patron of your theatre has not heard of this famous story. They'll all be there to see this tense domestic drama.

An emotional role suited perfectly to the talents of Pauline Frederick.

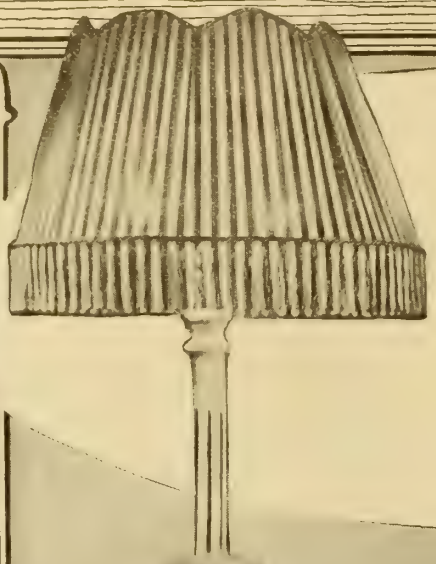
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director Gen'l
NEW YORK

ARTCRAFT PICTURES

VITAGRAPH

Albert E. Smith, *President*



Unless human nature has changed in your territory, this will prove a profitable picture for you.

"Fortune's Child," with its *Romance,* its whimsical comedy and sympathetic touches blending in with its swift dramatic action, is just the sort of a picture to appeal to the average audience, which, after all, demands something *more than average.*



GLADYS LESLIE

in

"Fortune's Child"

Written by
Lawrence McCloskey

Directed by
Joseph Gleason

VITAGRAPH STARS


GLADYS LESLIE


CORINNE GRIFFITH


HARRY T. MOREY


BESSIE LOVE


EARLE WILLIAMS


ALICE JOYCE



Motion Picture News says:

"Vitagraph has shown itself as capable a serial-producing company as there is in the field to-day, and 'The Man of Might' gives promise of being its greatest effort in this line. 'The Man of Might' is a rousing, fighting, thrilling serial. The thrill which terminates the second episode is a thing to make the hair stand on end on a bald man's head."

Exhibitor's Trade Review says:

"If 'The Man of Might' doesn't score a bigger hit than previous serials made by William Duncan and released by Vitagraph we miss our guess. It's about the best thing in serials we've ever seen. The way that man Duncan can put over a fight scene is a caution, and the stunts he performs make the so-called dare-devils look like four-flushers."

The Billboard says:

"The latest serial of amazing thrills and startling surprises, leaving all other episodical features staggering in the home stretch. But it's worth the money. William Duncan and Edith Johnson work strenuously for gratifying results. The marvel of it all is that human ingenuity can accomplish such feats."

They're Money Makers

Proved so by the Box Office



MARTIN JOHNSON'S

"Cannibals of the South Seas"

Exhibitor's Box Office Report

"Big Business. Now in its second week with me and playing capacity. Don't let imaginative ideas account lack of clothes keep you from booking this winner. Picture gave good satisfaction.

"Consensus—Excellent picture with great drawing power."

—Motion Picture News.



BILLIE RHODES

in

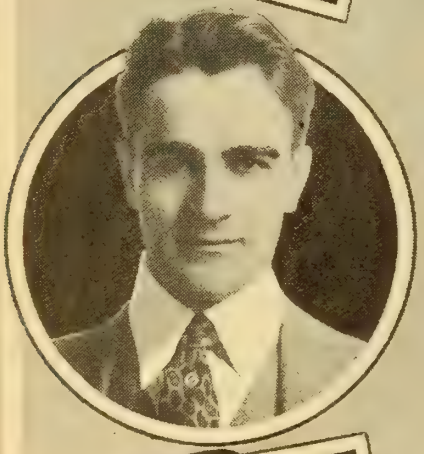
"The Girl of My Dreams"

Produced by National Film Corporation of America

"What the Picture Did For Me"

"Pleased every one. Played to good business. Patrons want more entertainment of this kind. F. G. Heller, Starland Theatre, Anderson, Ind. High class patronage."

—Exhibitors Herald and Motography.



WILLIAM DESMOND

in

"Life's a Funny Proposition"

Presented by Jesse D. Hampton

"It is a wholesome comedy and provides incidents of comic interest which most anyone can appreciate."

—Exhibitors Herald and Motography.



BESSIE BARRISCALE

in

"All of Sudden Norma"

Produced by B. B. Features

Exhibitor's Box Office Report

"Excellent. Very pleasing."

—Motion Picture News.

Released through

EXHIBITORS MUTUAL

Division of Films
ROBERTSON-COLE COMPANY
Bankers and Exporters for the Producers

Ansell Removed From Military Justice Post

Relieved Ten Days Ago, but Denies Views Expressed to Congressmen Was Cause

Is Winning His Fight

Senate Committee Members Indicate Intention to Revise Courts Martial Law

By Theodore M. Knappen
New York Tribune Washington Bureau

WASHINGTON, Feb. 15.—If the attitude of the members of the Senate Military Affairs Committee, and that of other members of Congress, expressed both privately and in debate, is of any value as a criterion, Acting Judge Advocate General Ansell is in a fair way to win the fight for making mi[litary] [what] he has [lost] or more[.]

Genera[l] pression tary Affa[irs] son of h[is] his subje[ct] standing jurisp[rudence] presse[d] so bold[ly] in he h[as] military is almos[t]

The f[act] West years' advice not at[tain]ment o[f] be assu[med] of mili[tary] so surp[rised] what t[he] heary [testimony] he wa[s] to wh[om] him of judicial

Gen[eral] his vi[ews] part with t[he] in the ment. removal obedien[ce] views, of the der, ma[y] for hi[m] that p[osition] perior[ity]

He a[sked] ago he duties, summer advocate cially co[nsulted] section [of] he has

Sena[tor] was a cance, conce[ived] as th[e] sons for duties. in a po[sition] for the [Judge Advocate General's] tary cou[ld]

In ad[dition] improv[ement] pendi[ng] milit[ary] cedu[re] princ[iple] a sugge[stion] ators th[at] some so[me] review that wo[uld] military with a contrar[y] of law tional r[ights]

Execu[tive] undo m[uch] done, b[ut] record would extensio[n]

4,000 Troops Due Here To-day on Two Ships

[To-day]

his poverty-stricken father, who was critically ill. When the emergency was over he voluntarily returned, and it appeared that he had never had the slightest intention of deserting.

Leaves Tainted Record



Yes----I'm in the Movies Now!

"THE BETTER 'OLE"
STRAND THEATRE
NEXT WEEK

A Picture *So Big* You Can Advertise It for Almost Nothing!

"The Better 'Ole's" star, Old Bill, is so well known through the millions of books sold, cartoons running daily for months in the big newspapers, numerous touring theatrical companies (charging and getting $2 admission)—that you can put over a cyclonic advertising campaign on him at **very small** cost. Just flash the famous "Old Bill" face and hitch your theatre's name to it! That can be done as effectively in "42 lines agate" as with a full page. And **that face** will "own" the page, anyway! In the New York Sunday World, Herald, Times, American, Sun and Tribune (where "The Strand, Broadway and 47th Street," was the theatre underlined), the very copy we reproduce, stood out over all the big copy of the big advertisers. In every one of these great New York Sunday papers, "The Better 'Ole" copy appeared in the **Main News** and not in the **regular** amusement section. It ran single-column, next to reading matter, and people started calling up "The Strand" for reservations right off the bat! This is a tip to other first run houses who want attractions that have publicity punch—to managers who expect 100 percent returns from their advertising.

AT WORLD FILM EXCHANGES ONLY

PRESENTED BY CINEMA DISTRIBUTING CORPORATION, INTER-OCEAN BUILDING, NEW YORK. PAUL H. CROMELIN, PRESIDENT.

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THE GREATEST STORY SINCE THE WORLD BEGAN

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21,000,000 crippled
24,000,000 homeless
10,000,000 widows
17,000,000 fatherless
13,000,000 orphans
Dynasties wiped out
Kings executed
Emperors banished
Statesmen assassinated
Royal families destroyed
Nations laid waste
Pestilence let loose
Fever and plague rampant
Trench diseases abroad
Crime increases provoked
Misery and poverty heightened
300,000,000,000 wasted
200,000,000,000 debts
3,000,000 miles of ruin
200,000 blind
2,000,000 consumptives



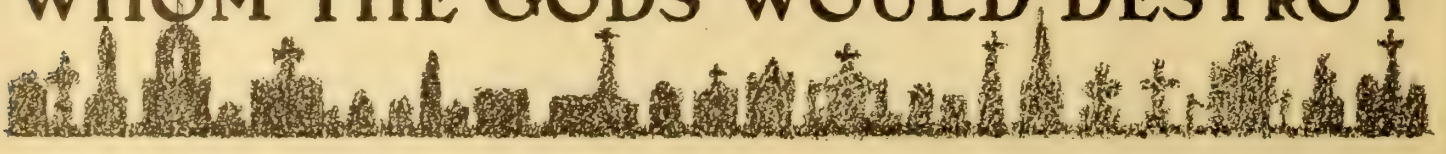
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PLANS *for* A LEAGUE OF NATIONS

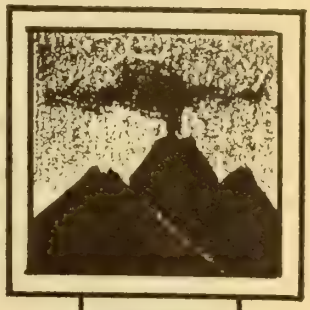
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WHOM THE GODS WOULD DESTROY





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Produced by OLLIE L. SELLERS

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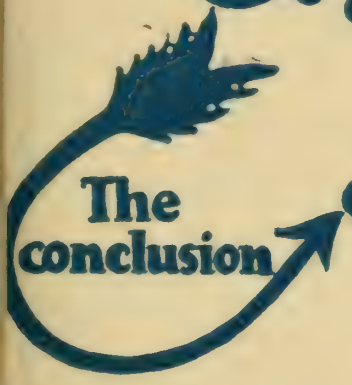
1. should look around for another theatre or else try his hand at a different line of business. As a stage play it was a big box office success: as a film play it will prove an even stronger drawing card."

Morning Telegraph, Jan. 26

2. "Pathé holds a winning hand in this picture... Truly first class production...Play it up as a special and promise that you have a winner." Wid's, Jan. 25

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Motion Picture News, Feb. 8th



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Beautiful Western scenery.
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WHEN MEN DESIRE

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Rialto	San Francisco
Liberty	Portland, Ore.
Colonial	Seattle
Strand	New Orleans
White Eagle	Toledo
Strand	Washington
Wells	Norfolk
Hippodrome	Baltimore
Fenway	Boston
Blue Mouse	St. Paul
Shea's Hippodrome	Buffalo
Boston	Chicago
Idle Hour	Kansas City
Dreamland	Oklahoma City
Miller's Garden	Los Angeles
Bonita	Atlanta
Star	Nashville
Regent	Rochester, N. Y.
Liberty	Columbus
Savoy	Philadelphia
Majestic	Pittsburgh
Regent	Scranton
Strand	Tacoma
Crown	Mobile
Grand O. H.	St. Louis
Colonial	Cincinnati
Savoy	Syracuse
Odeon	Birmingham
Alhambra	Indianapolis
Family	Worcester

THEATRE	CITY
Odeon	Savannah
Fine Arts	Chattanooga
Strand	Erie, Pa.
Sun	Omaha
Colonial	Reading
Eber's	East St. Louis
Edison	Sacramento
Strand	Tampa
Lyric	Fall River
Olympia	Cambridge
Empire	Portland, Me.
Rands	Troy
Bijou	Jamestown, N. Y.
Royal	Rockford, Ill.
Apollo	Dayton
Majestic	Springfield, O.
Liberty	Cleveland
Idle Hour	Fort Wayne
Hickory	St. Joseph, Mo.
Palace	Wichita
Cabrillo	San Diego
Liberty	Dubuque
New Empire	Montgomery
Strand	Jersey City
Life	Meriden, Conn.
Olympic	Altoona, Pa.
Royal	Des Moines
Victoria	Harrisburg
Empress	Springfield, Ill.
Globe	Richmond, Va.
Claremont	Oakland, Cal.
Rialto	Butte, Mont.
Broadway	Charlotte, N. C.
Dixieland	Charleston, S. C.
Colonial	New Bedford
Olympia	Lynn
Clinton Square	Albany
Auditorium	South Bend
Lyric	Covington
Liberty	Youngstown
Hippodrome	Joplin
Strand	Pasadena
Poli's	New Haven
Star	Paterson
Liberty	Bridgeport
Class A	Spokane



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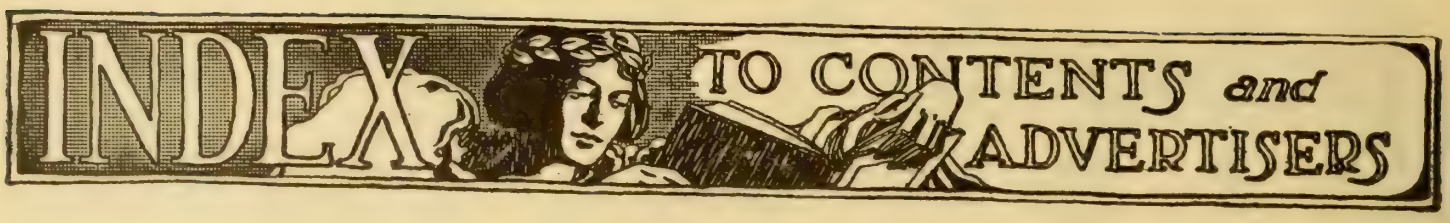
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TO CONTENTS

Advertising for Exhibitors 1207
Advertises "Our Teddy" Big Before Presentation 1180
Advertising Aids and Reviews....1240
Allen, Major Jack, to Make Animal Films for Universal 1194
Among Independent Producers....1237
As Director George Irving Thinks....1177
"Attention!" Said Officer and Soldiers Saw Chaplin 1168

Bandsmen Say Good-Bye to Daddy George Strong 1200
Bill Would Ban Children from Quebec Theatres 1184
Boyd to Open Victory Theatre....1165
Brady, Alice, Completing Her Contract with Select 1178
Branham's Surprise Stunt Goes Big....1168
Brentlinger of Fort Wayne Will Enlarge Circuit 1189

California Film Body to Fight Adverse Bills 1166
Canadian Exhibitors to Ask Repeal of Reel Tax 1171
"Carolyn of the Corners" (Pathe)....1242
Chaplin Gives Up Plan of European Trip.1165
Chicago News Letter....1189
City Censorship for Indianapolis....1202
Cleveland Picture Men Hold Dinner....1192
"Crook of Dreams" (World)....1243
Curwood-Shipman Company Seek Canadian Studios 1167

Davey Brothers Return from War to Work.1194
Doings of Organized Showmen....1171
Drews Buying Five-Reelers to Get Material.1197

"Eternal Magdalene" Set for April....1192

"False Faces, The" (Famous Players)....1240
Fight Censorship Bills in Midwest....1182
Film Bodies Clash on Rental Tax....1204
Film Men Withdraw from Organization....1172
First National Prizes Awarded....1179

Girl Problem, The (Vitagraph)....1242
Goldwyn Holds Masquerade Ball....1200
Growing Cold Toward Censorship Down South 1202

Hart Declares Himself Out of United Artists.1166
"Heart of Humanity" Has First Canadian Showing 1191
"Hell Roarin' Reform" (Fox)....1245

I. A. T. S. E. To Hold Annual Meeting....1170
Indiana Senate Passes Sunday Bill....1166
Ince to Direct Vitagrapher While Awaiting S-L Script 1197
It Freezes in Los Angeles....1188

"Johnny On the Spot" (Metro)....1242

Kentucky Film Showman Makes Light of Ill Luck 1204
Kibchel Sends Home for Suitcase....1193

Laemmle Predicts Year of Tremendous Development 1165
Last Year of War Sees Big Reduction in Film Imports 1172
List of Current Film Release Dates, 1247, 1248, 1250, 1252
"Little White Savage" (Universal)....1242
Live News From Everywhere....1220
Louisville House Signs Large Circuit Contract 1183
Luncheon Marks Return of Capellani to Pathe 1165

McAdoo Receiving Many Letters from Fans.1197
Macdon Pictures Start at Blackton Brooklyn Plant 1196
"Marriage for Convenience" (Sherry)....1244
Maryland Exhibitors Take Action Opposing Film Tax 1171
Metcalfe, Earl, to Direct Paramount-Flagg Comedies 1178
Miller Has Orphan 1182
Milwaukee Film Men Hold Ball....1189
Milwaukee Managers are Optimistic....1199
Minneapolis Film Board to Enforce New Trade Rules 1166
"Mrs. Wiggs of the Cabbage Patch" (Paramount) 1242
Mountaineers Go Far to See Films....1167
Moule Is A Successful Theatre Manager....1203
Music for the Picture....1215

National Association Gets Onto Stride on Censorship 1168
News of Los Angeles and Vicinity....1185

Official Pictures Still Available....1197
Open Letter to Sullivan and Niblo....1170

Pacini to Build Large House in Kenosha..1190
Park Rebooks "Salome" to Satisfy Patrons' Demand 1201
Pays Tribute to Fallen Heroes....1176
Personal and Otherwise 1176
"Peggy Does Her Darnedest" (Metro)....1243
Pierce, Carl, Brings Good Reports....1169
Photoplaywright, The 1214
"Prodigal Liar, The" (Exhibitors' Mutual).1241
Producers' and Distributors' News....1226
Projection Department 1210

Rambles 'Round Filmtown....1173
Raw Meat Was Fed....1184
Reviews and Advertising Aids....1240
Rice, M., of Milwaukee, Will Build in Oshkosh 1190
Rothapfel Program Gets Indorsement....1200
Rothapfel, S. L., Addresses Columbia Cinema Composers 1178
Rubbernecking in Filmland 1183

"Scarlet Shadows, The" (Universal)....1244
Seattle Theatres Closed Five Days by Strike.1188
Seek to Secure Repeal of the Daylight Saving Law 1165
Sherrill Has Some Do's and Don't's....1201
Shoots Bullet Under Mix's Tie....1195
Sidney, Louis K., Managers St. Louis Screen Theatres 1187
Simplex Art Triumphs on Peace Ship....1198
Smith, Pete, Joins Benedicts 1176
Spoor, H. A., of London's Essanay Here...1189
"Still Alarm, The" Not So Quiet at Collins' Liberty 1200
Stops Use of Short Roosevelt Film....1170
St. Louis Will Have Elaborate House....1221
Sunday Closing Question Up in Ohio....1166
Sunday Closing Discussed 1182

Takes Steps to Suppress Trade Evils....1196
Tax Law Hits Theatres....1192
Test Samples of New Film Containers....1191
Theatrical League Accepts Rebate Offer....1171
Theatre Building Reviving in Texas....1165
Tips for the House Manager....1213
To Exhibitors of New York State....1168
Too Much War Stuff, Says Nichols....1180
Trade Showings Go Big in Des Moines....1225
Trio of Barrymores in "Peter Ibbetson" Picture 1191
"Two Brides" (Paramount) 1243
Tunstall, E. G., to Manage St. Paul's Liberty.1204

"Unpardonable Sin, The" Goes Out on State Rights 1198

Van, Wally, to Direct for Rothapfel....1194
Vitagraph to Release Anita Stewart Picture 1178
Vitagraph Issues Plan Book for "Man of Might" Serial 1191

Weighing "The Lion and the Mouse"....1181
Will Soon Begin Work on Studios at San Francisco 1166

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES
Speer Carbon Co....1254

ELECTRICAL AND MECH. EQUIPMENT
Amusement Supply Co....1245
Argus Lamp & Appliance Co....1245
Electric Compositor Co....1246
Fidelity Elec. Co....1251
Hertner Elec Co....1246
Northwestern Elec. Co....1251
Porter, B. F....1253
Reynolds Elec. Co....1246
Typhoon Fan Co....1251
Universal Motor Co....1245

LENS MFRS.
Gunlach Manhattan Opt. Co....1253

MFRS. OF INDUSTRIAL PICTURES
Cromlow Film Lab....1253
Duhem M. P. Co....1251
Erbograph Co....1254
Evans Film Mfg. Co....1251
Rothbacker Film Mfg. Co....1251

MFRS. OF MOVING PICTURES
Arrow Film Corp....1145
Essanay Film Mfg. Co....1127
Exhibitors' Mutual Distrib. Corp....1153
Famous Players-Lasky Corp....1146-47
First National Exhibitors Cir. Inc....1159
Fox Film Corp....1160-63
Gaumont Co....1139
Goldwyn Pic. Corp. Colored Insert..1135-38
Haworth Pic. Corp....1246
Independent Sales Corp....1132
Inter-Ocean Film Corp....1158
Jewel Prod., Inc....1130-31
Macauley Photoplays Co....1154-57
Metro Pic. Corp....1140-44
Palmer Photo Play Corp....1246
Pathe Exchange, Inc. Colored Insert
American Film Co., Inc....1151
Robertson-Cole Co....1150
Select Pic. Corp....1133
Selznick Pic. Corp....1126
Triangle Distrib. Corp....1134
Universal Film Mfg. Co....1128-29
Vitagraph Co....1148-49
W. W. Hodkinson Corp....1152

MISCELLANEOUS
Automatic T. S. & C. R. Co....1251
Bioscope, The....1246
Cinema, The....1245
Classified Advertisements....1249
Eastman Kodak Co....1253
La Cinematografia Italiana....1251
Moore, Wm. N....1253
M. P. Directory Co....1251
National Ticket Co....1246
Williams, A. F....1246

MOVING PICTURE CAMERAS
Burke & James, Inc....1253
M. P. Apparatus Co....1254

PROJECTION MCH. MFRS.
De Vry Corp....1251
Power, Nicholas, Co....1256
Precision Mch. Co....1255

PROJECTION SCREEN MFRS.
Gold King Screen Co....1245

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Founded by J. P. Chalmers in 1907

THEATRE BUILDING REVIVING IN TEXAS

Big Houses Projected in Nearly All Large Cities—Many of the Smaller Towns Start Construction

TEXAS is entering into an era of theatre building. Almost every large city in the state has projects for the construction of modern and up-to-date picture theatres under consideration and in many of the smaller towns work has already started on new playhouses, now that building restrictions incidental to war time have been removed.

Plans are being formulated by a company of Dallas business men for the construction of a theatre and hotel building to cost $1,000,000 on a building site near the center of the Dallas business district. As soon as financial arrangements are completed announcement of the full details of this structure will be made.

In Fort Worth, following the announcement that the Citizens Amusement Company were going to put $600,000 into a theatre and office building comes the statement that yet another big moving picture theatre is to be built. Pierre C. Levy of the Hippodrome Theatre, Fort Worth, has determined to put a few of the dollars he has coined in the oil game into a big picture house for his home city. He has purchased two lots in the heart of Fort Worth's business section and will erect a modern theatre and an eight-story office building. W. R. Mitchell of Fort Worth is also interested with him in the undertaking.

From San Antonio comes the report that local interests are contemplating the erection of a $100,000 moving picture theatre there although nothing definite has been done in regard to the matter as yet.

Seek to Secure Repeal of the Daylight Saving Law

AN effort is being made in Congress to secure the repeal of the daylight saving law. A bill has been introduced into the House by Congressman C. William Ramseyer, of Iowa, to prevent changing the time on March 30, as will be done under this law.

The motion picture men of the country have been opposed to the law because of its effect upon their business. It was found last year everywhere that the outdoor motion pictures theatres suffered and they were much fewer in Washington than in preceding years. Of course, the exhibitors had to wait until an hour later than on the same day of the preceding year until it was dark enough to proceed with their exhibitions of photoplays.

The regular motion picture theatres suffered also, for people did not care about going to the shows before dark and the first two shows of the evening were lightly attended.

Boyd to Open Victory Theatre in Blytheville

JIMMIE BOYD, popular theatrical manager of Blytheville, Ark., recently made a trip to Chicago, where he purchased equipment for his new moving picture theatre, the Victory. Jimmie assures the people of Blytheville that the Victory will live up to the most modern standards of construction and will have all the comforts possible.

The color scheme of the theatre will be forest green. The music to accompany the photoplays will be supplied by a pipe organ and a large orchestra. The lobbies are to be handsomely decorated and lined with mirrors.

Apropos of the name of the theatre, a large electric sign, 22 feet wide and 18 inches high, with raised gold letters, the whole surmounted by a spread eagle with wings 8 feet from tip to tip, will decorate the front of the theatre and make the most attractive electric display in the city. The Victory will open March 1.

Luncheon Marks Return of Capellani to Pathe

MONDAY afternoon, at the Cafe Boulevard, Adolphe Osso gave a luncheon in honor of Albert Capellani who had returned, but the day before, from activities that have for a long time kept him busy in Hollywood, Cal. The affair was intended to mark the return of Director Capellani to the house of Pathe—the firm that originally brought him to America from Paris.

Mr. Capellani had but recently finished his engagement with Metro, where he has lately been directing Nazimova and now goes into business for himself as head of the Albert Capellani Productions, Inc., the product to be distributed through Pathe exchanges. June Caprice will be his first star, and at the luncheon the screen queen declared she was happy to have such an able director for her future undertakings.

There was a large and representative party assembled on invitation of Allan Rock, extended in behalf of Mr. Osso, and the affair was promoted to a most successful conclusion. The luncheon itself was most appetizing, and the speeches made by Mr. Capellani, Miss Caprice and Leslie Mason, who voiced the appreciation of the trade press representatives who were present, added an engaging element of friendliness that made the occasion one to be pleasantly recalled.

Chaplin Gives Up Plan of European Business Trip

CHARLIE CHAPLIN has abandoned his announced intention of going to Europe on a combined business and pleasure trip. Instead, he has reopened his studio and production activity on the fourth of his releases through First National Exhibitors' Circuit is well under way.

"Sunnyside," which is to be his third release through the Circuit Theatres, is in the cutting room, receiving the final touches.

In his fourth production, according to advices received from the West Coast, Chaplin plays a new role, entirely different from the character graced by a wobbly cane, shrub mustache and restless derby.

Mr. Chaplin hopes to complete his contract with First National at the end of ten months, and has made his plans to schedule production work in a way that will make this possible. Including the release on which he has just started, five more comedies are to be delivered by him to the Circuit under the present agreement.

Laemmle Predicts Year of Tremendous Development

CARL LAEMMLE, president of Universal, is headed westward on one of his frequent visits to Universal City. Mr. Laemmle, as he has already announced, holds that the next twelve months will see a tremendous development in the film industry. "It is to be," he said on the eve of his departure, "the most prosperous and in many respects the most significant year in the history of film production.

"The public has been taught by the war to place a high value on the screen. Incidentally, it is to be remarked also that the public taste for better screen production has advanced tremendously. Producers who fail to recognize this fact and the exhibitors who fail to appreciate it are doomed. The public demands not merely celebrated names, but, what is more to the point, excellent acting. It demands plausible, interesting, absorbing comedies and dramas. In a word, it demands quality."

Just before Mr. Laemmle's departure he announced the appointment of Tarkington Baker as general manager. Mr. Baker heretofore has been at the head of Universal's publicity department.

INDIANA SENATE PASSES SUNDAY BILL

Votes Favorably on McCray Measure Permitting Showing of Pictures on the Sabbath After 1:30 P. M.

Indianapolis, February 18.

The Senate today, by a vote of 30 to 16, four members being absent, passed to engrossment the Sunday bill. This action is looked upon by motion picture men as being fairly representative of the views of Indiana legislators on this question.

INDIANA's Sunday motion picture bill, known as the McCray measure, was, with certain amendments, presented favorably to the Senate on Friday, February 14, by the committee on rights and privileges, which has had it under consideration.

The amendments, as explained by Senator Franklin McCray, the author of the measure, shift to the motion picture interests the burden of obtaining permission from the authorities to exhibit motion pictures on Sundays. The report was concurred in, with one negative vote by Senator Bracken.

The bill has been entirely rewritten relating to the moving picture provisions as shown by the amendments adopted, which include the addition of an emergency clause. The bill as it now stands amends Section 1 of an act concerning public offenses passed in 1905 by adding the provisions relating to motion picture exhibitors. The part relating to the exhibitors, as amended, is as follows:

"Provided, further, that nothing in this act shall be construed to prohibit the operation of motion picture exhibitions of a historical, moral or educational nature, in any city or town after the hour of 1:30 p. m. on the first day of the week, commonly called Sunday, provided the same shall be authorized by the common council or town board of such city or town.

"Section 2. The operation of motion picture shows shall on all days be under the supervision of the mayor of each city and the board of trustees of each town in the state, and the mayor of any city and the board of trustees of any incorporated town are hereby given the power to prohibit in whole or in part any such moving picture show, when in their judgment such show is lewd, obscene or immoral.

"Section 3. Whereas an emergency exists for the immediate taking effect of this act, the same shall be in full force from and after its passage."

Will Soon Begin Work on Studios at San Francisco

A SITE for the Bentley studios, to be used by the Belle Bennett Pictures Company and other producing concerns, has been secured at Nineteenth avenue and Sloat Boulevard, San Francisco, and construction work on the big project will be commenced as soon as contracts can be awarded and material assembled. The lay-out of the grounds, which comprise thirty acres, has already been completed and plans have been prepared for most of the buildings.

The location is near the beautiful new residence district recently made accessible by a $4,000,000 municipal tunnel and is close to the golf links, Sutro Forest, Lake Merced and the ocean. It is also on the highway leading to the wonderful scenic districts of the Peninsula.

The plans for the plant include the erection of four glass inclosed studios, the largest to cover an area of 150 by 500 feet; a huge open air studio, a large administration building, with other facilities capable of caring for twenty companies. The production of short subjects will be commenced before the large studios are ready for use, one company being about ready to begin work.

Minneapolis Film Board to Enforce New Trade Rules

THE Minneapolis Film Board of Trade, made up of practically every exchange in Minneapolis, has announced that, beginning on March 3, it will enforce strict adherence to a set of five new trade rules compelling exhibitors to live up to their contracts in all respects.

The new regulations include provisions for the payment of film transportation charges by the exhibitor, abolishment of credits and late cancellations, and rules against the holding of films, and changes in bookings.

Up to the present time there has been an enormous loss through unpaid accounts and through failure of exhibitors to return films as soon as possible after showing, the exchange men assert.

Compliance with the rules will eliminate many existing evils and in the long run will mean a big saving for the exhibitor.

Fight Bill Granting Sunday Shows.

Throughout Indiana a storm of protest is being raised by ministerial organizations, mothers' clubs, and civic organizations against the proposed legislative enactment which would again permit the showing of moving pictures during certain hours on the Sabbath. As usual the ministers take the stand that pictures should not be shown regardless of whether the hours conflict with church services, endeavoring to block every attempt of Sunday recreation.

Hart Declares Himself Out of United Artists' Combine

WILLIAM S. HART will not be a member of the United Artists' Association, composed of Douglas Fairbanks, D. W. Griffith, Charles Chaplin and Mary Pickford. Last week, when the five stars met to complete their final arrangements binding themselves to a three-year period, Mr. Hart stated that he was undecided in the matter and did not sign the contracts. Since that time he has given out the announcement that he will not be affiliated with the combine, with the statement that he is in complete sympathy with the movement and thoroughly approves of the spirit that actuates the other stars. The length of time the contracts are to run is the reason he ascribes for declining to join them.

California Film Body to Fight Adverse Bills

A SPECIAL meeting of the United Motion Picture Industries of Northern California was held during the luncheon hour at the Palace Hotel on January 31 to take up the matter of adverse legislation which has already cropped up at Sacramento. All of the film exchanges were represented and in addition about sixty exhibitors were on hand, many of the latter taking advantage of the opportunity to join the organization.

The proposed Sunday closing law, the restrictions on the sale of tickets unless seats were available and proposed changes in the eight hour law for women came in for attention, and it was decided to appoint a legislative committee to keep in touch with developments and to conduct a fight at Sacramento against them, if necessary.

The committee is as follows: Eugene H. Roth, of the California and Portola theatres; Herman Wobber, district manager of the Famous Players-Lasky Corporation; Aaron Goldberg, of the Peerless and Central theatres; Louis Reichert, manager of the local Metro office, and Norman A. Eisner, secretary of the United Motion Picture Industries of Northern California.

Sunday Closing Question Again Looms Up in Ohio

THE question of Sunday opening has come to the front in Ohio from several different angles during the past few weeks. The meeting of the Legislature at Columbus brought up the question, as it was anticipated that a fight would be made for a more stringent Sunday closing law, on the one hand, and, on the other, for a measure exempting photoplay houses from the present ancient statute on the subject. Representative Hinchey, of Seneca county, has introduced a bill covering the latter point, specifically stating that moving picture theatres are not to be held to be within the present law. It is said that this measure will be vigorously fought by the reform elements, although the law has been enforced in only a few places, and in none of the larger cities, and its repeal as to the theatre would be in line with public sentiment.

In Cincinnati the question has come up in another way, as a result of the efforts by bakery workers to have bakeshops closed on Sundays. They approached the subject by asking the city council to declare Sunday a holiday, thus making labor illegal; and while it is not stated that there is any intention to make such an ordinance, if passed, applicable to the theatres, some fear has been expressed that this might possibly be done, to the detriment of the exhibitors, who already have enough to contend with in the matter of adverse legislation.

MOUNTAINEERS GO FAR TO SEE FILMS

Kentuckians Travel Afoot and Muleback to Reach Theatres—Coal Has the Right of Way

THE mountain regions of Eastern Kentucky, until five years ago the wildest and least accessible territories of the United States, have undergone the most remarkable transformation of any section of the country and the moving picture has had a splendid share in the work. Civilization has triumphed and films have helped.

George Starkey, representative of the Big Feature Rights Corporation of Louisville, Ky., has just been on a trip to Eastern Kentucky. He was at Hazard recently and having a little time to spare decided to take a trip to Lothair. He had to "hoof it," as traveling facilities are still limited, the building of the railroads so far having been restricted to those required for bringing out coal. Human beings still have to make their way as best they can. Coal has the right of way.

Mr. Starkey made his way to Lothair over a road that was perpendicular most of the way, he says. But when he entered Mr. Speaks' picture theatre at Lothair he thought he was in an office of the First National Exhibitors' Circuit. There was a sheet of "Pershing's Crusaders," a sheet of "Tarzan of the Apes," and a six-sheet of Charlie Chaplin in "Shoulder Arms."

Jenkins, Kentucky, is chief of the "made to order" towns of the mountains. The Consolidation Coal Company, when it opened its mines there, laid out a plan for the entire town and then had it built. This was five years ago. Recently, Mr. Starkey reports, "Shoulder Arms" showed at one exhibition in Jenkins to 502 adults and 75 children, at 15 and 25 cent prices and with influenza raging.

Horseback Trips to the Screen.

Tony Zellers, who has picture houses at Hazard and Quicksand, Ky., is so strong for the "Tarzan of the Apes" that he has booked "The Romance of Tarzan" and is planning a real advertising campaign which will include half-page and full-page ads in the papers in his section. All the mountain people flock to the pictures.

People who have to ride in the subway to get to a picture theatre in New York shouldn't complain. A mountaineer will walk or will ride a mule ten miles over the mountain roads to see a picture. He will do more than that. He will make a journey that means a day coming and a day going home. Men, women and children don't hesitate.

"Virtuous Wives" is to be seen in the mountains. A. W. Jordan has booked it. He has charge of the bookings for four mining towns, Jenkins, McRoberts, Burdine and Dunham.

The motion picture is the magician that brings all the world to these people and is providing them this entertainment.

George Walsh To Appear at Benefit.

George Walsh, the William Fox star, will be one of the guests at the fourth annual ball and entertainment to be given for the Israel Orphans' Asylum, 274 Second street, at the New Star Casino, 107th street and Lexington avenue, New York, under the direction of Judge Gustav Hartman, president of the Board of Directors of the asylum. The proceeds of the affair will go to the maintenance of the institution.

A program of eight vaudeville acts, obtained through the courtesy of William Fox, will be given, after which there will be general dancing.

Oscar J. Lynch Joins J. V. Ritchey's Forces

OSCAR J. LYNCH, for fifteen years associated with the Otis Lithographing Company as New York representative, has joined the staff of the J. V. Ritchey Lithograph Corporation, which is allied with the Greenwich Lithographing Co., as sales representative.

Mr. Lynch has been actively connected with the poster business for upward of twenty-five years, and is considered an authority in this particular line of endeavor. Although not a practical artist, his judgment has many times been sought in connection with the getting out of poster displays in connection with theatrical and also picture attractions.

His connection with the J. V. Ritchey Corporation is but another progressive move on the part of that concern in securing as a part of its staff the best talent possible, whether it be in the actual making of the lithographs or in their sales end. J. V. Ritchey personally supervises all the work that goes through his plant, leaving the financial end of his business in the charge of I. Wolf, the treasurer of the company, whose association with large financial institutions in upper New York, qualifies him for the undertaking of his new associations.

An unusual course to be followed by the Ritchey Corporation is to conduct a large national campaign which shall consist not alone in exploiting posters made by that company but also to impress upon exhibitors the necessity of proper poster display and the proper use of lithographs.

Curwood-Shipman Company Seek Canadian Studios

THE Board of Trade of Calgary, Alberta, has indorsed a proposition laid before it for the establishment of headquarters in Calgary of the Curwood-Shipman Film Company for the production of outdoor pictures in which Nell Shipman is to be starred.

The matter was laid before the Calgary Board before a recent meeting and the plan has just been indorsed. It is expected that a studio and laboratory will be built at Calgary immediately and local interests have promised support.

The names of several players prominent in the moving picture industry have been mentioned in connection with the cast which is to support Miss Shipman, who herself calls Victoria, B. C., her home city. Those named include Grace Cunard, Walker Whiteside, Marjorie Rambeau and Cleo Madison. Whiteside recently appeared in Toronto with a stage play.

Ernest Shipman has already been on the ground for a considerable time for organization purposes and James Oliver Curwood, a Canadian fiction writer, has been lined up for scenarios.

To Hold Weekly Showings.

The Exhibitors Mutual Distributing Corporation has arranged to hold a weekly exhibition of current releases for the benefit of the trade and press and will stage a picture every Monday afternoon in Wurlitzer Hall, 120 West 41st street, New York. All exhibitors are invited to these showings.



Augustus Thomas. George Irving. Leah Baird. Harry Raver.
Author, Director, Star and Producer of Artco Productions, Inc.

To Exhibitors of New York State

LIKE the summons of the fiery cross to the clans of old Scotland, comes the state-wide call to arms upon the motion picture exhibitors of New York. Whether members of the State Exhibitors' League or not, motion picture showmen from all corners of the Empire State are expected to gather at the convention of New York State exhibitors at the Onondaga Hotel, Syracuse, on February 26.

Threatened taxation, new and severe state censorship, and other vital problems are to be discussed, and the voice and vote of every New York exhibitor is needed to put through convention legislation, initiating the fight which is bound to come in the Albany assembly. This is the call which Sidney S. Cohen and S. I. Berman, president and secretary, respectively, of the New York State Exhibitors' League, have sent trumpeting to all parts of the state.

"This is the supreme moment for making a united and impressive demonstration, if not for ourselves, then for our patrons," urges Mr. Cohen. "We earnestly desire your counsel and support, whether you are the owner of a large house or a small one."

Considering the fact that the "reform" element in Albany is about to initiate legislation putting the censorship of films under the State Board of Regents, this call for united effort on the part of New York's exhibitors is not only timely, but of absolute necessity.

From all reports the convention promises to have the large attendance it deserves. Prominent exhibitors are preparing to arrive in Syracuse some time in advance of the opening of the convention, in order to get as much accomplished as possible. Mr. Cohen, who is driving plans ahead with great energy, will be on hand early.

John Wittman, president of the Bronx Exhibitors' League, and Henry Coles, the secretary, with three other delegates, will leave for Syracuse on February 25. Sam Berman, the league secretary; John Manheimer, and many other Brooklyn exhibitors will do likewise.

Representatives from Buffalo, Rochester, Utica, Binghamton, Albany and other cities already have secured reservations at the Onondaga Hotel, where at 11 A. M., on February 26, the convention will open.

If you are an exhibitor of motion pictures in New York State, you are urged to go to Syracuse and help transact business that is very much yours.

Branham's Surprise Stunt on Goldwyn Film Goes Big

IT'S all in how you do it, and when you do it. Charles Branham, manager of the Majestic Theatre, Detroit, proved this in his presentation of Madge Kennedy in her second Star series release, "A Perfect Lady."

Having familiarized himself with the plot of the story and the important features of the play, Manager Branham proceeded to spring a surprise on the theatregoers of Detroit.

Madge Kennedy has the role of a burlesque queen in the play. In reel one she appears in soubrette costume, dancing and singing behind the footlights, surrounded by chorus girls. During the height of this scene on the screen, the Majestic operator "ceased firing," the screen was raised and there appeared on the stage of the Majestic real flesh-and-blood chorus girls, dancing and singing to the tune of "Darktown Strutter's Ball" and headed by a soubrette as near as possible to the looks and physique of Miss Kennedy. The house went wild.

The stage stunt lasted about five minutes. There were several encores and then down came the screen, click went the operator—and the picture was on again, just where it left off.

Capt. Warwick for "Sweet Service."

Captain Robert Warwick will appear in "Secret Service" under Famous Players-Lasky auspices. This announcement is made by Jesse L. Lasky, who, just before leaving for California, signed a contract with Capt. Warwick to play the leading role in the William Gillette play, the screen rights to which were recently acquired. The picture will be a Paramount-Artcraft Special, with a carefully selected cast.

"Secret Service," known as one of the greatest successes in the history of the stage, was first produced in this country in 1898 at the Garrick Theatre, New York, with Mr. Gillette, the author, in the leading role. The previous year he had presented the play in London.

Kashin Rebooks "Shoulder Arms."

M. Kashin, managing director of the Broadway Theatre, New York, this week began playing a return engagement on "Shoulder Arms" for an indefinite period.

Mr. Chaplin's second release through the First National Exhibitors' Circuit concluded a six weeks' run at the Broadway on December 14, 1918, with every performance for the total of forty-two days given to a capacity audience.

While he did not make a definite statement, Mr. Kashin intimated that it was his intention to continue "Shoulder Arms" at the Broadway until the release of the third First National Chaplin comedy.

Alperstein Recovers from Influenza.

A. Alperstein, general manager of the Western Photoplays Inc., is back at his desk again, after an attack of the influenza. However, in the best of health and spirits, he is keeping his eagle eye on all affairs connected with the new serial which his organization is producing for release by Pathe," The Great Gamble."

National Association Gets Into Stride on Censorship

GABRIEL L. HESS, chairman of the Censorship Committee of the National Association of the Motion Picture Industry, is extremely active in working out all of the preliminary plans necessary for an active and intensive censorship campaign to be carried on in all of the fifteen states where there is a danger of censorship legislation.

One of the principal weapons of offense will be a series of satirical motion pictures, made by each of the big stars of the industry, in much the same manner as the pictures for the Fourth Liberty Loan.

In furtherance of this plan a telegram was sent to Thomas H. Ince, Mack Sennett, Cecil B. DeMille and Willard Mack, requesting their co-operation in writing and producing a motion picture satire aimed against censorship for nation-wide distribution.

Thomas H. Ince was the first of the four big producing directors to reply, and he stated he would be more than glad to co-operate and would arrange for all of the stars under his control immediately to start work. It is expected that affirmative replies will be received from the others in the course of a day or so.

The intensive campaign that is to be carried on in the states where there is a danger of censorship legislation this session is complete in every detail. In the theatres there will be a comprehensive campaign utilizing both slides and trailers, as well as a specially trained staff of four-minute speakers, who will present the argument against censorship in a brief but emphatic manner.

Special publicity is now in preparation to be used in the newspapers and a quantity of other printed mater is being prepared.

"Attention!" Said Officer and Soldiers Saw Chaplin

MANAGER WALTER F. DAVIS, of the Herrold Theatre, Herrold, Iowa, has discovered something new concerning "Shoulder Arms." And an army officer saved the day.

"Maybe the boys at Camp Dodge were not anxious to see Charlie Chaplin in 'Shoulder Arms'," he writes to Manager C. E. Holah, of the A. H. Blank Enterprises, Omaha, Neb. "When the ticket maid and I came down at the advertised hour—1:30—for the matinee, Saturday afternoon, there was such a mob waiting for the box office to open that we could not get through

"Now, I don't know whether we should have universal training or not, but military discipline saved the day for me. An officer standing by saw my predicament and came to my rescue. He called the men to 'Attention,' lined them up two abreast, and just for curiosity we counted them and there were 740 in line. I claim this is some record for a line-up."

Manager Davis said he made enough in one day, showing "Shoulder Arms," to pay for the picture for the rest of the week's showing.

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

CARL PIERCE BRINGS GOOD REPORTS

Special Representative Summarizes for World Some of the Outstanding Impressions of a Five Months' Trip—Says Exhibiting Conditions Were Never Better

Carl H. Pierce, special representative of Famous Players-Lasky, returned to New York February 18 from the Coast studios, after a five months' trip extending through Canada and the Pacific Coast states. Of his experiences and of trade conditions Mr. Pierce said:

By Carl H. Pierce

I FIND conditions with the exhibitors never better than during the past month. The flu hit almost every district hard, but the exhibitors as well as the producers and distributors made heroic efforts to overcome this disadvantage.

The efforts of the exhibitors were usually along their own individual lines. In Los Angeles, for instance, I found special attention given to window displays of stars' photographs—almost as good a display as in Seattle, where this form of advertising has been carried to the highest point of efficiency of any locality I have visited.

In the Yawman and Erbe business office fixture store there was a display each week that ought to come to the attention of National advertisers. Mingled with office files, desks, and other office paraphernalia were pictures of stars, with the advertisements of their plays of the week. One couldn't pass the window without consulting the window, much as one consults the motion picture page of a newspaper for their weekly film news to answer the question:

"Where shall we go tonight?"

Allen of Calgary Is Awake.

One always sees new things and hears new things and gains information that will be of avail to some exhibitor in some other part of the country, in thus traveling around. One of the signs of the awakening of the exhibitors to progress I found in the town of Calgary, in Canada. The exhibitor said: "Go through the plant, from roof to cellar and from program to orchestra, and from your experience tell me exactly how you would improve my whole show so as to have it approximate Grauman's or the Rivoli or Rialto—as nearly as we can reach it with what we have to deal with."

These novelties and unusual showmanship methods which one gathers from constant traveling give one material with which to enrich the mind and methods of such open-minded exhibitors. And it is to the credit of the manager who asked me this question, Joe Price of the Allen Theatre, Calgary, that he was not only sincere in his request for advice, but that he immediately put the suggestions offered him into practice.

This is the tendency of the exhibitors in the field. They used to think—some of them—that they had the "only show on earth," and would frankly tell you so. They are coming more and more to realize that each city has its peculiarities and advantages and they are wanting to learn just how they can add to their shows to make them better—for there never was a house or a show that could not be improved.

Projection, Too, Improving.

On projection I find in many houses a vast improvement. The majority of the new houses are building their projection rooms so that they can obtain a direct throw at the screen, instead of roof projection. Exhibitors who are desirous to see some of these direct-throw effects should visit the Mission Theatre, for example, in San Francisco. This theatre—while not unusual in the Golden Gate city where such beautiful show houses as the California, Imperial, Filmore and others abound—has a projection room finished entirely in white tile. The room itself is so beautiful that glass windows permit the visitors in the lobby to look through and see the "works." White enameled machines add to the spotless effect, and the entire outfit reminds one of the old-time advertisements of "Spotless Town."

Grauman's, in Los Angeles, on the other hand, instead of having the projection room on the ground floor, as in the preceding case, or as in A. H. Blank's new Rialto in Omaha, has the projection room at the front of the balcony, like the Piccadilly in Rochester and one other in New Orleans. Grauman's projection is perfect. And particular mention should be made, too, of the way Mr. Grauman puts on a show and the beautiful slides he uses to illustrate the words of the songs.

Carl Pierce says:

Window displays are popular.
Exhibitors are seeking the best in showmanship.
Projection is improving.
Community singing is going big.
Quinn is to show slide to advertise completing picture.



Carl H. Pierce.

Community Singing Popular.

In many of the theatres community singing is being made a feature. Jack Partington, of the Imperial, for instance, in San Francisco, is using a former grand opera maestro to lead the people in "yipping" and has featured in his advertising "Come to the Imperial and yip with Bevani." This idea has taken hold of the people strangely and they have got to the point where they simply raise the roof with Bevani when he yips. Mr. Partington, too, uses most expensive and graphic stage settings, changing them each week with each show. He cuts the excessive cost of these settings by exchanging some of them with Mr. Grauman. This is an idea that could well be worked between exhibitors in neighboring cities like Omaha and Kansas City or Detroit and Chicago.

A word about the stars, if you are interested. I talked with most of the stars on the coast, spent some time with attractive Dorothy Dalton on the new Ince lot at Culver City, and watched her making a new photoplay with people by the score in evening gowns and smart clothes. She is superb. With William S. Hart I spent two hours or more, during which he told me jokes on himself, and all about the Pinto pony and his dog that had just died, which he buried with all honors on a cliff overlooking the Pacific.

Noting Coast Notables.

Hart's devotion to and tender care of animals and his respect for women are two outstanding features of this big man. Miss Vidor told me about her experiences in "Old Wives for New;" Elliott Dexter was his own agreeable self with many a smile about his experiences in "Don't Change Your Husband" and other recent DeMille plays; Mr. DeMille himself had just returned from the East full of new plans for increasingly attractive productions; Mr. Beban paid Miss Jeanie MacPherson one of the highest tributes I have ever heard paid by one artist to another; and there were many remembrances to bring away from the studios and exhibitors such as Mr. Quinn's tribute to stars and plays, given at the banquet to him while I was in Los Angeles, which give one the impression that each branch of the profession is coming to have a constantly increasing respect for the other.

For example, Mr. Quinn said that Mr. Beban's play, "Hearts of Men," was soon to run in the California Theatre. "While it is running there," added Mr. Quinn, "I shall run a notice of it in my theatre, because of its artistry."

Question: When one exhibitor will run a slide in his own theatre of a photoplay run by his competitor, do you feel that we are—in this business—coming pretty close to the millennium?"

AN OPEN LETTER

To C. Gardner Sullivan, Scenarist, and Fred Niblo, Director

Gentlemen: You may have read the review in last week's Moving Picture World on "Happy Though Married," an Ince-Paramount picture to which as scenarist and director you were credited with having contributed a large measure of its success. In case you both have been too much occupied with other matters to have seen the article, this open letter may be brought to your notice. You will be gratified to learn that the trade papers in general pronounced the comedy a particularly well made and entertaining piece of work. This publication did not limit itself to so conservative an expression of opinion but called it a screen product of extraordinary merit. Additional terms of praise were: "Among the most brilliant achievements of the screen," "In some respects it stands in a class by itself," "Is destined to influence for the better the future grade of screen comedy." *"Scenario Writers and Directors will do themselves a benefit by studying the method of its construction."*

The explanation of the stand taken in the italicized sentence is the belief, based on the rules of dramatic construction, that "Happy Though Married" is, to again quote from this publication, "About the best example of playwriting the screen has so far produced." The perfectly sustained suspense, the steady march of the mental and physical action up to the climax, which occurs when the two wives realize they have no cause for either jealousy or fear and fall into each other's arms, has all the technical skill and all the grip on the emotions of the best made stage comedies of this or any other country.

It may also please you gentlemen to know that the morning the picture was shown to the reviewers at the Paramount projection room in New York, no one having been present but the representatives of the trade papers, "Happy Though Married" was given an unusual reception: Before the picture was half over everyone in the room was following the plot with every indication of thorough enjoyment and when the climax was reached the reviewers broke into a spontaneous and hearty round of applause.

Story, star and support did their share in making such a reception possible, of course, but skilled efforts on the part of the scenarist and the director made it possible for story, star and support to win that round of applause.

And now one question: That round of applause came when the wives embraced each other. No one paid much attention to the brief scene which follows, showing the two couples sitting in loving embrace—after the ladies have changed to handsome evening gowns: Why not get the full value of the climax by bringing the husbands into the same scene the instant the wives embrace and have Stanley and his brother laughing or doing some other appropriate action that will not ANTICLIMAX THE FINISH?

Why check the impulse to applaud so fine a climax by distracting and unnecessary explanation? Why not use the climax for all it is worth?

EDWARD WEITZEL.

STOPS USE OF SHORT ROOSEVELT FILM

Milwaukee Branch of First National Secures Injunction Against Mid-West Pictures Company

A TWO-REEL feature, "The Life of Roosevelt," booked through the Mid-West Pictures Corporation of Milwaukee, has aroused considerable indignation in the office of First National Exhibitors' Circuit in that city. Its first showing was at the Rialto, Racine, where the First National Exchange obtained an injunction restraining the theatre from showing it.

Later it was booked at the Butterfly Theatre, Milwaukee, for February 6, 7 and 8. The film was shown for the first time Wednesday evening, February 5, for a newspaper motion picture editor who happened to be in the audience at 6 o'clock, and was put on the regular program the next day. The First National manager, H. J. Fitzgerald, was present at the first showing, and an injunction was served on Manager Leo Landau restraining him from further use of the picture. At the same time an injunction was served on the Mid-West people restraining them from booking the picture in the territory, as it was being advertised as "The Life of Roosevelt or the Fighting Roosevelts," the same publicity phrases used in the advertisement of "Our Teddy," the First National's special six-reel feature.

Landau Consults an Attorney.

At Racine it was advertised under the same title, but Mr. Landau of the Butterfly Theatre announced it under the original name given it by the Mid-West concern. Mr. Landau consulted an attorney, who advised him that since he was not attempting to defraud the public by using the same title as the First National picture, he could continue showing it until the close of his booking. Friday morning he was served with an injunction for contempt of court, but still showed the picture, and the judge of the court where his case was to be held Saturday morning, dropped into the theatre Friday afternoon and viewed the picture. The same judge ruled Saturday morning that Mr. Landau had not committed contempt of court, as he had not misrepresented the picture to the public. He was allowed to continue the picture until Saturday night, on condition that he would put out a sign stating that the feature was not "The Fighting Roosevelts" or "Our Teddy."

The court will take further action with the Mid-West people.

Did Not Try to Trespass.

"I had no idea of trying to trespass on the publicity of the First National people," said Mr. Landau. "I simply booked the picture because it was a timely subject and the length of my usual extra features. I ran it as I would any other news feature."

I. A. T. S. E. Annual Meeting Will Be Held in Ottawa

THE International Association of Theatrical Stage Employes will hold its annual convention at Ottawa, Ontario, during the week starting Monday, May 26, according to an announcement by Charles C. Shay, international president, on the occasion of a preliminary visit to the Canadian capital on February 12. Between 350 and 400 delegates are expected to attend the conference from all parts of the continent, and it is interesting to note that the Canadian Parliament will also be in session at the same time.

The convention will be held in Horticultural Hall, at Lansdowne Park, and arrangements have already been made for the installation of a special platform and for special acoustical devices. Mr. Shay intimated that practically every city of importance in the United States, as well as Canada, will be represented at the meeting, the last convention at Cleveland having attracted 370 delegates. Special sessions will be held for moving picture operators' locals which are affiliated with the association. In Ottawa, the operators are well organized.

Sessions Open to Public.

The sessions at Horticultural Hall will be thrown open to the public, it has been announced. Meetings will be held morning, afternoon and night during the week. The advance guard, consisting of the executive and other officials of the association, will arrive for the holding of special conferences, preparatory to the big doings.

A committee of Ottawa members has been appointed for the purpose of looking after local details. This committee is composed of J. Campbell, R. M. Marcil, J. Thibault, William Lodge, M. Ventura, William Lane and others.

Ottawa projection machine operators have also decided to hold a first annual masquerade ball on Thursday, February 27, as a preliminary to the big convention. The program will include a grand march, cabaret and jazz band selections. The Ottawa union is Local No. 257. The ball is to be held in the Winter Garden, Ottawa.

P. D. Cochrane Off to the Coast.

P. D. Cochrane, manager of Universal's poster department, has gone to Universal City for a brief visit and rest. Mr. Cochrane will spend several weeks at the West Coast studios and will visit several Universal exchanges on his way back to New York studying the poster needs of exhibitors. While at Universal City he will secure a large assortment of special material for poster use.

Doings of Organized Showmen

"Cheating Cheaters" Opens Remodeled Pershing Theatre

RENAMED in honor of Missouri's illustrious son, General John J. Pershing, the Park Theatre, at Delmar and Hamilton avenues, St. Louis, henceforth to be known as the Pershing Theatre, was reopened and dedicated recently with Clara Kimball Young's latest select picture, "Cheating Cheaters," as the opening attraction.

Among those who attended the reopening were Mayor Kiel and a number of St. Louis city officials who were first led on a tour of inspection of the newly remodeled building. The changes found were most comprehensive and artistic, embodying alterations and improvements in the front of the house, the foyer, auditorium, seating arrangements and the stage.

Included in the improvements and innovations at the new Pershing Theatre is a $15,000 electric pipe organ which will alternate in furnishing music with one of the largest symphony orchestras in St. Louis. Managing Director Sidney has given all of these details his personal attention, and declares that nothing but the best brand of photoplays will be shown at the Pershing in the future.

Miss Farley Working at U City.

Miss Farley is now at work on her first two-reel comedy at Universal City. Prior to joining the L-Ko company Miss Farley was featured in Sunshine Comedies by Pathe Lehrman.

Davenport Exhibitors Hold Meeting.

The exhibitors of Davenport, Iowa, held a meeting in the Commercial Club, Wednesday, February 12, to co-operate with the Iowa Theatre Men's Association. Legislative matters were discussed. Among those present were: Mr. Earle, of the Star Theatre, Davenport, secretary of the Exhibitors' Association; J. H. Pabst, proprietor of the Mirror Theatre; C. Barnes, Family Theatre; H. H. Treffer, Liberty Theatre; W. C. Rymer, Davenport Theatre, and C. Dibbern, Crystal Theatre.

The exhibitors present were unanimous in the opinion that the state association should be backed up to the limit and checks were forthcoming. A committee was apponted to solicit the checks from the absent exhibitors.

Canadian Exhibitors to Ask for Repeal of the Reel Tax

A LARGE delegation of exhibitors, representing every province of Canada, will wait upon the Canadian Parliament at Ottawa, Ontario, during its coming session, to ask for the repeal of the reel tax, according to an announcement by Secretary Thomas Scott of the Motion Picture Exhibitors' Protective Association of Ontario, whose office is at Toronto. Arrangements have already been made for deputations from Ontario, Quebec and Manitoba, and other provinces are expected to fall in line. The tax of 15 cents per reel per day has worked a distinct hardship upon the exhibitors, particularly the small theatre men.

Secretary Scott declares that members of Parliament throughout the Dominion have been approached individually in the matter and many of them have promised to use their influence. He holds out strong hope of securing permanent relief.

Theatrical League Accepts Manitoba's Rebate Offer

THE Manitoba Theatrical League has decided to accept the offer of the Manitoba Government to make a special rebate of 20 per cent. of the Provincial Amusement Tax, to be devoted toward reimbursing theatres employes for loss of wages during the recent epidemic. In accepting the Government's offer, the exhibitors asked for a special arrangement in the cases of the large theatres, so that the emplcyes of these houses would secure compensation within a reasonable time.

The offer was first rejected on the ground that it would require two years' time in which to pay off 55 per cent. of the wages lost, the authorized limit of compensation, by employes of large theatres. The exhibitors did not like the idea of committing themselves to accept a rebate on a tax which they hoped to have abolished this year if possible. The offer has now been accepted, however, on the understanding that the Government will make a special allowance toward the large theatres.

Intimation has also been received from the Manitoba Government that the tax on children's tickets may be abolished in short order.

Maryland Exhibitors Take Action Opposing Film Tax

CALLED by President Louis Schlicter, the meeting of the board of directors of the Maryland Exhibitors' League in Baltimore on Feb. 3 took action in opposition to the new 5 per cent. film rental tax.

After reading the prepared speech sent out by the National Association of



Claire Whitney and King Baggot in "The Man Who Stayed Home" (Metro)

the motion picture industry, Mr. Schlicter said that each manager should read the brief to the patrons of his theatre and ask them to sign the petition accompanying it. He also called attention to the fact that the liquor revenue will have to made up in new taxes, and that most of it is likely to be saddled upon the motion picture industry.

"The good work done by the moving pictures toward winning the war may have some weight toward eliminating the extra tax," said Mr. Schlicter. "The idea that the moving picture theatres are doing such big business and should therefore be taxed comes from that fact that many people after seeing about 50 patrons come out of a theatre, repeat that they have seen 300."

A motion made by E. C. Sandell was passed, authorizing C. B. Byer, secretary of the league, to get into communication by telephone with all the film theatres in Baltimore, asking each manager to explain to his patrons the ultimate meaning of the 5 per cent. tax.

This idea has already gone into effect, and the petition circulated after the managers' speeches is being signed and will be forwarded to Washington.

Louis Schlicter, Julius Goodman, Wm. Tyler, J. Rabinovitz, B. Cluster, E. C. Sandell, and C. B. Byer were prominent at the meeting.

FILM MEN WITHDRAW FROM ORGANIZATION

Attitude of "Legit" Members Causes Dissolution of Kansas City Amusement Men's Association

THE Kansas City Film Board of Trade is the name of a new organization perfected last week in Kansas City, Mo., and which will take the place of the former organization known as the Kansas City Amusement Men's Association. The latter was too broad in its scope and was disbanded. When started it was the intention of the association to include both the legitimate and the motion picture men, but the "legits" balked. They would not associate with film business men. After holding out the olive branch in all directions and striving for peace and goodwill toward all men, even if these men did not appreciate their good intentions, the moving picture men decided to abandon their efforts for mutual cooperation and withdraw unto themselves. The association was declared to be dissolved and initiation fees (which had been carefully preserved intact, as if something like this might happen) were returned to all members.

Film Men Form Organization.

Then the motion picture men met en masse and organized themselves. It was an enthusiastic meeting and its principles were plainly enunciated. One of them is absolute co-operation with exhibitors and anything and everything which will tend to the betterment of the film industry in its entirety. It is meant to promote unity between branch managers and exhibitors and place the organization in a position where they can handle the "real bad boys" those who "will not play the game fair." Business done on a square basis will be the outcome, it is hoped.

A preliminary paper was drawn up which will be presented for corporate paper. These officers were elected: President, McLaughlin of the Select Film Corporation; vice president, F. Nine, of the Vitagraph; secretary and Treasurer, Lee Balsey, representing the Art Blank Enterprise in Kansas.

Directors: The officers of the company and W. E. Storey of Pathe and S. G. Fell of the Universal.

Margarita Fisher Medal Presented.

The Margarita Fisher solid gold medal, offered at the beginning of the war by Margarita Fisher, American Film Company star, to the first airman trained at Rockwell Field, California, to bring down a Hun airplane, and subsequently won by Lieutenant Frank Luke, of Phoenix, Ariz., was presented to the airman's father and mother at Phoenix on Wednesday, January 29. The presentation was made by the Phoenix Chamber of Commerce on behalf of Miss Fisher. Lieutenant Luke was killed September 29, 1918, while making a night attack against enemy observation balloons. The Margarita Fisher medal is a handsome trophy. On the inverse side of the gold medal in bas relief is a miniature replica of an American combat airplane, with the following inscription: "Margarita Fisher medal. For valor in the great war of 1918." On the reverse side of the medal is the inscription: "To the late American hero and aviator ace, Lieutenant Frank Luke, the first Rockwell Field aviator to bring down a German airplane, as well as thirteen others and twenty-five balloons."

Wagner Arrested in Toronto.

Carl B. Wagner, who is claimed to have represented himself as an agent of the Greater Vitagraph Film Company of New York, appeared in the Toronto Police Court on February 8 in answer to three charges of fraud. Wagner was accused of having obtained various sums fraudulently from would-be moving picture stars. He was remanded until February 13 without making plea.



Corrinne Griffith
In "The Girl Problem" (Vitagraph)

Last Year of War Sees Big Reduction in Film Imports

THE effect of the last year of the war upon importations of motion picture films into the United States is shown in dollars and cents and lineal feet in the tabulation of the commerce of the United States made by the Bureau of Foreign and Domestic Commerce and secured by the Moving Picture World correspondent in Washington.

The lack of shiping space, the prohibitions made upon the exportation of films by foreign governments, and other like causes, brought down our importations to one-fourth of what they totalled the previous year, and considerably under the importations of 1916. For instance, in 1916 we imported positives to the extent of 4,806,301 lineal feet and valued at $220,870. The following year the footage dropped and the price went up, for we brought in only 4,291,200 lineal feet valued at $244,926. During the year 1918, our importations of positives totalled only 1,866,758, but a considerable increase in price is noted, for these films were valued at $124,910.

Last year there were brought into the United States negatives to the extent of 401,217, valued at $108,011. This was less than half the import business of 1917, when the footage reached 872,232 lineal feet and the value was $362,603. The year 1916 showed greater footage imported and the value at a lower figure—931,234 lineal feet, valued at $323,500.

In 1916 our importations of raw stock amounted to 37,634,679 lineal feet valued at $560,643; in 1917, to 71,156,590 feet, valued at $1,067,435, and last year to 25,709,455 lineal feet, valued at $419,984.

Film Exports Dropped During War.

The effect of the war upon America's exportation of motion picture films is shown in a compilation of exports just completed by the Bureau of Foreign and Domestic Commerce for the year 1918. With the demand abroad decreased to a very considerable extent and prohibitions placed on outgoing film stock, our sales to foreign countries dropped more than fifty per cent. as compared with 1916. Our foreign trade is shown as follows:

Exported to	Lineal feet	Value
1916		
France	15,928,194	$534,800
Italy	11,423,997	313,035
United Kingdom	79,608,975	3,651,237
Canada	12,995,900	981,890
Newfoundland and Labrador	1,815,820	93,734
Australia	7,954,385	591,646
All other countries	34,787,163	1,211,306
1917		
France	10,559,788	288,279
Italy	11,275,576	280,024
United Kingdom	28,683,109	2,307,254
Canada	15,838,199	1,201,301
Newfoundland and Labrador	1,411,618	50,640
Australia	9,026,264	629,132
Other countries	33,670,641	1,558,205
1918		
France	1,256,704	237,482
Italy	782,297	29,307
United Kingdom	15,387,095	1,118,305
Canada	12,283,020	889,021
Newfoundland and Labrador	1,445,819	48,679
Argentina	5,760,594	235,620
Brazil	2,876,956	174,210
Australia	11,990,943	613,718
All other countries	28,104,959	1,385,040

Don't be content merely to keep your house going—keep it growing. That's the better way.

Rambles Round Filmtown

With WALTER K. HILL.



The Rambler.

Concerning Cause and Attendant Effect.

E. A. McMANUS, having surrounded a fine lunch at the Astor, was in a communicative mood. He said: 'The moving picture screen is just now registering the effect of the 'lay off' last fall. The pictures that are now coming into relief were largely started or were under way during the shut-down. They reflect the temperament and mind of captains of the industry at that time. It will be months more until the stamp of those times is removed from products that will circulate among the film theatres."

Mr. McManus said more, and of importance, at the time; but we shall not now go into details. Later on we hope to get from him an interview that will rock the well known industry. Meanwhile, think it over—the little we have quoted. Perhaps some one will kick in with more on the same subject.

—w s s—

Riding Backward Has Its Blessings.

When I get a trade paper it reminds me of a man riding backward in a train. He sees everything after everybody else has seen it.—Guy Barrett, in Wid's.

But he gets a more general and much broader view and sees the landscape from an entirely different angle.

—w s s—

"The infants," says Joe Lee, "are still in the industry."

And it was Richard Rowland who is credited with having said apropos of a recent "combine" of screen notables:

"So, the inmates are now running the asylum!"

—w s s—

Lee Kugel has only to watch the gross at the Forty-eight Street Theatre. "The Net" will take care of itself.

—w s s—

Kenyon Says Horse Must Be Bored to Yawn.—Trade Paper Headline.

Mayhap the horse was laughing at the actors. Who shall say?

—w s s—

Hart Interest.

We were looking at Bill Hart's "Breed of Men."

"I thought," whispered the good lady on the right, "that a 'horse's neck' was a temperance drink. It seems, in this picture, to be something for a man to cry on."

—w s s—

Ralph Ince Explains Necessary Essentials to Success of Photoplay.—Publicity Headline.

Now, if there are any more failures produced, it will not be his fault.

—w s s—

The Fads of Screen Queens.

We had thought horseback riding, tennis, swimming, rowing, mission work, godmothering soldiers, cross-country hiking, knitting, crocheting and collecting sand-fleas were about all the hobbies a movie star could have. But now comes Louella Parsons to advise that:

"Catherine Calvert has one vice that every director of prominence in the motion picture business has a note of in his little vest pocketbook. It is craps."

Getting Around "Exhibitor."

It has been sensibly concluded to declare the word "exhibitor" archaic. They are needed more than on par with the farmer who shows live stock for ribbons at the county fair. That's an "exhibitor."

Among other titles that may be applied to those who retail movies are:

Picture Showmen. Picture Theatre
Screen Showmen. Showmen.
Film Showmen. Movie Managers.
Theatre Managers.

Anything is better than "exhibitor." Let's go!

—w s s—

"Oddly enough, the challenge 'Jazz Band' of the world is European" is an inspiration slipped us by Epes Winthrop Sargent, a chap who thinks of a lot better things, usually.

—w s s—

Our Refuges for Royalists.

Now that we have made the world safe for democracy, how about making our beloved industry safe for the Rexes, Imperials, Princesses, Empires, et al, whose electrics illumine countless Main Streets of our democratic—more or less—land? —C. de L. B.

—w s s—

Erno Rapee, a highly spirited and vigorous conductor, broke a two ounce baton leading the Rivoli orchestra through the "Light Cavalry" overture.

"If it had been artillery instead of cavalry he'd a broke up the house," observed Jimmy Orr, chief electrician, a man entirely without temperament.

—w s s—

The money wasted in useless telegraphing by members of THE industry would buy every Bolshevist in Russia a diamond-studded dirk and then leave enough surplus to provide rope to hang them all.

—w s s—

If such a thing as nation-wide-motion-picture-prohibition should descend upon the soon-to-be United Sahara of America, J. Stuart Blackton, so 'tis said, could keep the wolf from the door in various other occupations, one of them being as a professor of dancing.

—w s s—

We may now expect to hear that the London Film Co. has retained David Lloyd George as general counsel.

And what a general director of "distribution" Field Marshal Foch would make!

—w s s—

The student table d'hote French was lamping one of the "big" features with droves of people before the camera.

"Some parts of this," she said, "I don't like. But the tout en scramble is certainly fine."

—w s s—

An oddity in exhibitors' conventions will be the one at Syracuse, February 26, when "positively no so-called co-operative booking or film selling schemes of any kind" will be considered or discussed.

—w s s—

The Hypocrisies of Prohibition.

From an exhibitor in the state of Washington we learn that, although the state is "bone dry," you can get all the booze you want at $20 a quart!

Pat Dowling's Lobby Chatter In the House of Many Rumors.

THE trouble is," said the man-with-an-audience, "that the exhibitors say the stars make all the money. So the way to solve the problem is to organize a gigantic company and let the exhibitors act and the stars run the theatres.

"Can you picture Rothapfel, Kunsky, Tally, Grauman and others playing leads and Mary Pickford selling tickets in the box office at Steubenville, Ohio?—Oh, pshaw, what's the use? I'll buy a round of two-per-cents. downstairs."

* * *

Kenneth McGaffey is responsible for the idea of having a mammoth convention of exhibitors either in Ascot Park, Los Angeles, or the Madison Square Garden, New York, to settle once and for all the kind of pictures which the public wants.

He suggests having the picture made right before the exhibitors' eyes and let them all have their own rival rooting sections to cheer for "love element," "fight stuff," "close-ups" and whatever they want.

The exhibitors who can yell the loudest will get the kind of scenes they want.

—w s s—

Such Is Life in Burlesque.

(Nifty Bits Culled from Sunday Telegraph.)

"Informs Charles Barns with the Star and Garter show: 'My wife, Ruth Clarke, returned here in Dayton and resumed the role of the deaf spinster.'

"Later: 'Have given my notice, and will close Feb. 22 at the Star and Garter, Chicago'."

He might have stuck with the show had the spinster been also dumb.

"Harry Coleman, opposite Sol Ward in the Roseland Girls, is leading a new number called 'Betcher Two Hundred to Ten' with apparently little success."

That might be called knocking in our set.

"Dolly Fields, soubrette, says this is her last season in the show business. Cause—Too much avoirdupois and too busy with a car hubby promised her."

Getting fat on hubby's promises?

—w s s—

It is a poor week for kultur when at least one of the cinemas bordering on Longacre Square does not play a German orchestral composition. And kultur has very few bad weeks.

—w s s—

Talk about ghost stories—talk about thrills—here's the loveliest, creepingest, goose-fleshiest sensation of a love drama that ever sneaked up and caught your heart in your throat.—Nat Rothsteinisms.

Now, gentlemen of the Advertising Clubs of Los Angeles, see if you can frame a real estate advertisement as adjectively enticing as that!

—w s s—

Very appropriately Detective Czech, of the Narcotic Squad, arrested one of the cooties who speculate in theatre tickets. That barking from doorways at peaceful passers-by is bad dope.

—w s s—

The Eternal Question.

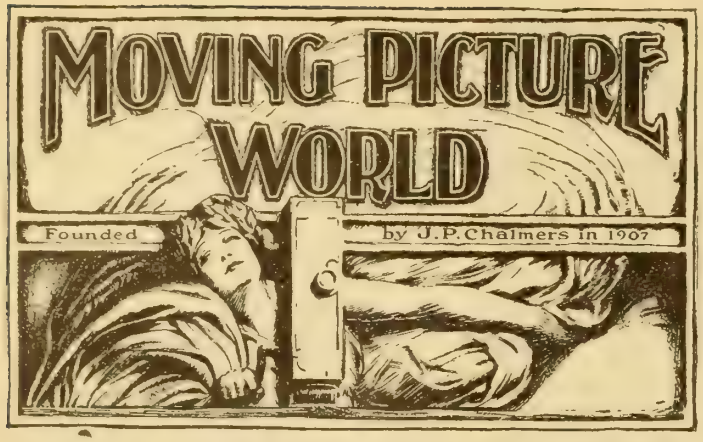
In his latest Fox film Tom Mix, in the role of a clergyman, "gives out" this hymn:

"Where Do We Go From Here?"

—w s s—

This Week's Best Hunch.

Lost: Five golden moments, each set with sixty diamond seconds. No reward offered for they are gone forever.—Julius Singer.



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Saturday, March 1, 1919

If You Are a New Yorker Go to Syracuse

IF you are an exhibitor of motion pictures in New York State there will be business at Syracuse February 26 that concerns you. It has to do with matters of importance to every picture showman in the Empire State, matters that will occupy the attention of legislators in Albany for instance. The course of legislation does not always run smoothly for the public, for the great majority of the people. The trail that is likely to be followed is the one which in legislative opinion contains the least number of obstructions for Mr. Member. Naturally he does not want to displease anybody, but he does want to please the larger number of persons who may be entangled in any controversy.

In the present instance the public is represented by the exhibitors, the motion picture showmen. The latter are asking only what has been asked by their patrons; and it is a strange community where the majority of the residents do not favor motion pictures—seven days a week.

These residents want more than pictures seven days a week—they want them in the form in which they are sent out by the producer, after viewing by the National Board of Review if you will. They want to see them unsmeared by the meddlesome hands of local busybodies. They want to see them subject only to the supervision of the constituted authorities, in other words the police, who if they are worthy of the name will take pains to see that any offender against the much-quoted and too often personally exploited "public morals" will be properly and promptly dealt with.

Go to Syracuse, meet up with the bunch, and make a noise that will be heard as far as Albany. Let it be known you represent public opinion.

Something New in Censorship

THERE is a fatherless censorship measure in Albany awaiting a sponsor. Very likely the alert clergyman who has conceived it will in due time uncover a legislator willing to lend his name to it, but we are inclined to doubt if the measure will be seriously considered by a majority of either body. The bill will put the censorship of films designed for exhibition in New York into the hands of the Board of Regents, the dignified body to which is committed the education of the youth of the Empire State. There has been no intimation of a feeling on the part of any members of the board that their public duties were so light they craved other and less congenial responsibilities with which to fill in time now none too much unoccupied.

Hurley's Heart and Head Are Right

ON another page we tell a story about S. C. Hurley, a picture showman of Campbellton, N. B., which does credit to the heart and the head of that representative of the across the border exhibitors. Mr. Hurley collected photos of the boys in his town who had crossed the water to meet death in battle and had met it. From these photos he had slides made. Of each man he gathered data as to how he had lived and where possible as to how he had died. As the slides were thrown on the screen he told to his patrons the simple story of the men who had represented their neighbors and who would not return to receive the acclamations that would be bestowed on their more fortunate comrades. Nevertheless the dead men were the recipients of honors they could not have foreseen, and we may be sure their relatives and friends were not unmoved when they were bestowed.

"Still Cause for Cheerfulness"

LAST week an article in this publication started off with the advice, "Let us be cheerful!" and gave as a reason for this healthful state of mind the number of excellent pictures that have been released since the new year opened. These pictures range from those with serious or tragic themes to the lightest of comedies. All show excellent technical handling. Two of the number reveal the approach of that apparently little understood but much to be desired form of screen fiction; a photoplay in fact as well as in name; a screen drama or comedy that has the component parts of real drama—unbroken suspense and a properly sustained climax.

This statement is not written in disparagement of the older form of screen fiction, the photonovel. The

moving picture has need for both forms, and the contention of some writers of scenarios and directors that the public cannot be made to accept so radical a departure from the leisurely and more explanatory manner of building plots is only another way of admitting their own want of skill in the art of the true dramatist. In Nazimova's first moving picture, "War Brides," there is a properly sustained climax, that grim tragedy ending with a scene which reaches its greatest height when the dead body of the heroine is held aloft by the mob of infuriated women.

The two pictures referred to indicate clearly the coming of this newer method of plot building which will greatly extend the ability of screen fiction to amuse or to entertain.

Exhibitors Are Doing Big Business

REPORTS from the country at large indicate that exhibitors are doing a thriving business. More than that, the building of motion picture theatres, halted by war restrictions, is going rapidly forward. The traveling representative of the Moving Picture World reports that in Canada, Wisconsin, Minnesota, Iowa and the Dakotas he heard stories of thronged houses and new structures. World correspondents in other parts of the country send in similar news. And it is good news. Motion picture men have experienced lean days in recent months. The coming back of their patrons will bring added zest to their work, will give them greater satisfaction in trying to find the best there is to offer.

There is another point of view and a significant one. If patrons are coming back to the picture theatres it is because there are on exhibition productions that appeal to them, it is because the producers are appealing to the "psychology of the mass," which is only another way of saying they are providing material fit for exploitation by experienced showmen.

Producers are not going back.

Texas Leading in Theatre Building

IN towns large and small in Texas motion picture theatres are under way. In Dallas plans have been drawn for a million-dollar hotel and theatre building. Fort Worth is to put $600,000 into a theatre and office structure. San Antonio men are talking of a hundred-thousand-dollar house. And so it goes throughout the big state. During the war what with shipbuilding with its thousands of workers and big cantonments with their hundreds of thousands of soldiers Texas was prosperous. Then again the oil strikes have kept the money flowing as the valuable fluid gushed out of the ground. It looks as if the spectre of unemployment will not disturb the slumber of the inhabitants of the commonwealth bordering on the Rio Grande.

Daylight "Saving" Is a Fixture

EXHIBITORS will note with interest the effort now being made in Congress to repeal the law which automatically authorizes the shifting of the clock one hour on March 30. Under the rule which went into effect last year darkness does not come upon us until 9 o'clock—that is, to those of us who live in the latitude of New York or above it in the month of June. It is a rule which works to the disadvantage of showmen, especially to those who maintain open-air places, but it is doubtful if the measure now pending will be successful. The long summer evenings have hit the popular fancy. The situation is "tough" from the theatreman's viewpoint, but we fear he will have to grin and bear it.

Mvarlag Is Still a Real Mayor

THERE'S a pretty kettle of fish over in Elizabeth. The World told a week or two ago of the efforts of the chief magistrate of the Jersey municipality to prevent the closing of the motion picture theatres on Sunday. Mayor Mvarlag besides his official job also is a physician, and to the inhabitants of his city has the reputation of answering calls even when he knows no pay will be forthcoming. That of itself will indicate where he stands in the opinion—and the affection—of the residents. Against the mayor is a committee of ministers to the number of twenty-seven—an odd number, to be sure, but not enough to number as odds to the mayor.

"They are taking away the workingman's beer, they are taking away his Sunday moving pictures," says Mr. Mvarlag. "He cannot own an automobile to go riding in. What is left for him? The preachers hope that enough harassing will drive him into the church. They seem to overlook that if the church had anything to offer him they couldn't keep him out."

The grand jury is considering the cases of ten exhibitors charged with Sunday exhibition. Meanwhile one of the local pastors has inquired of the county prosecutor if he will be violating any law if he shows pictures in his church on Sunday. He was told no. Whereupon the minister explained that the opposition is against commercialism, not against Sunday showing. "No admission should be charged and no collection should be taken up," he says.

All of which would seem to indicate that in the churchman's view it is against the interests of public order to exhibit pictures for public gain in a theatre but in the interest of public order to show them free in a church.

We beg leave to be recorded with the doctor-mayor.

Indiana Senate Votes for Sunday Shows

THE World receives word from Chrles C. Pettijohn, dated Indianapolis, February 18, that the Indiana Senate has voted 30 to 16, four members being absent, to send to engrossment the bill to permit the exhibition of motion pictures after 1:30 on Sunday. The action is full of cheer for motion picture men, and also for the motion picture public. The measure is not yet law, but it is more than an indication of how the legislative mind is being influenced by the wishes of the man in the street.

Carl Pierce Brings Good Report

CARL PIERCE returns home after five months of travel across the country. He has visited exhibitors, exchangemen and players. As to the first three named he reports that he finds conditions never were better than during the last month. His remarks in regard to improvement in projection will be read with interest by every one connected with the industry, for after all it is upon the skill of the man behind the projector and the efficient condition of the apparatus with which he works that depend the enjoyment of the performance by the spectator. Another matter which was brought to the attention of Mr. Pierce was the spirit of friendly competition and "learn from the other fellow" displayed by the theatre managers of the Coast. This also was particularly noticeable among the Canadian showmen.

Personal and Otherwise

TOM MOORE, of Washington, D. C., with Mrs. Moore, was in New York City for a week and left for the capital city February 19. Mr. Moore, who opened the Rialto, seating 1800, at the corner of Ninth and G streets, only a few weeks ago, says: "It was my original intention to put in a gallery and I may do so yet, but the general architecture is so symmetrical and appropriately planned that it immediately met with the approval of my patrons. In fact, they fell in love with it just as it is. From the opening we have been jammed with a limousine patronage that gives the trade we hoped the house would attract." Mr. and Mrs. Moore were in New York on pleasure bent and incidentally to see the presentation of some of the latest features. Tom said it when he remarked, "It doesn't do anybody harm to come to New York once in a while."

* * *

H. A. Spanuth returned to Chicago February 15. While in New York he arranged with the First National to handle "Vod-a-vil in the Movies." David P. Howells will exploit the subjects in Europe.

* * *

Steve Montgomery, who has just recovered from a severe illness, is again up and about, anxious to get into harness. For over two years he was a Triangle representative and hopes again to affiliate with the Triangle in Omaha, Neb.

* * *

Max Goldstein, Chicago representative of the Famous Players-Lasky, was in New York last week.

* * *

P. J. Richrath, who was purchasing agent for Goldwyn and assistant auditor for Vitagraph, is now traveling auditor for the Fox Film Corporation. Mr. Richrath recently received his discharge from the army.

* * *

Jimmy Granger, acting district manager in the Indianapolis and St. Louis territories for the Fox Film Corporation, has returned to his old home town, New York. He reports the territories he has had charge of in a flourishing condition. "How good it seems to get home again," says Granger.

* * *

John Miller, formerly of the Buffalo Times, is an attache of General H. E. Wilkins' staff. Mr. Miller does not know when he will get his discharge and has not definitely decided whether he will go back into newspaper work. We are inclined to believe he will take up where he left off before donning the uniform.

* * *

While seated in a prominent restaurant a few days ago our attention was attracted by a musical duet, furnished by Charles C. Pyle, general sales agent of the Bastola Musical Instrument Company, and H. Herman of the American Photo Player Company, the former from Chicago and the latter of New York. Those who are familiar with the wonderful instruments used in the picture theatres of this country must be familiar with these gentlemen.

* * *

J. Stuart Blackton, Jr., known to many as "Buster," is now writing the publicity for his father's productions. "Buster" has just returned from France, where he was in the scrap. He wears two gold stripes for a year's service. This is not his first venture in moving pictures, and we have every reason to believe he is going to go over the top and make good in the industry.

* * *

Louis Streimer is handling "Mickey" in Brooklyn for the Magnet Film Company. He was going so fast down Fulton Street he bumped into us. We asked him what he was doing. He replied: "Going back and forth to and from the same exhibitors. Nothing but repeats. Mickey's a regular gatling gun."

* * *

It came as a surprise, a delightful one, to meet our old friend George H. Thomas, who was one of the pioneers of the General Film Company. Well, Tom is still in the game. He is supplying motion pictures, machines, complete outfits for churches, schools, lodges, advertising and every other purpose you can mention. We are going to nail a horseshoe over his door at 286 Lenox avenue.

* * *

E. D. Horkheimer and his brother H. M. from the Coast were in New York the week of February 17. E. D. still tarries and may remain here for some time.

Pete Gridley Smith, Publicist, Joins Ranks of the Benedicts

THE members of the Association of Motion Picture Advertisers, assembled for beefsteak and buffonery at the Cafe Boulevard Saturday evening, February 15, observed one moment of silence in memory of their playmate "the late Pete Smith," who had that very evening taken unto himself a wife, in the person of Miss Margaret Ganss, whose picture prettily adorns this recital of Pete's "great adventure." The wedding ceremony was performed by Rev. William Schoenfeld at his residence in East Ninety-first street.

Only immediate relatives of the contracting parties were in attendance and shortly after the ceremony Mr. and Mrs. Smith took a train for the South where they will honeymoon for a week or ten days before returning to occupy the dove-cote duly prepared by the publicist of Famous Players-Lasky pictures and picture players. They will reside at 2108 Harrison Avenue, University Heights.



Mrs. Peter Gridley Smith.

As Pete very sensibly kept his bride-to-be in a state of mysterious and discreet aloofness from his legion of friends, we can only submit her picture as a striking tribute to her husband's good taste. Concerning Pete we may say with freedom and emphasis that he has a host of friends who will join with us in wishing bride and groom a long life of perpetual happiness.

Peter Gridley Smith gained his first intimate touch with the picture business through his association with a Western theatrical publication in its New York office. Julian Solomon, Jr., chose Pete as his first aid in making Bosworth pictures famous and from his first affiliation with the publicity branch of picture promotion Pete has kept at mimeographing both as a profession and a religion, passing successively through Bosworth, to Artcraft, to Famous Players-Lasky where he has from the outset of the combination been in charge of the trade paper and daily newspaper publicity.

Little Pat Moore in Polo Picture.

Little Pat Moore, who plays the part of the son of Naturich in the de Mille play "The Squaw Man," has been cast as one of the supporting players in Eddie Polo's first special two reel drama "A Prisoner for Life."

Tribute to Fallen Heroes Is Given by Exhibitor

MANY a moderately-sized town has no complete or panoramic idea of the part played by its soldier lads in the conflict with the Hun, and particularly it has no general military history of the boys who have fallen on the field of France.

But the town of Campbellton, New Brunswick, was given a picturization of the history of its brave lads who went to glory on foreign fields, and the coup was executed by an exhibitor, S. C. Hurley, manager of Campbellton's Opera House. Mr. Hurley secured photographs of those soldiers of his town who had given up their lives for liberty's sake, had slides made, collected information from various sources, and then exhibited the pictures on his screen, giving a lecture on each hero.

That this visualization of Campbellton's most glorious part in the war made a deep impression is not necessary to add. Mr. Hurley called the pictures "A Tribute to the Boys Who Have Fought and Fallen."

A short time before, the Opera House ran a "Tribute to France" matinee. All the children brought gifts for the war-stricken babes of France, and for their kindly charity were given a free matinee by Mr. Hurley the following week.

Postpone Chaplin Reissues.

Essanay has postponed the release of its four Chaplin pictures for two weeks, the first being released March 1, instead of February 15, as originally planned. The first issue will be "A Night in the Show," instead of "Shanghaied," as first intended, and will be followed by "The Bank," "Police" and "Shanghaied," each two weeks apart.

AS DIRECTOR GEORGE IRVING THINKS

The Man in Charge of Making Augustus Thomas' Play, "As a Man Thinks," Into a Four-Star Picture Tells of the Artco Screen Version and of Other Matters

By Edward Weitzel

THE bull himself appeared utterly unconcerned and so did the shapely young woman in fleshings who sat upon his back. Everyone else in the studio was a trifle nervous and showed it. One of the minor actresses climbed on to a table and gave a nervous little giggle every time the horned gentleman with a ring in his nose switched his tail.

"Turn on the lights one at a time," commanded Director Irving.

The electrician cautiously obeyed orders. As each new bunch of lights began to splutter and the scene grew dazzling in its brightness the nervous tension increased. So also did the calm dignity of the bull. With a look of great relief the director proceeded to take the scene. When it was finished the bull was lead away still calm and unperturbed by his introduction into acting for the movies.

"Where did you get the new leading man?" Mr. Irving was asked.

"Over at the stock yards," he replied.

"A Chicago product, Eh?"

"He probably came from the Windy City, but we secured him at a local agency on the river front."

"Was this his first appearance?"

"As a leading man?—no, indeed! He's had a long stock engagement leading the newly arrived cattle into the stock yard pens. Come into the office and smoke a cigar while I tell you something about the picture."

Developing a Theme.

The director's office at the Biograph studio is a comfortable place; and Director Irving knows a good cigar and doesn't keep the best ones of his supply for himself.

"How is 'As a Man Thinks' shaping up in the screen version?" was his interviewer's question when his cigar was drawing satisfactorily.

Really an Excellent Cast.

"It looks very promising so far," was the reply. "We have an excellent cast. Leah Baird, Henry Clive, Warburton Gamble, Joseph Smiley, Charles Brandt, Betty Howe and Alexander Herbert are the principals, and Mr. Raver has set a high standard for Four-Star pictures."

"Have you made many changes in the story?"

The director shook his head.

"Not enough so that I can say to Augustus Thomas what Douglas Fairbanks did about 'Arizona': 'You won't know your play when you see it on the screen.' We have taken advantage of the chance to trace the movements of the characters and to follow them through scenes that are only told about in the stage version, and have also departed somewhat from the prominence given the racial question and the marriage of Jew and Gentile. It is still an important motive in the story, but the beautiful thought that the wife is the real guardian of the home has been brought to the front. So long as the husband believes in her purity her children are safe. She alone can give them the right to look the world in the face."

The Importance of Form.

A remark about the advantage a knowledge of the fundamental rules of play construction gives a director brought out the fact that it was Francis Wilson who first put George Irving on the right road to his present position by insisting that he study the subject while an actor in that accomplished comedian's company. The star's attitude in the matter was not entirely disinterested. He was ambitious to write a play himself and wanted the thoughtful young actor with the quiet manner to help him out.

Asked if he did not believe screen



George Irving.

technic had advanced rapidly since scenario writers and directors had begun to recognize that form was quite as important in the photoplay as in stage drama, George Irving replied:

"I am sure of it! And it is becoming generally understood that the moving picture cannot take a true drama form by slavishly following the stage play but can only be given all the advantages of construction possessed by its elder brother by evolving a technic of its own. This is, by no means, perfected as yet, but it will be accomplished just as surely as an American made aeroplane will fly across the ocean."

The Misspent Nickel.

Another interesting phase of the moving picture was touched upon before the interview and the cigars came to an end. Recalling the first time he visited a Yiddish theatre on the lower East side of New York the director of "As a Man Thinks" spoke of getting an insight into the extravagant method of the foreign actors by observing the conduct of two young girls of Russian-Jew parentage who got on to a downtown street car just ahead of him. One of them dropped a ten-cent piece into the box and her companion, not knowing her fare had been been paid, dropped in a nickel. When she discovered her mistake many and loud were her lamentation. She kept bewailing the terrible loss and was helped out by her equally excited companion until they both left the car.

"You see," continued Mr. Irving, "why it is that vehement gestures and overemphatic tones are used on the stage by the foreign-born actors in every scene; they are the natural everyday customs of the people who compose a Yiddish theatre audience.

"I reached the scene of the Annis murder at Bayside just after the dying man was taken from the water and laid on the float in front of the yacht club. Although the murderer had not left the scene of his crime but stood near the man he had shot and there were a number of other people present there was less excitement apparent than when the girl put the extra nickel into the box. It is this difference in temperament that makes some of our foreign born directors fill their pictures with an excellent quality of drama for their fellow countrymen but which is much too highly spiced with sensation and too vigorously acted to please the native palate."

"Made in America" Seen at the National Press Club

"MADE in America" made quite a hit at its initial showing at the National Press Club, Washington, D. C., on February 15. The eight-reel serial showing how our soldiers were made was put on at the club by Philip Richardson, director of publicity, and E. A. Crane, local representative of the W. W. Hodkinson Corporation.

The picture was introduced by Sergeant Francis A. I. Connolly, a member of the club, who was at Camp Meade, Md., a member of the National Army, at the time the picture was made. Sergeant Connolly is a popular member of the Press Club and the fact that he was familiar with the pictures gave them added interest Among those present at the showing were other newspaper men who had been trained or stationed at Camp Meade and one officer, who took an active part in the trained work filmed, saw himself and was recognized by others.

This was the first time that the rest of the membership present had an opportunity to see all of the steps a draftee had to go through before becoming a real soldier.

"Made in America" was also shown to officers of the Army General staff at the Army War College, and a print is soon to be officially presented to the War Department to become a part of the pictorial history of the war.

Earl Metcalfe to Direct Paramount-Flagg Comedies

LIEUTENANT EARL METCALFE, recently returned after a year at the front, has been engaged by Town and Country Films, Inc., to direct the Paramount-James Montgomery Flagg comedies on the Paramount program.

The announcement of Lieutenant Metcalfe's engagement as director recalls the fact that he is nothing if not versatile. Flash back nine or ten years ago and he is discovered playing character old men in dramatic stock companies throughout the country. This excellent schooling finished, he then played heavy roles in moving pictures during 1912. A short time later he was pleasing the fans throughout the country as a screen leading man.

Continuing this for about five years he decided to abandon the screen to accept the position of director. Although he had always been a dramatic actor, Metcalfe was assigned the task of producing comedies. Continuing this work successfully for a year he again appeared upon the screen in several features which he produced.

When the United States declared war Metcalfe attended the first Plattsburg Training Camp, and in August, 1917, was commissioned Lieutenant of Infantry. He was assigned to the famous 165th Infantry. Sailing for France with that regiment in October, 1917, he had his first baptism of fire in the famous Toul sector near Luneville.

After a year in France, Lieutenant Metcalfe returned shortly before the armistice was signed, upon a special mission. He was to return to France on November 14, but at the signing of the armistice his mission was automatically finished.

S. L. Rothapfel Addresses Columbia Cinema Composers

IN response to an urgent invitation, S. L. Rothapfel, president of the recently organized Rothapfel Pictures Corporation, addressed the cinema composers' department of Columbia University, New York, on February 14th.

During the several years that he was managing director of the Strand, and later the Rivoli and Rialto theatres. Mr. Rothapfel devoted much time to a study of scenario construction and other branches of screencraft, and his lecture was on the subject of "The Construction of a Scenario." He did not deal with the technical details of motion picture production, but rather gave his auditors a message of hope and optimism, telling them that the motion picture would reach its greatest heights when not the action itself, but the thought behind it is visualized.

Mr. Rothapfel dwelt principally on the psychology and philosophy of the picture, and told his auditors that he hoped to see the day when the frivolous curly-headed blond ingenue was a thing of the past and she was superseded by a type depending upon brains, ability and artistry to produce the effects, and where the suggestions for necessary action would be mental and not physical.

Mr. Rothapfel's remarks made a deep impression upon his auditors, many of whom have since communicated with him for further information along the lines suggested.



Alice Brady.

Alice Brady Completing Her Contract with Select

WITH the completion of two more pictures Alice Brady will finish her contract with the Select Picture Corporation. The making of these two productions will occupy her until about April. Miss Brady, of course, will continue in her stage success, "Forever After," at the Playhouse. Her popularity in this play is now greater than ever. As for some time past she has been forced to play an extra matinee on Thursday each week to satisfy the demand for seats, there is no question but that "Forever After" will continue its highly successful run at the Playhouse through the current theatrical season and for many weeks thereafter. Seats are now on sale for the Memorial Day and Fourth of July performances. In fact, for the first time in the history of the American theatre a young actress in her first year as a star is playing a solid season on Broadway.

With the completion of her motion picture contract with Select Miss Brady will have devoted nine months to continuous work before the camera during the day and behind the footlights at night.

Miss Brady's plans for the future are indefinite. She has in mind the possibility of going abroad and there making a series of pictures which will have for their locale France, England, Italy and possibly Germany, and is open for propositions for special picture productions. There is also a possibility that Miss Brady may postpone a road tour in "Forever After," as she now has under consideration a proposition to play another year in New York in that piece.

Alice Brady has duplicated on the stage the success she has won on the screen. Prior to her return to the speaking stage last September Miss Brady had won for herself wide following as a motion picture star. Since the opening of "Forever After" in New York she has added to that clientele many thousands—a triumph of no small proportions.

When inquiry was made at the offices of Select in regard to the announcement of Miss Brady the officials replied there was nothing to be said at this time.

Vitagraph to Release Anita Stewart Picture

VITAGRAPH has made the announcement that it will reissue, in March, Anita Stewart's "From Headquarters," which recalls the record made by the picture when it was first released and acclaimed country-wide as a "powerful and history-making drama." A strong array of bookings already has appeared on Vitagraph's books, indicating a rush due to rival anything the company has put over.

"From Headquarters" was directed by Ralph Ince, who took advantage of its intensely dramatic situations and made a production which gripped the feelings and maintained its hold at all moments. The emotional heights reached by Anita Stewart in the part of Rose Peters have been hard to parallel. She, with Earle Williams and Anders Randolf, made a strong trio in putting over the startling scenes which put the production straight to the front of current pictures. The new picture will be in five reels, instead of the original three.

In the story, Anita Stewart stabs her employer with a keen-edged paper cutter and rushes from the scene of her crime. But the climax is not reached until the girl's father, a detective who believes there is absolutely no excuse for crime, is put on the case from headquarters, and traces the crime to his own flesh and blood.

To quote from the Moving Picture World's review of the picture after its initial showing, "Of the strongest scenes are the denunciation of the broker by the girl when she sees he has turned his attention to a newcomer; the plunging of the two-edged envelope opener into the back of the employer; the assignment of the father to the case; his investigation and the confirming of his fears, with flashes of Rose curled up at the window awaiting the inevitable; the return to the station of the Spartan-like detective to report and then to make the arrest, only to be informed that the broker has called off the investigation. And then, after the lapse of time, the call of the repentant broker, and the irruption of the enraged father; the struggles of the daughter to release the strangle-hold of the father; her victory over the giant detective as the convalescent collapses.

"'From Headquarters,' as the Yankees put it, is man's size—and woman's, too."

Big Painted Sign on "Humanity" Film.

The largest painted advertising board in New York, advertising "The Heart of Humanity," has been completed. The gigantic sign is painted on the north wall of the Mecca building, 1600 Broadway, and has been in the process of painting for over two weeks.

The sign is 74 by 122 feet and the words "The Heart of Humanity" are over 8 feet in height. The sign is in four bright colors and white, and can be clearly seen for many blocks. The red heart in which Miss Phillips' portrait is centered is over forty feet in height. The sign is similar in design to that of the twenty-four sheet used for advertising the production with the exception that instead of a poppy field in the foreground, as the twenty-four sheet has, the sign is outlined at its base by a number of silhouetted hands.

FIRST NATIONAL PRIZES AWARDED

Jury of Newspaper Men Decide the Winners in the $1,200 Contest for the Best Advertising Displays for "Tarzan"—Four Classes, with Three Prizes to Each

By Epes W. Sargent

IN the offices of the First National Exhibitors' Circuit last Monday, by a committee composed of R. E. Prichard, of the Motion Picture News; R. E. Baremore, of the Exhibitors' Trade Review; James A. Beecroft, of the Exhibitors' Herald, and Epes W. Sargent, of the Moving Picture World, twelve hundred dollars in Liberty Bonds were awarded to exhibitors who had played "The Romance of Tarzan."

There were four classes in the contest, divided according to the seating capacity of the houses, and in each class the first prize was to the value of $150,



L. L. Willey
Of the Colonial Theatre, Rochester, N. Y.

with $100 for second prize and $50 for third.

In theatres of the first class, with 2,000 seats or over, S. Barrett McCormick, manager of the Circle Theatre, Indianapolis was given first prize; George Fischer, manager of Saxe's Alhambra Theatre, Milwaukee, second prize, and I. Kuhn, manager of Loew's Stillman Theatre, Cleveland, third prize.

In theatres of the second class, with from 1,000 to 2,000 seats, P. E. Noble and E. J. Meyrick, advertising director and manager respectively of the Liberty Theatre, Portland, Ore., were awarded first prize; Harry McDonald, manager of Fox's Theatre, Springfield, Mass., was given second prize, and the Victoria Theatre, Philadelphia, was awarded third prize.

Momand Wins in Class Three.

For theatres of the third class, with from 750 to 1,000 seats, C. Edgar Momand, manager of the Garden Theatre, Flint, Mich., was given first prize; H. C. Corhan, of the American Theatre, Hopewell, Va., was awarded second prize, and M. M. Rubens, manager of the Princess Theatre, Joliet, Ill., was winner of the third prize.

The theatres of the fourth class, with less than 750 seats the board of judges awarded first prize to L. L. Willey, manager of the Colonial Theatre, Rochester, N. H.; second prize to E. N. Collins, manager of the Liberty Theatre, Electra, Texas, and third prize to F. R. Smith, manager of the Bijou Theatre, Fond du Lac, Wis.

Two factors combined to reduce the number of entries, the influenza and timidity. Perhaps the epidemic was the more potent reason, for in most sections of the country the houses were closed for periods varying from eight to twelve weeks, with a following period of depression almost as long, which discouraged the managers from special bookings, though at such a time a special would have done much to break down the fear of the more cautious patrons.

Many Remained Out of Competition.

At the same time it was evident that many remained out of the contest merely because they felt that their campaigns were not sufficiently elaborate, and it is very probable that some of these would have won prizes, for some of the campaigns sent in to this paper for review were better in quality than those winning prizes; which probably is cold comfort now, but which may move exhibitors to greater enterprise in future.

Three submissions stand out above all the others for completeness, but had there been a grand prize for the best submission in all classes, it is probable that the prize would have gone to L. L. Willey, of the Colonial Theatre, Rochester, N. H. Mr. Willey, of course, did not equal in elaborateness some of the campaigns of the larger houses, but for thoroughness he stood in a class by himself.

Willey's is a small town theatre seating but six hundred, average middle class patronage with a daily change and a service ranging from two to eight weeks. He showed the feature at 10 and 15 cents at matinees and at a quarter in the evening, plus the war tax. He played only one day and gave four performances.

Began Three Weeks Ahead.

Willey began his campaign three weeks in advance of the showing with an underline. To get the privilege of showing a half page on the front sheet of the local weekly, he had to arrange with some of the other advertisers to use their space for that issue; making a regular campaign, but he carried his point and got the preferred position.

For lithographs he used three threes, two sixes and fifteen ones, with a twenty-four sheet mounted as a banner above the entrance. He also painted twelve window cards, a sample of which is shown. These were all done by hand and of different design.

He wrote a prologue with a full scenic setting, for which he composed an original score. This used a man for Tarzan, some sailors, savages and a lion, tiger and ape, obtaining the costumes from a theatrical costumer. These players were paraded through the town with a band in addition to appearing in the prologue. The prologue even offered a rain effect with real water and calcium lights.

Puts on Half Hour Band Concert.

The band was also used for a half-hour concert in front of the house before the first night show.

There was no question as to the value of the McCormick campaign, and Noble and Meyrick were easily at the head of the second class, pinning their faith to a novel slide campaign. The third class showed the least novelty, and class four offered the greater novelty in that they were more dependent upon lobby displays, since most of them had no daily paper to use. In this the contest ran true to form.

The contest offered an interesting study in methods, but the real contest lay between a few in each class and judging was a comparatively simple



One of the Specially Painted Window Cards.

matter. Decision lay entirely with the jury and only in one or two instances was there the slightest question as to the distribution of the awards, so marked were the differences in the submissions.

Following the judging the jury was entertained by the Hotel Chatham by the First National, Earl Hudson acting as a most agreeable host.

TOO MUCH WAR STUFF, SAYS NICHOLS

London Film Buyer Advocates Placing Such Material on Shelf for Year—Long Runs Gain

BEFORE the war B. Nichols, of London, was a frequent visitor to these shores, but of late his appearances have been few and very far between. But the war is over now and the shrewd operator who built up the fortunes of Biograph, Kalem and Lubin in the heyday of the General Film is again registered at the Knickerbocker.

"I have not seen much as yet that interests me," he said the other day in answer to a question. "I am buying film for resale now and the price must be right to interest me. But more importantly, there is far too much war stuff. The war is done, and people want to turn to other and more pleasant thoughts for the time being. It would seem that the sudden cessation of hostilities has drawn from the shelves all of the film made and stored in anticipation of a continuation of the conflict. It would be better to keep this on the shelves for a year or so. We have not only been oversupplied with war, but we are trying to forget the war, and a year from now the public will be in a far more receptive frame of mind for these stories."

"How about the general situation?" he was asked. "There seems to be an agitation in favor of the all-British film."

Nine-Tenths of Film Is American.

"At the present time," he said, "more than 90 per cent. of the film shown in Great Britain is of American origin. It is reasonable to suppose that with the coming of full peace there will be a heavier influx of film from France and Italy, but it will be a long time before the British manufacturer can claim serious attention. In the first place he has not the money at his command to make really important subjects. In the second place British producers still lack the technical knowledge to enable them to compete with American-made film. British-made film is favored where possible, but the demand for entertainment cannot be met without a very large proportion of American product for a great many years to come.

"Exhibitors are making money, and I believe that the war has helped very greatly. It has put money into circulation. It has given marked increases in wages to those classes of persons who are the chief supporters of the motion pictures. Even the strikes are helping the exhibition houses, for the people are idle, have money and must have some place to go. The picture theatres keep them out of mischief and in this respect are doing a very real good.

Receipts May Suffer in Readjustment.

"I believe that in time there will come a period of readjustment when, for a time, the receipts will suffer, but this will be a readjustment and not a relapse, and the business should remain above its former level.

"One thing that will interest your people is the dearth of projection machines. None was imported during the war and as a result there is a lack of good projectors and hundreds must be scrapped very shortly and be replaced by new machines. At best the standard of projection is not equal to that in the States. At present it is very poor, both on account of wornout machines and because of the absence of trained operators at the front.

"The film market holds good, but there is, as always, too much film. It is a very simple proposition. Your experts over here assert that your market is glutted. England with its four thousand houses is asked to absorb what your twenty thousand cannot.

Small House Wants Proved Films.

"In one respect we are better off. There is a better market for really good subjects. The American exhibitor is a slave to the first run idea. He wants to have the first showing. If he cannot afford the best, he prefers a cheaper brand to a later run of the same picture shown by his competitor. As a result, your film dies quickly on your hands. In England the small house wants what has succeeded at the larger houses. The manager knows that the film has been advertised extensively, its merits have been proved, and he shows the same film to the same good business.

"This is one point where the American exhibitor has remained behind. In the actual exhibition of film the American houses have come rapidly to the fore. They were slow in starting, but once the movement was made it was rapid and comprehensive. As a class your houses here are far in advance of those in England in appearance and management.

"On both sides of the water the tendency seems to be toward longer runs. Even the lesser English houses now book for three and six days where not long ago a daily change was considered essential. This reduces the demand for subjects, but helps the really worthy material.

"I have done nothing as yet in the matter of closing deals. I shall be here about a month, so I am not in a hurry to close any contracts, but I hope to have some announcements presently."

Advertises "Our Teddy" Big Before Presentation

A FIVE days' pre-showing newspaper advertising campaign by Hal Norfleet, manager of the Hippodrome Theatre of Dallas, Texas, on "Our Teddy," the First National Exhibitors' Circuit production based on the life of Colonel Theodore Roosevelt, has created a precedent among Dallas theatre managers.

Three days was considered the maximum time advisable for advertising a production prior to its first run opening. This has been the accepted rule for a long time. When Mr. Norfleet's ads in the local papers jumped this schedule ahead two days it won the instant attention not only of all other local managers, but of many exhibitors through the Dallas territory, who watch the first run advertising campaigns preliminary to arranging their own promotions on bookings.



Mabel Normand
Star in "Sis Hopkins" (Goldwyn).

Rex Beach
Author of "The Brand," Soon to Be Released by Goldwyn.

Pauline Frederick
In "The Woman on the Index" (Goldwyn).

WEIGHING 'THE LION AND THE MOUSE'

Charles Klein's Famous Stage Play Has Been Adapted To the Screen with Fine Skill by the Vitagraph, and Gives Alice Joyce a Part That Fits Her to Perfection

By Edward Weitzel

IN the old fable the mouse becomes the lion's ally and sets him free when he is trapped by his enemies. In the Charles Klein drama the mouse not only traps the lion but throws a spell around the lion's cub and compels him to help her ensnare his sire. And small wonder Any young fellow with red blood in his veins and half an eye for a pretty girl would have felt just as Jefferson Ryder did that day in Paris when he drove along the Rue de Something-or-Other and saw Shirley Rossmore sitting in front of that cafe and looking so nice and friendly. Jefferson did perfectly right when he accepted Shirley's invitation to a seat at her table, and lost his heart to the high spirited daughter of his own land.

Then the trip home together on the steamer That must have finished him completely and made him eager to help the girl in every way, even against his own father. He had promised that this powerful father of his, this money monarch, should free her father from the grip of the enemy who was determined to ruin an honest man's reputation. If it chanced that this relentless enemy was the powerful John Burkett Ryder himself so much the worse for the man of money. When Shirley Rossmore asked for the combination of the Ryder safe Jefferson rifled his father's desk until he found it and secured the letters which proved the integrity of Judge Rossmore.

Play Was Made by Third Act.

When Charles Klein wrote "The Lion and the Mouse" he had in mind a strong third act in which a young girl pits her love and devotion against the might of a man who spared neither friend nor foe, but used his great wealth for his own selfish ends. The author was not disappointed in the value of the scene. It practically made the play a success by its novelty and the timeliness of its theme.

But Charles Klein was a thorough dramatist and knew that without the proper love interest in the story, the thread of romance running like a line of pure gold through the plot, the war of wits between the oddly sorted antagonists, for all its strength and cleverness, would never pack the theatre with enthusiastic audiences and make him a millionaire. He was far too shrewd to mistake this point.

So was Henry B. Harris when he selected the members of the original cast and settled upon the two people who played Jefferson Ryder and Shirley Rossmore. Both men knew the pair of lovers must be so well matched, such ideal types of the manly young wooer and his beautiful sweetheart, that their romance would seem the most fitting thing in the world.

Heroine and Hero "Fill the Bill."

The lovers in the Vitagraph screen version of "The Lion and the Mouse" were chosen with the same thought in mind. Alice Joyce is a Shirley Rossmore who would inspire the love and devotion of any sensible young chap. You realize that at the first glance, only you're going to be mighty particular about the young chap that steps forward to claim her. Then Conrad Nagel turns up as Jefferson Ryder, and you give a satisfied sight and settle back in your seat and wait for the moment when you know they will surely be married and live happy ever after. They measure up to the most exacting demands of youthful romance and you are strong for both of them.

Here is the reason that gives long life to the play. The question of a money king trying to crush an incorruptible judge because he has rendered a decision that effects the pocket of the financier may not have the novelty and moral force it possessed when first written, but the love interest of a story when the lovers are properly mated is never out of date. It never loses the freshness of youth.

Picture Has Swing of the Play.

To catalogue the other excellencies of "The Lion and the Mouse" is also an agreeable task. In the first place the photoplay preserves all the good points of the stage drama and has much of the swing and directness of the original. However much may be written against adapting stage successes to the screen and demanding that the moving picture be built from scenarios that follow the screen's individual form of construction the men who are engaged in the manufacture of film features will continue to capitalize the valuable publicity attached to any stage play with a nationwide reputation. The theatregoer who saw the stage production of "The Lion and the Mouse" will renew his enjoyment when he attends a showing of the picture, and the spectator who is first introduced to the Klein work on the Silent Stage will understand the reason for the play's long popularity in spoken form.

Big Man Loses Out in Big Way.

The finish is particularly well handled. You have been watching John Burkett Ryder run roughshod over every one who gets in the way of his will, but there is always a feeling at the back of your head that before long that clear brain of his is going to appraise Shirley at her true worth and realize that as a daughter-in-law she will be a wonderful investment. You watch him fight the almost helpless girl without knowing she is his antagonist up to the moment when she escapes with the letters that will clear her father.

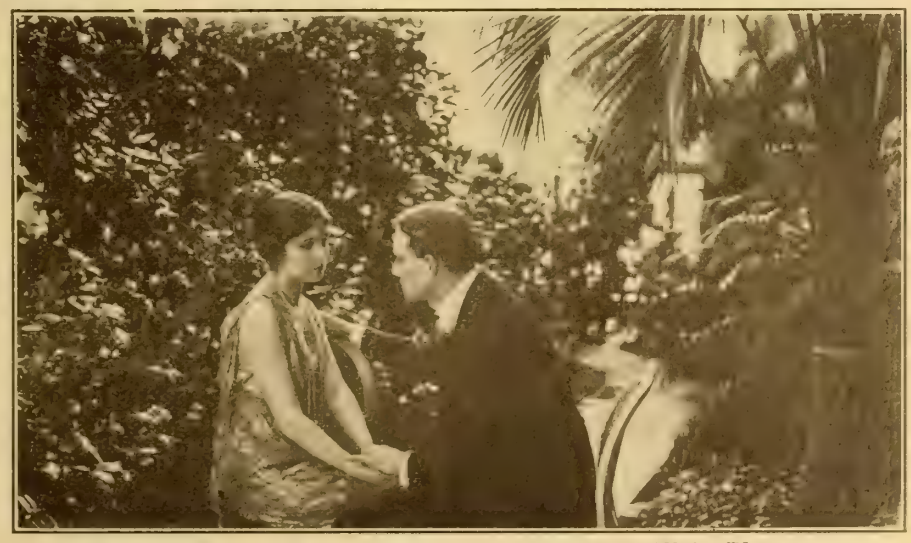
You see the millionaire come upon his son as he is relocking the safe he has opened for the sake of the woman he loves and, in spite of the savage way Ryder turns on the boy, the millionaire holds your respect. The scene follows in which the elder Ryder learns who Shirley is and the real nature of her mission in his home. You watch him accept his defeat as becomes a man of his bigness of brain. He looks up at his son with a whimiscal smile:

"Are you going to let a girl like that get away from you?" he asks. And you know why he has succeeded in the life he has chosen for himself, and why he has never lost your respect.

Call for Mr. Terriss.

Tom Terriss, the director, will please stand up. Thank you, Mr. Terriss! Will you kindly come forward and get your credit marks? It is evident you have not slighted your task from start to finish. In selecting the settings for the interiors of the Ryder mansion and also for his office you have had in mind that the millionaire considered it a good investment to impress people by the costliness of the furnishings, and you have carried out that intention to the letter. Your groupings, handling of the scenes and general effect deserve hearty praise; but you shouldn't cover a table with flowers and then place two elderly characters behind the table.

Your choice of Anders Randolf for John Burkett Ryder, Henry Hallman for Judge Rossmore, T. W. Carlton for Senator Roberts, Mona Kingsley for Kate Roberts and Jane Jennings for Mrs. Ryder was excellent; and you were given an expertly written scenario by Edward J. Montague.



Lovely Alice Joyce Is an Inspiration in the Klein Play.

FIGHT CENSORSHIP BILLS IN MID-WEST

Nebraska, Iowa and South Dakota Exhibitors Take Up Cudgels Against Adverse Legislation

EXHIBITORS of Nebraska, Iowa and South Dakota are fighting hard to prevent the passage of bills introduced in the legislatures of these three states to provide censorship boards and Sunday closing of motion picture theatres.

The Moving Picture World has told the details of the fight against such restriction in Iowa, but Nebraska and South Dakota are facing even a harder fight.

In Nebraska H. M. Thomas of the Rialto Theatre, Omaha, has been named chairman of the committee to fight such legislation. With the exhibitors, working hand in hand, is the Omaha Film Board of Trade, with G. E. Akers of the Famous Players-Lasky Exchange as president; C. W. Taylor of the Select Exchange as vice president; C. E. Holah of the A. H. Blank Enterprises as secretary, and William N. Skirboll of the Metro Exchange as treasurer. Headquarters for the organization are in the Rialto Theatre.

Women on Lincoln Committee.

Seven women whom the exhibitors claim have not seen a moving picture show for a year are on a committee at Lincoln, the state capital, pushing a censorship law which provides for the censorship of every film, of all advertising material, and a tax of $2 a reel of film. The censoring would be done by a committee of two.

The objections to the bill are pointed out in letters which the organization at once mailed to every exhibitor in the state. The letters do not appeal for money—they only ask that each exhibitor circulate a petition for theatre patrons to sign, protesting against the bill; that the exhibitors run slides pointing out the evils of the bill, and that four-minute speakers be secured to urge a state-wide protest against such unjust legislation.

Two Bills Up in South Dakota.

Two bills have been introduced in South Dakota. One prohibits the Sunday showing of moving pictures and repeals the present law, which permits the showing of educational pictures on that day.

The second bill provides absolute state censorship of all moving pictures and of all advertising. It provides a chief censor with two assistants, with power to prevent any such show in the state unless it carries the official stamp of approval. It also provides a tax of $2 per reel on film on top of the present government taxes. This, the exhibitors say, would put practically all the shows in the state out of commission.

A committee from the Woman's Club at Omaha, Neb., inspecting pictures over a long period of time, reported eighty per cent were good, ten per cent indifferent, and ten per cent should be censored for eliminations.

Posters Arouse Indignation.

President Thomas of the exhibitor's organization fighting the censorship bill in Nebraska is aroused over the apparent opposition of some theatres that would suffer most were censorship created.

"One big house in Omaha, right while the censorship fight is on, has plastered the city with advertising for a picture that is not of the highest type, and no one would say it was," he said. "The twenty-four-sheet posters show a woman, almost naked. The front of the theatre is plastered with posters of the questionable kind.

"It seems to me the exhibitor would know enough to be careful what he shows at a time like this. Let him show that type of picture after the fight is over, but he shouldn't do it now."

Sunday Closing Discussed by Pastors and Film Men

REPRESENTATIVES of the Spokane Ministerial Association, the theatre managers and the unions connected with the theatrical operation, held a conference on Sunday closing in Spokane February 7. About 14 were present. The conference was called by Fred Green, president of the musician's union, at the suggestion of the committee of the ministerial association, headed by the Rev. C. R. Howard, pastor of the Corbin Park Methodist Episcopal Church, South.

The Rev. George W. Knepper, pastor of the Central Christian Church, was also present. W. J. Coates, president of the central labor council, attended and there were representatives from the musicians' union, stage hands' union and operators' union. The managers were represented by Walter C. Smith, of the Hippodrome Theatre, and J. W. Houck, of the Liberty Theatre.

Not Agitating Sunday Closing.

The Ministerial Association, it was pointed out, is not launching a campaign for Sunday closing. The matter has been discussed, however, in its sessions, following a movement for Sunday closing in other cities of the state and the committee was named to investigate the situation from all angles.

"It was an entirely friendly discussion," said Mr. Smith. "The ministers are endeavoring to secure different views on the question and are particularly anxious to co-operate with the unions. Union men were not inclined to favor the Sunday closing plan in Spokane, because they are afraid of the consequences. Sunday is the big day in the theatres and the musicians, operators and stage hands are a little afraid that Sunday closing may mean a permanent closing of many of the theatres which have not sufficient capital to permit them to operate profitably on six days a week."

MILLER HAS ORPHANED CENSOR BILL

Editor of Reform Bulletin at Albany Would Put Film Supervisors Under State Regents

BACKED by the Reform Bulletin, of which the Rev. O. R. Miller of this city is the editor, a bill seeking to amend the state education law through the establishment of a board of motion picture censors, will be introduced in the Legislature within the next few days. Efforts on the part of the Rev. Mr. Miller to secure Senator William Carson as sponsor of the bill in the Senate have failed. The bill in many respects is identical to the Cristman bill introduced April 12, 1916, in the Assembly, and which was later vetoed by Governor Charles S. Whitman. It has been rumored for some little time past that the Rev. Mr. Miller and his associates would not only oppose any legislation toward legalizing Sunday motion picture shows in this state, but that they would back all legislation having a bearing on censorship of pictures.

The new bill provides for the establishment of a state board of censors, consisting of three members, appointed by the Board of Regents of the University of the State of New York to serve for a term of six years at an annual salary of $4,000. The bill also provides for a secretary to this board of censors, as well as clerks and agents.

According to the bill, the Board of Censors is empowered to examine all moving picture films or reels and report to the Board of Regents its approval of such as measure up to their self established standards. All films which the Board shall find to be sacrilegious, obscene, indecent or immoral or having a tendency to debase or corrupt the morals, shall be disapproved.

Regents May Overrule Censors.

Power is given the Board of Regents, at its discretion, to revoke the approval of any film, even though it has passed the Board of Censors. If the bill passes, it will become effective August 1 next, at which time all persons, firms or associations exhibiting motion pictures in this state must file a description of the scenes of pictures which it is proposed to display and likewise submit for examination the film.

Uncensored pictures, after August 1, providing that the bill, of course, becomes a law, will bring upon the heads of the exhibitor a fine of not more than $50 for the first offense and not less than $50 nor more than $100 for each subsequent offense, the moneys so recovered going to the state treasury.

Mr. Miller's bill does not overlook the examination fees. For every examination made by the proposed Board of Censors, the vendor, lessor or proprietor of the film or reel shall pay a fee of $5 for every 500 feet of film, one-half that sum to be paid for duplicate films.

Up to the present time nothing further has been heard on either the bill to legalize Sunday motion picture shows in this state, introduced recently in the Senate by Senator James A. Foley and in the Assembly by Assemblyman Charles D. Donohue, of New York; or the Brush bill which has for its purpose the creation of a commissioner of motion pictures and the imposition of a footage tax. These bills are now lying dormant in committee, and will probably remain there for some little time to come, as there seems to be a disposition on the part of legislators to avoid as far as it is possible at the present time, any bills which are liable to become serious bones of contention between the political factions in both houses.

C. L. GRANT.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

THE rainy season is with us again. Among the collection of Tall Tales Told to Trustful Tourists, which I am compiling, I find the statement that "Very often all of the rain in a rainy season falls at night, thus leaving the daylight hours unspoiled to the Eastern visitor for viewing mountains, orange groves, fig trees, gopher villages, movie studios and other wonders.

This is not one of the seasons spoken of. Somebody must have mixed the schedules, because we are getting most of our precipitation during the day this season.

We seem to have been bitten by the banquet bug out here on the Coast. We had two last week—banquets, I mean, delightful occasions when we ate things with French names and looked at speakers through long-stemmed glasses, smoked Porto Rican complected cigars and listened to speeches.

One of the banquets was staged by the Theatre Owners' Association, and was, to quote the invitation cards, "for the purpose of discussing plans to improve the industry."

The invitation cards also said "$2.50 per plate" in the lower left-hand corner, and the question raised by a waggish guest as to why the industry could not have been "saved" at the regular weekly 65-cents-a-throw luncheon at Hamburgers is as yet unanswered.

Industry Very Much Taken Apart.

The spread was attended by a mixed crowd of exhibitors, players, directors, a large number of clubwomen, civic welfare workers, and representatives of the press.

The poor old "Industry" was taken apart, its bones rattled, and its weak points exhibited in a shameless manner. Much reference was made to the dire need of good heart interest stories. The star system and wasteful methods of production were severely condemned, but no one came across with a modus operandi or a set of plans to work by.

These public scoldings are not in good taste. If certain members of the industry think the films are due for a dragging over the coals they should close the portals that lead to the street before they open the door to the closet that hides the skeleton. The wise father does not spank his disobedient daughter on the public square.

Ford Is Working at Horsley's.

Between banquets and rains I went down to the Horsley studio and watched Francis Ford and his company make the final episode to his serial, "The Silent Mystery."

I saw Francis Ford as Phil Kelly, set upon by a gang of roughnecks in a narrow hallway, where he overcame the whole gang, escapes to the attic of a house hotly pursued by those of the roughnecks he did not put out of business, chops his way to the roof and escapes, only to fall into the hands of another gang, who chain him to a big iron safe.

The villains then get Mae Gaston. A gun was placed in her hand, and her hand and the gun bound to a table in such a manner that the gun pointed right at Phil Kelly's heart.

At this point Thomas Ricketts, who was directing the episode, called for a cigarette to be used as a prop. No cigarette was forthcoming, and I very nobly came forward with the offer of my pipe.

Mr. Ricketts said a pipe wouldn't do, and after he got a "tack" he explained what he wanted to use it for.

Lost the Atmosphere that Doth Hedge a Pipe.

The cigarette was lighted by Pete Gerald and placed on the table; then a match was laid alongside of the cigarette so close to Mae's finger that when the cigarette burned down and set the match off, Mae's finger would get so warm that she would have to either let it stay there and be burned to a crisp or move it, thereby pulling the trigger and sending a bullet into Phil Kelly's heart.

Of course I was bitterly disappointed about the pipe. It would have been a very strong piece of atmosphere, and the addition of the words, "Pipe by Giebler," following right after the name of the star, the author and the photographer, would have given a very classy tone to the entire scene.

Another Missourian Is Catalogued.

I found a Missiourian at the Ford studio in the person of Rosemary Theby, who is playing the lady heavy in "The Silent Mystery."

Mr. Ford told me that he was getting ready to make another serial to be called "The Purple Trail," that is going to be more thrilling than anything he has yet done.

Elsie Van Name, who is Mrs. Ford away from the screen, was making another miniature film, somewhat on the order of "The Craving," which drew all sorts of verbal and dramatic editorial boquets here last week.

Phil Ford and Mrs. Vic Goss have the leading parts, and the action of the story is woven around a young playwright who sleeps and sees the characters of his play, as dream children no bigger than Lilliputians, working out the action of his drama.

Capellani a Rare Host.

That night I went to another banquet, a goodbye banquet this time, given by Albert Capellani to the technical staff who helped him make the big Nazimova production, "The Red Lantern."

There were twenty-five of us in the Blue Room at the Athletic Club, and it was a most cosy and pleasant little party—so pleasant that every time I think about it I wish some one else would go away—that is, some one who cared enough for his friends to get them together and soothe their sorrow in food before departing.

I would like to speak of the "eats" at this affair, but language is so poor. There are no words to describe the soup, which was as far different from the pale, salty water that is usually dished up at banquets as rainwater is from wine; or the spaghetti, served to each guest in a big silver dish with a young scoop to transfer it from dish to plate—spaghetti with rich ripe olives, mushrooms and infant sausages as tender as my heart; and a salad that was the kind of salad we dream about now and then, but seldom see.

There were speeches by Mr. Capellani, Henry Kolker, Albert Dorris, Henri Menessier, Danny Hogan and others; and even I, who suffer from verbal loco at speechmaking time, made a few—and I hope, well-chosen—remarks.

"Cappy" Tells One on Perret.

There were also stories. Mr. Capellani, or "Cappy," as he is called by everybody from property man up, told us of the trouble he had in directing pictures in English before he could speak English very well, and about his friend, Leonce Perret, who couldn't speak English at all; of how Perret came out on a set where a bunch of extras were waiting for his inspection and found all well and rubbed his hands and said: "Allons y," which is pronounced allounzee. And how one of the extras said to another: "This gink says we are lousey. I'm going back to change my make-up."

And he did, and M. Perret waited long and patiently till the man came back, and then walked up and down the line and said, "Allons y! Allons y! Allons y!" with great vigor. And the man jumped onto the extras with, "You're all lousey, go back and change."

And if a Frenchman who knew English hadn't come along and told them that "Allons y" meant "Let's go!" in French, there is no telling how long they would have been in making the scene.

And after all this, as if it were not enough, we were all taken over to a theater and treated to a nice bill of Orpheum vaudeville.

Louisville House Signs Large Circuit Contract

ONE of the biggest film deals ever negotiated in Louisville was that by which I. Libson contracted on behalf of the Strand Theatre, Louisville, for all the First National Exhibitors' Circuit productions released in 1919, and for all the pictures of the stars beyond 1919.

The Strand, in addition to the first run showing of the eight Chaplin comedies, secures the exhibition rights to the six productions to be made by the Anita Stewart Company, six by Mary Pickford, sixteen by Norma Talmadge and eight by Jack Pickford.

"Virtuous Wives" was shown at the Strand the entire week of January 26. In booking this picture for a week the Strand breaks away from its former policy of not having weekly runs.

Mr. Libson also made a similar contract for his five theatres in Cincinnati and for his theatre in Columbus and his house in Dayton.

Mr. Libson is associated with the B. F. Keith interests in the control of the Strand, Louisville, and supervises the bookings for the Mary Anderson in summer.

Raw Meat Was Fed to Men by Velvet Hand of A M P A

IT was a big night in the cellar of the Cafe Boulevard. The date was Saturday evening, February 15. The occasion was a "beefsteak" given—did we say "given?"—by the members of the Associated Moving Picture Advertisers. There were very few "outsiders." It was mostly "close up stuff" that may not be spread before the gaze of our readers in cold type.

Not that anything was wrong with what happened. Far from it. It was all right, clean, decent and decorous as befitted the association of brains and formidable adjective-hurlers who have joined, and paid dues, in good faith, and fervor, to the A. M. P. A.

There was entertainment and good entertainment. Sketches, monologs, travologs—and a picture of the meat-devouring assemblage. The picture is elsewhere.

But this is a "stop press" story. This is to tell of how Harry Reichenbach was described in the words of Nat Rothstein; how "Les Mason" fell to the floor in the fond embrace of John Flynn and how N. T. Granlund (who steals space for Marcus Loew) operated all the evening without mentioning his boss's name—not once.

The Quartet obliged. Two girls sang.
And Arthur James "bought" a round.
All had a pleasant time.

Want Western Pictures on Saturday.

Texas exhibitors in the smaller towns are making a big demand for Western pictures for Saturday running.

"They tell me that on Saturday the small towns are filled with oil workers, cow punchers, ranch hands, railroad section men, and fellows in overalls generally," says Manager Ned Depinet of Consolidated Film Exchange, Dallas. "These lads don't want much love stuff. They want plenty of shooting, rough riding and stenuous open air work generally. Almost every small town Texas theatre puts on a "six shooter" film regular each Saturday and they are cleaning up on this system."

Labor Body Takes Up Sunday Question.

The Bluegrass Federation of Labor at Lexington, Ky., has appointed a committee to look into the matter of the proposed Sunday closing of picture theatres, with a view of making plain the Federation's position that if the moving picture houses are closed on Sunday all other non-essential occupations will also be closed. An executive committee of churchmen is endeavoring to close the theatres. However, labor is generally opposed to Sunday closing, and plans to tie a bow knot in all Sunday operations in event the theatres are closed.

February 16 Attractions

At New York Theatres

RIVOLI—"The False Faces."
Paramount-Artcraft Special,
Featuring Henry Walthall.
RIALTO—"The Lion and the Mouse."
Vitagraph Production,
Featuring Alice Joyce.
STRAND—"Mrs. Wiggs of the Cabbage Patch."
Paramount Picture,
Featuring Marguerite Clark.
BROADWAY—"The Scarlet Shadow."
Bluebird Production,
Featuring Mae Murray,
and Charlie Chaplin in First and Last Picture.
81ST STREET—"The Long Lane's Turning."
Mutual Picture,
Featuring Henry Walthall.

Montreal Takes Over War Tax.

The City of Montreal quickly decided to take over the Amusement War Tax, which had been controlled by the Province of Quebec during the past three years. The province decided to discontinue the tax, now that the war is over, and the privilege of collecting an assessment on amusement tickets was extended to the cities of the province. Just what the Montreal schedule of taxes will be remains to be announced. Before the province took over the tax, Montreal charged a fee of one cent on all tickets, but a graduated scale was adopted by the provincial authorities.

Joseph O'Donnel Mustered Out.

Joseph O'Donnel, for eight years technical director at the L-Ko Comedy studios at Hollywood, having been released from the navy, has returned to the Pacific Coast, where he will resume his former work with Universal organization. Seaman O'Donnell for the past six months has been stationed at the naval aviation base on Whiddy Island, near the coast of Ireland.

Bill Would Ban Children from All Quebec Theatres

A FEW days after announcing that the Province of Quebec would discontinue the collection of the war tax on amusement tickets, Walter Mitchell, provincial treasurer, presented a bill before the Quebec Legislature which has for its purpose the placing of a ban on the admission of all children under fifteen years of age into all theatres of the province at all times, whether accompanied by parents or guardians or not. The bill was brought to the attention of the Quebec Legislature on February 15.

A few weeks previously, a self-appointed committee of uplifters at Quebec City asked that the province prohibit the admission of all children up to fifteen years of ages from all theatres and the provincial treasurer has seen fit to consider the matter. Incidentally, this committee wanted the province to grant permission to cities to censor pictures after they had been censored for the whole province by a Provincial Board of Moving Picture Censors.

Under present regulations in the Province of Quebec, children up to fifteen years must be protected by parents or guardians when admitted to picture houses.

Failed to Pay War Tax.

In default of $250 bail, Dominick Maglio, who resides at 38 Mitchell street, West Orange, N. J., and who is proprietor of the Borough Hall Theatre, Roselle Park, N. J., was committed to the Essex County jail, charged with failing to pay war tax on theatre admissions. Maglio was hailed before United States Commissioner John A. Mathews, who fixed the bail. The accused man ran moving picture shows only Saturday nights. He claimed that he was financially unable to pay the tax.

Capellani Given Farewell Dinner.

David H. Thompson, studio manager; Cliff Butler, business manager; Ray Smallwood, Eddie Shulter, Danny Hogan and a score of others of the Metro organization in Hollywood attended the farewell dinner and theatre party given by Albert Capellani when the French director bade au revoir to Metro to embark on a career as an independent producer. On the vaudeville bill there was a musical revue, and one of the scenes was Columbus Circle.



Associated Motion Picture Advertisers Frolic and Eat.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Henry McRae Starts New Serial.

HENRY McRAE, former manager of production at Universal City, has been engaged by the Great Western Producing Company to direct a serial, with a cast headed by Grace Cunard and Elmo Lincoln. The company is operating at 6100 Sunset Boulevard, Hollywood.

Mr. McRae is not yet ready to announce the name of the serial, but states that it deals with the experience of a forest ranger in frustrating the unlawful designs of a syndicate which seeks to defraud the Government.

Elmo Lincoln, who plays the part of Armstrong, a forest ranger, is well known to the films. He first attracted attention as the warrior in "Intolerance," and did very clever work as the blacksmith in "The Beast of Berlin"; but his greatest hit was made in Tarzan, of "Tarzan of the Apes."

Grace Cunard has Much Experience.

Grace Cunard, the co-star, perhaps has had as much experience in serial work as any other player of the screen, and those who remember her playing in "Lucille Love," "The Broken Coin," "Peg o' the Ring," "The Purple Mask" and other serials will no doubt welcome her return to the screen.

The present serial marks the first work by Henry McRae since his activities as head of production at Universal City ceased several months ago. The production of serials is not new work to Mr. McRae. His work at Universal City brought many serials under his general supervision, and "Liberty" was made under his personal direction.

Rex De Roselli, Ivor McFadden, Frederick Starr, Madge Hunt, Milton Dickinson, Virginia Craft, W. A. Orlamond and Chai Hong, the Chinese actor, are in the cast of the new production.

Capellani to Head Own Company.

Albert Capellani, who has just completed the production of "The Red Lantern," starring Mme. Nazimova, for Metro, announces that he will become an independent producer, and has completed his plans to begin operations at once under the firm title of the Capellani Pictures Company.

M. Capellani has engaged June Caprice and Creighton Hale, and is negotiating for other prominent players. The new company will produce at the Solax studios at Fort Lee, N. J., and releases will be made through Pathe. M. Capellani has been in this country about three years, and has some notable films to his credit since that time, including "Eye for Eye" and "Out of the Fog," with Nazimova, and several Clara Kimball Young films, as well as productions of other stars. While in France, his native country, M. Capellani was associated with Pathe, and was noted as the director of "Les Miserables."

M. Capellani gave a farewell dinner to the members of his technical staff and a number of invited guests before leaving Los Angeles on February 8. He was accompanied by Henri Menessier, his chief assistant.

Ince Remains with Famous Players.

Before Adolph Zukor departed for New York on his recent visit to Los Angeles he obtained a renewal of the contract to release the productions turned out by Thomas H. Ince for another year, beginning September 1, 1919. Under the terms of the new contract Mr. Ince will produce four or five series of feature pictures, all of which will be personally supervised by himself.

The Katherine MacDonald Company.

Katherine MacDonald, who is now working in a Lasky production, "The Woman Thou Gavest Me," will, on March 15, begin production on films for the Katherine MacDonald Picture Company, which is being launched and financed by a number of Chicago capitalists. Miss MacDonald will personally select the story for her new production, and will assist in assembling the cast. The picture will be made in a Los Angeles studio.

Katherine MacDonald had been on the stage only a short time when she was given a small part in a Universal picture in which her sister, Mary MacLaren, was starred. Since that time she has played with Douglas Fairbanks, opposite William S. Hart in "Shark Monroe" and "Riddle Gawne" and was one of the featured players in Cecil B. De Mille's "Squaw Man."

Astra Purchases Glendale Studio.

The Astra Film Company, which has recently purchased the studio buildings and equipment on Verdugo road, formerly occupied by the Diando Film Company, has taken a lease on the ground on which they stand for several years and secured additional land to increase it to about twenty-two acres. Plans are being made for extensive improvements on the property which will make it possible to handle several companies at one time. Louis Gasnier, president of the Astra organization, is now in Los Angeles.

Invitation Audience at Morning Matinee

Dorothy Phillips leased the De Luxe Theatre on Alvarado, near Seventh street, on the morning of February 13 for a presentation to her personal friends of her vehicle, "The Heart



Madlaine Traverse in "Gambling Souls" (Fox).

of Humanity." The show began at 10:30, and besides Miss Phillips' social and professional friends there were a number of dramatic critics and newspaper writers in the audience.

"The Heart of Humanity" began an engagement at the Kinema Theatre on the following Sunday. The same elaborate staging and the same spectacular musical accompaniment that marked the showing of the feature in New York City was carried out at the Kinema by Director Allan Holubar, who is in charge of the Los Angeles presentation.

Goldsmith Honor Guest at Dinner.

Milton M. Goldsmith, treasurer of the United Picture Theatres, Inc., was given a farewell dinner at the Alexandria Hotel on February 11, the evening of his departure for New York. J. A. Berst, president of United Pictures, was host at the dinner, and the guests included Mr. and Mrs. Bryant Washburn, Mr. and Mrs. Hal Roach, Mr. and Mrs. Mahlon Hamilton, Kitty Gordon, Vera Beresford, Winifred Kingston, Juanita Hansen, Dustin Farnum and Louis Gasnier.

Mr. Goldsmith said prior to his departure:

"The completion of the deal between the United, World and Peerless was one of the accomplishments of our present trip to the coast, and it is something that we are all proud of. It is the first real agreement in the film business, notwithstanding rumors of various mergers from time to time. It was a merger of brains and resources. The Peerless company, having the largest and best equipped studio in the East, with easy access to New York City, presented to United an opportunity for production purposes, of which Mr. Berst was quick to avail himself."

Edwards to Direct Farnum.

J. Gordon Edwards, who has just completed a big production for the Fox Company with Theda Bara as the star, in the eastern studios of the company, arrived in Los Angeles on February 12, with the announcement that he will direct William Farnum in a coming spectacular feature. Mr. Farnum and his family are expected to arrive within a few days. Miss Bara, who will soon have finished her contract with Fox, has been given another director for the pictures yet to be made in which she will star.

Los Angeles to Have Studio Zones.

A measure to establish zones for moving picture studios has been presented for passage to the city government of Los Angeles. Frank L. Cleaveland, chairman of the Public Welfare Committee, is urging the passage of the bill, which it is claimed will be an aid to the industry.

Representatives of the different studios and of the Hollywood Board of Trade are conferring with the Public Welfare Committee on the final draft of the ordinance.

The bill, if adopted, will establish twelve zones outside of which no studio will be allowed to operate. Two of the zones are to be large enough to allow ample opportunity for the future development of the industry. Most of the well established studios are to be taken care of by the proposed small zones, but if the ordinance is adopted there are two or three small studios which will not be covered by the boundaries of any zone and will be forced to move into one of the restricted territories.

Welfare League Social.

On the night of February 14 the Players' Welfare League gave a supper, dance and card party at the Ebell Clubhouse on Figueroa street. The gathering was an invitation affair for the members of the club and their friends. Thomas H. Ince and Sessue Hayakawa, assisted by other picture players, acted as hosts for the evening. Among members of the executive are Vera Lewis, Mrs. Wallace Reid, Kathlyn Williams, Bessie Barriscale, Mrs. Sessue Hayakawa, Mrs. Thomas H. Ince, and a number of other women of the stage and screen.



The "Big Four" photographed immediately after they had signed their respective contracts "legalizing their emotions," to quote Douglas Fairbanks. Left to right, Douglas Fairbanks, Mary Pickford, Charles Chaplin, D. W. Griffith.

Signs for Series of Five Productions.

Margery Wilson, former Ince-Triangle star, has contracted to make a series of five six-reel features during the coming year for the Hermann Film Company, of which E. P. Hermann is president. The Hermann company is considering taking a local studio, and will soon begin filming the first production of the series, "That Something," based upon the story of that name written by W. W. Woodbridge.

Cited for Bravery.

Sergt. M. G. Burton, who played in Keystone and Universal comedies before he enlisted in the Army in 1917, has been cited for distinguished service with the American Expeditionary Forces in France. He displayed great bravery in bringing four severely wounded men from the front lines to a dressing station while continually exposed to machine gun and sniper fire.

Boone in Charge of Robertson-Cole Interests.

J. Allen Boone has come to town to assume charge of the Los Angeles offices of the Robertson-Cole film interests. Mr. Boone will co-operate in the production of the first H. B. Warner picture from the Jesse B. Hampton studios, which will be entitled "The Man Who Turned White."

The action of the story is laid in the Soudan, and Boone, who lived several years among the Bedouins, speaks the language and is an authority on the customs of the country, will help in making the production realistic and technically correct.

The Robertson-Cole company are distributors for the Hampton productions, the National Films, Bessie Barriscale Features, Sessue Hayakawa and others.

Planning Ball for "Fragments."

Sergeant Sydney R. Flowers, technical director for Allen J. Holubar at Universal City, has been elected president of the "Fragments From France" society, and is engaged in active preparations for a grand military ball to be given in Shrine Auditorium as a benefit for returning wounded soldiers.

Warner Expected March 1.

H. B. Warner, who is the most recent star to be engaged by Jesse D. Hampton, is expected to arrive about March 1, to begin picture production under the Hampton management. Stories are being selected and put into shape for filming, so that no time will be lost in waiting for plays to be prepared after the star arrives. Warner has been playing in "Sleeping Partners" in New York the greater part of the winter.

Sister of Moores Dead.

Mrs. Rosanna Moore, of Hollywood, was notified last week that her daughter, Mary Moore, who has appeared in film productions in the past, and who had gone overseas with the Red Cross several months ago, had died in France. Although no details were received, it is believed that Miss Moore died of influenza. She was a sister of Tom, Owen, Matt and Joe Moore. Joe is still with his regiment in France.

Seven Weeks for "Turn of the Road."

"The Turn of the Road," the King Vidor production that deals with pure romance to the exclusion of sensational

sex problems and disagreeable underworld tragedy, is now running in its seventh week at Quinn's Rialto, after the management of the theatre had advertised another feature for that week.

Crawford Goes to New California.

Jesse Crawford, who has been organist at Grauman's Theatre for the past year, will manipulate the big pipe organ at the New California after February 24.

"Kliegitis."

While Kathleen O'Connor was attending a moving picture show in a Los Angeles theatre a few days ago, she suddenly became afflicted with inflammation of the eyes and severe pains in her head. She was hurriedly taken to the Receiving Hospital for treatment, and the physicians there pronounced the malady "Kliegitis," which is caused by the strain of facing the batteries of Klieg lights of motion picture studios.

Big Four Release Plans Ready Soon.

The United Artists' Association expects that complete arrangements and plans for releasing its pictures will be perfected and ready for public announcement in two weeks.

Rumors that Adoph Zukor, of the Paramount Artcraft, is to head the distribution system of the Big Four are denied by all members.

Studio Shots

WADSWORTH HARRIS, working in the "Red Glove" serial at Universal City, gave an entertainment at the Beverly Hills Hotel for the benefit of returned soldiers, on February 16.

Dick Rosson has been appointed chief assistant to his brother Arthur in directing the Albert Ray pictures at the Fox studios.

Vivian Rich is William Desmond's leading woman in his newest Hampton production, "Flat Gold."

William Faversham and Maxine Elliott, both of whom have starred in film productions, are playing "Lord and Lady Algy" at the Majestic Theatre in Los Angeles this week.

Henry B. Walthall will take a vacation after his second National picture is completed, and with his wife, Mary Charleson, will visit the Walthall ranch in Arizona.

Pauline Frederick has announced her intention of going back to the stage next September. She will star in a new play entitled "Lady Tony" written by her husband, Willard Mack.

Ruth Roland has started the production of her new serial, "The Tiger's Trail," for Pathe, which she hopes to complete by the first of June.

Fay Tincher, who has just finished a dramatic role in a Universal production, has been engaged to star in Christie comedies.

Clara Kimball Young has begun "The Better Wife" at the Brunton studios. Nigel Barrie, who has just finished a picture with Alma Rubens, will be Miss Young's leading man.

After finishing "Gambling in Souls," at Fox. Madelaine Traverse took a week off to go and look over her orange ranch near Redlands, Cal., which she purchased recently.

Pauline Starke, after having completed her work in "Whom the Gods Would Destroy," has been engaged to play the title role in "Marcene," the new production being made by Maurice Tourneur at Godwyn.

Harry Van Meter has postponed his vaudeville tour to support Alma Rubens in just one more picture.

Dorothy Dean, who received injuries to her back in an automobile accident that occurred on November 6 of last year, has brought suit for $2,500 against E. N. Harmon, whose car collided with her own.

Mrs. Sydney Chaplin has gone to Denver to remain until some time in March, when she will return to Los Angeles to begin preparations for a trip to Europe, where she intends to travel through England, Scotland, France and Italy.

Ethel Hamilton, wife of Lloyd V. Hamilton, of "Ham" fame, was granted a divorce last week by Judge Wood of the Los Angeles courts.

Zazu Pitts, eccentric comedienne, is to be starred in the next King Vidor production.

Winifred Kingston has left for New York, where she will visit friends while waiting to meet her sister, Miss Gertrude Kingston, who sailed from England on February 14.

Philip J. Hurn, late of the Triangle Company, and still later of the Navy, has been released from service and is connected in an editorial capacity with the Wyndham Gittens productions.

Marshall Neilan, who directed Mary Pickford in "Daddy Long-Legs," will be seen in the part of Jimmy McBride, one of the leading characters in the story.

Monroe Salisbury and Shirley Sherwood were both badly hurt a few days ago when they attempted a thrilling leap from a snow sled at Pine Crest for a scene in a picture. Salisbury suffered bruises and Sherwood's face was lacerated.

When Madge Kennedy went to Barstow, Cal., recently for exterior scenes for a picture, the entire twenty-four citizens (Wallace McDonald counted 'em) turned out to entertain her and her company.

Tom Mix has gone to Arizona a week ahead of his director, E. J. Le Saint, and the rest of his company, to find locations for a new photoplay that Mix wants to fit to Arizona scenery.

Wallace Reid has begun work in his next Paramount picture, "The Valley of the Giants," from the story by Peter B. Kyne.

Carter de Haven, who will be remembered as the star of former Universal comedies, has written a play for the screen which he will direct at the National studios, with himself and his wife, Flora Parker de Haven, in the leading roles.

Mary Pickford announces as her next production for the First National Exhibitors, "Burkses Amy," adapted from the story by Julie M. Lippmann. Sidney Franklin will direct.

Dustin Farnum is to begin production within a few days on "Square Shootin' Dan," a story by C. L. Haynes, for the United Picture Theatres.

Lewis J. Selznick is due to arrive in Los Angeles in a few days, according to Myron Selznick, his son, who is here in the interests of the Olive Thomas company.

Henry Woodward, leading man for Bessie Barriscale, has gone to Gainsville, Ga., to settle up some business affairs in order that he may devote all his time to moving pictures.

Maurice Tourneur has taken his company of players, headed by Pauline Starke, to Bear Valley for scenes in "Marcene."

Reginald Barker is making preparations to film a new Rex Beach story entitled "The Scarlet Gardenia," with Owen Moore in the leading role, and Hector V. Sarno in an important part.

Louis K. Sidney Manages St. Louis Screen Theatres

LOUIS K. SIDNEY, for some years past affiliated with the managerial forces of the William Fox theatres, was lately appointed to the managing directorship of the Kings and Park theatres, St. Louis, owned and operated by Koplar & Goldman. Sidney, who managed Fox's Jamaica, Long Island, theatre and was assigned to the direction of the Liberty, St. Louis, when William Fox recently acquired that house, was selected by Koplar & Goldman from a large number of candidates.

Sidney's success with the Liberty, known as a "lemon" and for years a financial loser despite repeated efforts by different interests to put it over, gave him the preference when the right man was sought to handle the Kings and Park.

These theatres under Sidney's direction, upon their redecoration and transformation into the most modern picture palaces imaginable, will reopen with elaborate policies that will embrace the biggest and best of pictures and feature special musical programs by augmented symphony orchestras. To start things off right and show that he is up-to-date, Mr. Sidney has renamed the Park the Pershing Theatre, after the famous Missourian now commander of the forces overseas.

Mr. Sidney anticipates an early trip to New York to obtain some new photoplay features for the houses under his management.



Scene from "Reclaimed," Harry McRae Webster Production (Alpha Pictures, Inc.)

IT FREEZES NIGHTS IN LOS ANGELES

So Players and Producers Discovered When "Whom the Gods Would Destroy" Was in the Making

IT will be interesting to train-loads of tourists that the frost in Los Angeles freezes water, after sundown, just the way water freezes in Central Park during the day. Probably this fact will find its way into imperishable type here and now for the first time and, if so, this much space is not wasted.

"Our men," said Ollie L. Sellers, "stood all night long in water knee-high from nine o'clock at night until sunrise, for three weeks making 'night stuff' for 'Whom the Gods Would Destroy.' There was ice on the sides of the trenches—regular icicles. And under these conditions we produced real 'night stuff,' photographed under lights."

Mr. Sellers is worth listening to—for he was formerly supervisor of the Triangle studios and knows his business. The story was written by C. R. Macaulay in collaboration with a number of prominent people, the theme being President Wilson's idea of a Society of Nations. The director of "Whom the Gods Would Destroy" was Frank Borzage, formerly a Griffith director at Triangle.

The World man listened while Mr. Sellers talked about the real "stuff" that this coming picture will present to picture audiences. Harry Reichenbach was there and Frank Borzage was also present; but Mr. Sellers had most of the "inspiration."

"It's all real, this night 'stuff,'" said Mr. Sellers. "It has been the practice for producers to film 'night stuff' by day, covering the illusion by the many wiles that directors are acquainted with. But in our case we spent our effort and our nights in making these scenes as near to reality as our inventiveness could devise."

Photoplay Based on World Peace.

Mr. Reichenbach interjected something about the theme of the photoplay that will soon be released. "It was intended to represent a lesson; to reflect, without forecasting the outcome of the peace conference in Paris. We held the final scenes open until the last possible moment—and the result will be a feature production that will be abreast of the times.

"There has been nothing left undone to make 'Whom the Gods Would Destroy' a great and poignant entertainment. It was made in eleven reels. We have the production now under the shears. It will, probably, finish off in seven reels. But whatever the final issue may be, it will represent the best and most vital production that can be presented in pictures."

Director Frank Borzage entered the discussion at this point, declaring that the "mob" scenes were actually made by "mobs." "We used over 500 people in the big scenes. We used so many people that the Los Angeles war service bureau told us that they had sent every man, woman and child on their list, and we had to go out into the alleys and by-ways of Los Angeles to get extra people to fill our scenes."

"Our longest set was 654 feet," said Director Borzage. "More than five hundred pounds of dynamite were used in blowing up the street and its buildings—the street that we had built with infinite attention to detail and exactness. Seven cameras were 'shooting'; and to be sure that the explosion would not destroy the photographs, we 'masked-in' every one of the camera with heavy timbers—and at that the flying bricks drove half way through the protesting wood.



Ollie M. Sellers.

Director Borzage Worked Nights.

"The players entered into the spirit of the work," said Director Borzage. "Pauline Stark, Jack Mulhall, and the other players stood knee-deep in the mud for three weeks, making these 'night' scenes. They never complained, never flinched and the outcome of their interested effort will soon be shown as conclusive proof of their abilities."



Frank Borzage.

Mr. Sellers gave the assurance that the historical elements of "Whom the Gods Would Destroy" had been submitted to university authorities—to Leland Stanford and to Chicago University. They have been checked up and proven to be authoritative and correct in every detail. We worked thirteen months in perfecting our picture—and we have got it correct. It will be worth while, that's sure."

Seattle Theatres Closed Five Days by Big Strike

THE part taken by the Seattle Theatrical Federation in the recent sympathetic strike which tied up the entire business of the city, including the theatres for five days, was described to the World correspondent by W. W. Ladd, secretary-treasurer of the Federation. He said that the vote to go out was taken by the Federation after the managers had said that they would close their houses, if transportation stopped.

"There was no use in our Federation bucking the Central Labor Council by voting not to go out, if the managers were going to close anyway," he said.

As a result of a controversy beginning in the expressed desire of the Theatrical Federation to return to work when the members saw the strike going to pieces, the willingness of the managers to open their houses, and the call on the part of the general committee in charge of the strike to wait until later the managers passed the following resolution:

"Resolved, That we, the theatrical managers of Seattle, have acted in good faith during the sympathetic strike in Seattle, and furthermore have waited for the amusement federation to return to their respective theatres, and furthermore the representatives of the amusement federation volutarily notified the theatrical managers that they would return to their respective positions at 6 P. M. Monday, February 10, 1919.

"It is further resolved at a meeting of the managers association that we insist that the amusement federation live up to their agreement and report at their respective theatres at the above stipulated time. And furthermore we, the theatrical managers, request this committee to insist on the opening of the Seattle theatres, as per our agreement with the amusement federation."

All but two of the first class downtown houses were opened according to advertised schedule, with outside employes.

At 11 o'clock Tuesday morning the theatres again were opened by the non-union operators and musicians, but the regular men came back at 12, and their jobs were turned over to them. Business at the downtown houses has been fine ever since the first opening Monday night.

Books All Vitagraph's Serials.

For fifteen weeks the Lyric Theatre, one of the biggest playhouses in Chicago now devoted exclusively to pictures, will become a Vitagraph serial house. The six Vitagraph serials issued to date, with the newly released "Man of Might," will be shown from day to day, one certain day of the week being devoted to a particular serial. It is said to be the first all-serial policy ever adopted by any theatre.

Chicago News Letter

by Jas. S. McQuade

H. A. SPOOR OF LONDON'S ESSANAY HERE

Says Condition of Business in Great Britain Is Excellent—Will Return in Three or Four Weeks

I HAD the pleasure of meeting H. A. Spoor last week, who had just arrived from London, where he fills the position of European agent for the Essanay Film Manufacturing Company. He debarked in New York Saturday, February 8, and came on to Chicago the following day.

It was over five years since I last met Mr. Spoor in his home city, and it is only natural to suppose I was most particularly interested in meeting him again, especially at the close of a world war in which Great Britain had fought for four years and during which Mr. Spoor's business had been more or less affected, while every branch of the film business throughout the world had also suffered.

But if I had expected to find in Mr. Spoor a man of gloom, addicted to despondency, I can assure the reader that I was most agreeably disappointed. And he unconsciously impressed me frequently during our conversation that he was a genuine reflection of the British attitude toward the drawbacks of business during the war, and the reflection showed an optimistic spirit always.

Picture Business Is Good.

"The condition of the film business in Great Britain at the present time is exceptionally good, considering all the handicaps brought about by the war," Mr. Spoor assured me at the outset.

In dwelling on the "flu" period he convinced me that the British way of handling the difficulty was far more practical than the American plan. The Exhibitors' Association was largely instrumental in finding a solution of the problem. Instead of closing down altogether, as was done in the United States, in many cities, the Government and the association got together and considered the matter from all angles. The Government agreed that the closing of the picture houses would be a bad course to follow, recognizing that the entertainment value of picture shows tended to relieve the war tension of the public. And thus the happy medium was reached.

The picture theatres were closed for about three hours daily, between the afternoon and evening shows, and were always closed promptly at 10:30 p. m. During the interval between the two shows, the theatres were carefully cleaned, disinfected and well ventilated. This system broke down the opposition which had stood for the closing down of all theatres and, besides, the "flu" was stayed.

Film Shipments Delayed.

When America entered the war importers in Great Britain suffered greatly from delays in receiving film shipments, Mr. Spoor asserts. He cited as an example that an important shipment made in July on this side was not received by him in London until the middle of December.

The trouble was due to government action in the United States, where need-



H. A. Spoor.

less barriers were raised on the ground of the lack of carrying space on vessels. It was not until the importers in London aproached the English Government on this question of space that the matter was finally adjusted.

The importers, of course, are obliged to secure their licenses for the import of films into the British Isles, and in securing these the question of carrying space also comes up. Then it was shown conclusively by the importers that the entire imports of American films, for 52 weeks, would only occupy the space of a room 10 by 10 by 20 feet, or 2,000 cubic feet in all. Needless to state, the British Government immediately issued licenses meeting the figures quoted.

The distributing business in the British Isles was exceedingly difficult during the war, owing to the lack of transportation on railroads, Mr. Spoor informed me. These difficulties were overcome in various ways, however, and shows were run pretty regularly considering everything. That picture theatres were able to continue all through the war is due to the Exhibitors' Association and to the aid of the Government was shown by Mr. Spoor.

Admission Prices Were Increased.

"The prices of admission to picture theatres were gradually advanced in the British Isles during the war, in keeping with the advance in wages generally," Mr. Spoor replied in answer to a question. This is another contrast to the policy of American exhibitors in the matter of admissions. The war time price here has been raised only to the extent of the 1 or 2 cent war tax.

Mr. Spoor is interested in the Film Booking Offices, Ltd., of London, one of the largest and best known distributing concerns in that city. His associates in the enterprise are B. Nichols, one of the most widely known distributors living, and Messrs. Clozenberg, who are managing directors of the company.

Mr. Nichols came to New York with Mr. Spoor and remained in that city attending to business for the London firm. Mr. Spoor returned to New York Tuesday, February 11, and will embark for London in three or four weeks. He is on the lookout for suitable productions for the Film Booking Offices, Ltd.

Milwaukee Film Men Hold Successful Annual Ball

THE annual movie ball given by Milwaukee exhibitors and exchangemen was held at the Auditorium Saturday, February 15, and the event surpassed all preceding affairs of the kind. The regular theatrical and vaudeville houses of the city joined with the exhibitors in the festivities, and a splendid time was enjoyed by all.

Watterson R. Rothacker arranged for the making of a one-reel picture on the big auditorium stage in full view of those in attendance, and sent on a crew of men in advance to make the necessary preparations.

Laurette Taylor, who was filling an engagement at the Davidson Theatre, and Blanche Ring, leading star on the vaudeville bill at the Majestic, were favored guests on the occasion.

The committee in charge of the conduct of the affair included Henry Trinz, Charles J. Fox, Earl Rice, Fred Seegert, Joe Schwartz, W. C. Schnell, George Fischer and E. Langemack.

Brentlinger of Fort Wayne Will Enlarge His Circuit

ISIDORE NATKIN, traveling representative for Goldwyn in Illinois and Indiana, was seen last week after a two weeks' trip through Illinois and Indiana. He stated that he found prevailing satisfaction among exhibitors with business since the opening of the new year.

In Fort Wayne Mr. Natkin held interesting conversations with A. F. Brentlinger, owner, and Charles W

Mason, manager of the Orpheum, where Goldwyn service is largely used. Both men are strong supporters of the merits of the Goldwyn service.

The Orpheum seats about 1,000 persons and offers programs of seven reels at admission prices of 20 and 25 cents, including the war tax. A capable orchestra plays the accompaniment to the pictures.

Mr. Brentlinger also owns the Murray and the Murretta theatres in Richmond, Ind., and the Liberty in Terre Haute. He contemplates adding two or more houses to his circuit in the near future.

Operators Fail to Ratify Arbitration Board's Fiat

THE arbitration committees representing the Allied Amusement Association and the operators of Local 110, I. A. T. S. E., held a meeting since my last writing to adjust the differences between the organizations. After a protracted discussion it was decided to recommend a straight compensation of 92½ cents an hour for operators, with the seating tax eliminated.

The operators' arbitration committee reported this decision to a special meeting of Local 110, held Tuesday, February 11, but the members failed to ratify the decision. The prevailing sentiment of the operators at this meeting was in favor of the compensation now in force, namely, 90 cents an hour and 50 cents weekly for every 100 seats over 400, up to 1,000, and 25 cents for every 100 seats over 1,000.

This sentiment is in harmony with the individual contracts signed by the exhibtors themselves some time ago. A special meeting of the A. A. A. was held Tuesday, February 11, and the reports of its arbitration committee was made by Nathan Ascher.

At the time of writing, Monday, February 17, no further particulars had been learned.

Recruits for the Navy Wanted by Government

FIGHTING may have ceased in the war zones, but it must be remembered that the work of the United States Navy still goes on. Soldiers must be brought back, seas must be policed and the hundred and one duties which fall to our Navy in peace times remain to be performed.

With the many men now being released and discharged, the problem arises as to how their places are to be filled. Hence the preparation the Bureau of Navigation is making for an intensive campaign to secure recruits for the Navy.

Practically every branch of the service is now open for voluntary enlistment and many wonderful opportunities are being offered to men who now enter the service. Age limits range from 17 to 35 years. Young men 17 years of age, and who have not yet reached their eighteenth birthday, may enlist with the consent of their parents.

Men over eighteen years of age, who have had a limited amount of machine shop or electrical experience, may enlist and attend the Navy Machinist or Electrical Schools, where they are given a thorough and valuable education in their branch. Men are also wanted to enlist as apprentice seamen, firemen, hospital apprentices, mess attendants, cooks, machinists and electricians.

Arrangements have been made whereby men who desire to make application for enlistment and do not live in a city having a recruiting station may be furnished free transportation to the nearest recruiting station.

Enlist now and help make our Navy the best and largest in the world. Apply to your postmaster for particulars or write direct to the Navy Recruiting Station, Transportation Building, Chicago, Illinois.

Goldwyn Vice-President Pays a Visit to Chicago

FELIX FEIST, vice-president of Goldwyn Distributing Corporation, came into the city Sunday morning, February 9, and remained until Wednesday, February 12, when he left for Detroit.

Mr. Feist came from Kansas City, Mo., where he had spent three days, having prior to that stop visited St. Louis, where he remained two days. One of the chief objects of his trip was to get acquainted with the staffs of the various branch offices, from the manager to the shipping clerk, and to impress strongly the importance of a continuance of the broad policy adopted by his company and to improve, wherever possible, the efficiency of the Goldwyn service.

Mr. Feist reported unusually good business in the cities already visited, both for exhibitors and exchanges.

"Quo Vadis" To Be Shown on President's Steamship

QUO VADIS, the first of the great classics presented in this country by George Kleine about six years ago, will be shown on the steamer that bears President Wilson and his party home from France. A special request was made for the notable picture, and Mr. Kleine immediately responded by furnishing an unused print for the occasion.

Most likely the recent visit made by President Wilson to Rome and the enthusiastic reception given him there reminded the President or some member of his suite of the great classic picture, which faithfully reflects the Rome of 54-68 A.D. At any rate the Presidential party could view no greater picture, from the points of spectacular grandeur, gripping story and immensity of ensemble.

Charles Pacini to Build Large House in Kenosha

CHARLES PACINI, owner of the Majestic and Butterfly theatres in Kenosha, recently purchased an addition to a lot formerly owned by him in that city which will enable him to erect a picture theatre that will seat 2,000 persons.

Architect Crane, of Detroit, who has drawn the plans for several prominent picture theatres in his home city, is now engaged on the plans of the new Pacini house, which has not yet been named.

Mr. Pacini will visit Chicago in the near future to familiarize himself with all that is best in the modern construction of such theatres. He will visit the Woodlawn Theatre to meet Andrew Karsas, the owner, and will also inspect the Rivera, the Pantheon and the Central Park theatres.

Mr. Pacini intends investing $150,000 in his Kenosha house.

Chicago and State Censorship.

The Chicago Censorship Commission, which has been engaged for some past in devising a plan for the censorship of moving pictures in this city that will be reported to the judiciary committee of the City Council for incorporation in the proposed new city ordinance governing censorship, has decided to request the state legislature to exclude Chicago from the jurisdiction of any state law that may be passed for the censorship of films.

Coxwain Silverman Promoted.

Eddie Silverman, formerly booker for Select's Chicago office, enlisted in the Navy before he was 21 years of age and recently received an honorable discharge. He has been at the Great Lakes Training Station since July 18 last, where he was advanced to the rank of coxwain. F. C. Aiken, manager of the Chicago office, instead of restoring him to his old position created a new one for him, that of correspondent and detail office man for which his varied experience had specially fitted him. Mr. Silverman is a bright and affable young man and well merits his promotion.

Private Showing of "Common Clay."

A private invitation showing to the trade and the press of "Common Clay" was given at the Ziegfeld Theatre, Friday morning, February 14. There was a large attendance, and all present were lavish in their praise of Fannie Ward's work in a strong emotional role.

Manager Rogers, of Pathe's Chicago office, arranged for the screening.

M. Rice, of Milwaukee, Will Build in Oshkosh

M. RICE, owner of the States Theatre, Milwaukee, associated with several exhibitors of that city, has purchased the site for a large, modern picture theatre in Oshkosh, Wis., at an outlay of $75,000. The plans for the theatre, which will seat 2,000 persons, are now being prepared by a leading Milwaukee architect, and work on the structure will begin just as soon as the frost is out of the ground. The estimated cost of the building has not been given out.

Mr. Rice is president of the Milwaukee Exhibitors, Club and one of the most progressive exhibitors in the Cream City.

Notes on Milwaukee Theatres.

A most attractive lobby display was installed at the Butterfly Theatre during the week beginning Sunday, February 16, for the run of "Who Cares?" with Constance Talmadge in the leading role. The display was designed by Leo Landan, the manager, and he reported exceptional business.

Manager Ellis Bostick, of the Merrill and New Strand theatres, aroused wide interest among his brother managers and the Milwaukee public by the artistic display in the beautiful lobby of the Merrill, during the run of "Out of the Fog," featuring Nazimova.

A marine scene, specially painted for the occasion by the Merrill's scenic artist, showed the face of Nazimova peering out of a haze of fog, with the waves dashing high against a lighthouse whose rays lit up the face of the angry sea. The light effects employed gave the scene a gripping realism which attracted

the attention of every passer. It is needless to add that the large increase in business amply repaid Manager Bostick for his fine conception.

George Fisher, the up-to-date manager of Saxe's Alhambra, has awakened wide interest by using a pantomimic introduction to all his features. This pantomimic story, in each case, furnishes a living introduction to the story of the feature about to be shown, creating an atmosphere which prepares the spectator for its unravelling on the screen. Manager Fisher has evidently benefited by the recent visit of S. L. Rothapfel to Milwaukee, when the latter made a speech, in which this and other important screen matters were touched upon.

Milwaukee people have been captured by the innovation and Manager Fisher is well satisfied with his success.

My old friend, Frank Cook, manager of Saxe's Princess Theatre, is now offering programs which warrant his raising the admission from 10 to 17 cents, with war tax included. It is pleasing to state that Frank is showing to exceptional business. Showmanship always counts, and Manager Cook is an old and experienced showman.

"Cannibals of the South Seas," in which Martin Johnson and his wife appear, and the pictures for which were taken by Mr. Johnson, had a recent showing at the Alhambra. The run was made still more successful by the use of a fine display of weapons used by the savages, in the window of a leading furriers establishment. A sign over the exhibit read: "See Martin Johnson's 'Cannibals of the South Seas' at the Alhambra."

The exhibit attracted big crowds and the Alhambra got the lion's share of them.

Trio of Barrymores in "Peter Ibbetson" Picture

ARRANGEMENTS have been completed between Jesse L. Lasky and Alice Kauser office for the engagement of John Barrymore, Ethel Barrymore and Lionel Barrymore to appear together in a screen version of du Maurier's book and play, "Peter Ibbetson," to be produced by the Famous Players-Lasky Corporation and released as a special production.

John and Lionel Barrymore appeared together in the stage version of this subject last season, but the photoplay will mark the first appearance of all three Barrymores in one production on either stage or screen. John Barrymore is at present appearing in Paramount pictures in addition to playing in "Redemption" at the Plymouth Theatre, the film on which he is now working being an adaption of E. Phillips Oppenheim's "The Malefactor."

In the screen version of "Peter Ibbetson," John and Lionel will play the same characters which they did on the stage, those of Peter and Col. Ibbetson, respectively, while Miss Barrymore will be seen as the Duchess of Towers.

Barter and Sale; "Swap" what you don't want for something you need. The World's Classified advertising provides a ready means to quick transactions. If you have never tried—don't say we didn't tell you about your opportunity.

TEST SAMPLES OF NEW FILM CONTAINERS

Shipping Cases Submitted to N. A. M. P. I. as Conforming with Interstate Regulations Put on Trial

AT a meeting of the Transportation Committee of the National Association of the Motion Picture Industry held recently at the offices of the association, considerable progress was made relative to the new film shipping cases.

Inspector W. S. Topping of the Bureau of Explosives was present at the request of the committee and an exhaustive examination was made of the samples of shipping cases conforming with the new regulations of the Interstate Commerce Commission that had been submitted by the various manufacturers. Four samples were finally selected with a view to giving them a tryout under actual working conditions. Inspector Topping stated that he would give these four a temporary O.K. which would permit the exchange managers to buy a few of each and put them into service. After a trial the one which has been found to stand up the best will probably be selected by the committee with a view to standardization of the entire shipping case problem.

To Take Census of Film Cases.

It was likewise decided by the committee that a census of the number of shipping cases now used in the industry be taken. A letter was read from the Film Exchange Managers Association of Cleveland requesting the co-operation of the committee in obtaining legislation which would permit the postmasters of the country to return collect on delivery shipments which had not been taken up by the consignee.

The question of the new ruling of the express companies whereby charge accounts become due and payable seven days after the bill has been sent out by the express companies was discussed at considerable length and the injustice and impracticability of the rule pointed out. It was decided to make an attempt to have the time lengthened from ten to fifteen days.

Vitagraph Issues Plan Book for Serial "Man of Might"

SHOWMEN will be greatly helped in their exploitation of "The Man of Might" by using the plan book Vitagraph's publicity department, under direction of Paul Lazarus, actively aided by Phil Fowler and Will T. Genz, have issued for the purpose of getting money into the box-office. It is complete in more details than most works of a similar nature can boast and reflects great credit upon its producers.

An amazing variety of cuts (duly captioned and ready for use) are shown in the work—a matter of forty-two pages and brightly illuminated cover. Each episode is treated separately in its supply of press notices, illustrations and advertising helps. And for each episode there is a chapter in the novelization that covers the completed story.

This seems to be a new treatment of the scheme of novelizing serials. The exhibitor who can make satisfactory arrangements with his local papers to run the novelization, chapter by chapter, keeping exact pace in advance of the episodes, will have a strong item of publicity pulling toward the box-office. If it cannot be run as "reading" it should be used in the space allotted to display advertising; or issued in throw-away form to distribute from house to house and give away to theatre patrons.

The recapitulation of what the plan book contains shows its wide and useful scope: advertisements, advance stories, scene cuts, star cuts, episodic press matter, novelization, lithographs, slides, heralds, lobby display, banners and programs—what more could be asked in aids to a showman in helping him put across his attraction?

Best of all, the work is done sanely; the press matter is written so the newspaper editor may print it without apology.

"Heart of Humanity" Has First Canadian Showing

THE Jewel production, "The Heart of Humanity," was given its first public showing in Canada, February 17, when the big Holubar production begins an indefinite run at the Holman Theatre, Montreal. For over a month Canadian exhibitors have been discussing the production and at a recent private showing of the film at Toronto the theatre in which presentation was made was crowded to oyerflowing.

G. Horace Mortimer, special publicity representative for "The Heart of Humanity," is now in Montreal assisting in the pre-showing arrangement and publicity campaign.

It is expected that showings of the film in Toronto, Ottawa, Winnipeg and Vancouver will follow shortly after the close of the run of the feature at Montreal.

Captain Kyne's Story for Films.

Famous Players-Lasky Corporation has purchased "The Valley of the Giants," by Capt. Peter B. Kyne, as a Paramount vehicle for Wallace Reid. The story appeared originally in Red Book as a serial, and was later published in book form by Doubleday, Page & Co.

The picture will be filmed in the California forests, so that the atmosphere of Kyne's tale will be preserved. Kyne has recently returned from France, where he saw active service with the A. E. F. He comes back not only to find that "The Valley of the Giants" will be made into a feature film, but also to find a play made out of his "Cappy Ricks" stories running on Broadway.

Fox Gets Northwest Police Equipment.

Vincent McCabe, Canadian general manager of the Fox Film Corporation, visited Ottawa, the Canadian capital, on February 3 for the purpose of securing a large quantity of equipment from the Royal Northwest Mounted Police to be used by the cast of a Canadian picture in which Tom Mix is to be starred. A big consignment of Government goods has been shipped from Ottawa to California for the purpose.

"ETERNAL MAGDALENE" SET FOR APRIL

Goldwyn to Surround Release of McLaughlin Story with Large Amount of Prepublicity

PRECEDED by three months of remarkable advertising both in the trade journals and through publicity across the nation, "The Eternal Magdalene," a picturization of Robert H. McLaughlin's successful stage play, is announced for release by Goldwyn for Easter Week (April 20).

Few plays have ever attracted such attention at the time of production or prompted such spirited bidding between rival theatrical firms as did "The Eternal Magdalene," now made to reach by way of the screen the millions who are beyond the reach of the theatre.

Based on a theme that touches almost every man, woman and child in the world, "The Eternal Magdalene" contains the dual elements of a powerful human drama and a great spectacle. It is a modern story of the present moment, with scenes laid in a typical American town, enacted by people who are familiar participants in the life of every community.

Goldwyn's production of this big stage success has been shaped to show the universality of the Magdalene; her contact with the lives of everyone; the dangers that arise from hounding her from pillar to post like a hunted animal and the means by which she can be brought back to society.

To Be Big Easter Spectacle.

For months Goldwyn has held this big production in reserve to release it at that season of the year when its story would most quickly and directly reach the hearts of the American people. Dozens of exhibitors, knowing the story had been completed, have sought earlier playing dates and are now under contract to make "The Eternal Magdalene" the first great Easter special ever released in America.

To H. C. Horater, a brilliantly successful exhibitor of Toledo, has fallen the honor of giving the production the introductory catchline by which it will be announced both to the trade and the public.

"A Story of Compassion" is Mr. Horater's terse and appealing description of "The Eternal Magdalene." This big showman, who controls the destinies of Toledo's Alhambra Theatre, has been under contract with Goldwyn to receive this production, and a striking evidence of his faith in its success is found in the fact that already, in February, he has begun to advertise the production in the daily newspapers of Toledo, in his program and through various forms of outdoor advertising. This advertising will continue without interruption until April 20, the date of the Toledo premiere.

Was First Produced in 1916.

This production is made with a powerful cast of well known players, headed by Marguerite Marsh and Charles Dalton and Donald Gallaher.

"The Eternal Magdalene" was first produced as a play by a stock company in Cleveland in the fall of 1916, the company being under the management of the play's author. Over night representatives of theatrical managers in New York and Chicago raced against time and each other to Cleveland to win this production as one of the season's prizes and it was captured by Selwyn & Company and presented at the Forty-eighth Street Theatre, New York, where it ran for months before beginning its tour of the larger cities. Four additional companies presented it elsewhere in America and at every point it became a subject of debate and controversy among newspapers, the clergy, women's organizations and the public at large.

Mr. McLaughlin, the author, has also written and had produced two other successful dramas. He is a native Clevelander and will have the opportunity of seeing a premiere of his screened story in any of half a dozen Ohio cities on April 20—Cleveland, Toledo, Cincinnati, Columbus, Dayton and Youngstown. After initial runs in these larger cities of the state it will be seen in the other communities of Ohio.

Simultaneously in eighty other cities of the United States exhibitors are planning to make the biggest campaigns of exploitation that they have ever before devoted to a motion picture.

The presentation of "The Eternal Magdalene" will be facilitated by a Goldwyn publicity campaign almost without a parallel and so designed as to be immediately adapted to use in every town and city where the production is shown.

Cleveland Picture Men Hold First Annual Dinner

THE first annual dinner of the salesmen and exchange employes and managers of Cleveland was held under the auspices of the Board of Motion Picture Exchange Managers at the Chamber of Commerce the evening of February 8. There were about 100 in attendance, including several out of town exchangemen.

The meeting was a big success both in a social way and industrially. Many speeches relating to the business were made and all of them were very beneficial.

President Sam Morris opened the talks with a few words on the purpose and ideals of the organization and he was followed by Manager Elder of Pathe, who spoke of the possibilities of co-operation. G. H. Penn, of the Goldwyn exchange, gave a talk on the salesman and the exhibitor in the field, while the relations of the salesman and the exchange were discussed by J. R. Johnson of Vitagraph.

C. A. Thompson said a few words about the film business, bringing out the oft repeated question: Is it an industry or a game? while the whys and wherefores of contracts were discussed by E. J. Smith of Universal, Irwin Hirsch of Triangle and Walter Lusk of First National. Mr. Van Gorder of Vitagraph, a man who knows everything about booking had something to say about it which was very interesting. M. A. Lebensburger of the Standard spoke about the progress of the association. G. W. Erdmann of Paramount-Artcraft talked about taxes, and J. E. Flynn of Goldwyn, Detroit, billed to speak on a dry territory said he didn't know anything about it, but did give an interesting talk about conditions in Michigan.

Others who said a few words were A. A. Schmidt, district manager of Universal; William Shapiro, special representative for Fox, Danny Stearns of Pathe and C. E. Almy of Metro.

Tax Law Passed by Congress Hits Theatres

AFTER several months of deliberation, Congress has finally passed the new revenue bill, under which the motion picture industry this year will be called upon to pay the highest taxes in its history. Exclusive of income, corporation and excess profits taxes, all of which have been fully explained in the daily newspapers, there are a number of provisions applying to motion picture men which, because of their application to but one business, have not been taken up by the daily press. While the rate of tax on admissions remains the same as at present—ten per cent.—there have been a number of changes made in other sections of that paragraph, to become effective April 1, next.

A new provision, inserted to prevent an evasion of tax by leasing, renting or selling films at less than the actual value, has been included in this bill, under which, if any person leases or licenses for exhibition any positive motion picture film containing a picture ready for projection, and, whether, through any agreement, arrangement, or understanding, or otherwise, leases or licenses it at less than the fair market price obtainable therefor, either in such manner as directly or indirectly to benefit such person or any person directly or indirectly interested in the business of such person or with intent to cause such benefit, the amount for which the film is leased or licensed is to be taken to be the amount which would have been received from its lease or license at the fair market price.

Although opposed by the motion picture people, the 5 per cent. rental tax has been included in the bill.

Mrs. Selznick to Join Sons.

Mr. and Mrs. Lewis J. Selznick, accompanied by their youngest son, David Selznick, left New York, February 18, for Pittsburgh, where they will pay a brief visit to Mrs. Selznick's relatives. Sunday night the party left for Chicago, where Mr. Selznick will see his wife and son off for Los Angeles, where they will make an indefinite stay, joining there the two older Selznick boys, Myron and Howard.

Myron Selznick is in Los Angeles as president of the Selznick Pictures Corporation, supervising the production of the first Selznick picture, in which Olive Thomas is being starred, "Upstairs and Down."

British Films Makes First Release.

The first release in Canada of the British Films, Limited, Toronto, a subsidiary company of the Allen Enterprises, is "The Kiddies in the Ruins," a production by the Welsh Pearson Film Company, Ltd., which also produced "The Better 'Ole." The first presentation is at the Allen Theatre, Toronto, during the week of February 17.

KIHCHEL SENDS HOME FOR SUITCASE

Pennsylvania Showman Finds It Necessary in Order Properly to Transport Receipts of Initial Two-Day Run—The Winning Out of Mr. and Mrs. Exhibitor

By William J. Reilly

WHEN Oliver A. Kihchel and his wife started in the business of exhibiting film to the 10,000 various souls of Jeannette, Pa., they were, as Kihchel himself expressed it, "merely kids." That was ten years ago, when at the respective ages of 20 and 18 Mr. and Mrs. Kihchel, immediately after their marriage, bought the Eagle Theatre for the sum of $400.

"Today I wouldn't sell for $18,000," said the manager of the Eagle; and the advertising director, who in private life is none other than Oliver A.'s better 'alf, ably supports the statement. But Mr. and Mrs. K. are not satisfied with the present. They are training a second generation to carry on with a new and larger house, longer runs and a bigger scope of activity. Oliver A., Jr., whose youthful form graces this page, is destined to profit by the years of hard-earned experience and up-grade struggles which his immediate forbears went through before their own Eagle could aviate around the high clouds of prosperity over which rules the grand old American bird himself.

The Kihchel enterprises were not always compelled to use a suit case with which to transport to the native hearth the abundant overflow of Saturday night profits. In truth, for nine years the story was all to the contrary. It was a tough fight, a hard struggle, a discouraging situation and everything else a town of 10,000 can furnish to the moving picture exhibitor in the way of small-profit excitement.

Won When He Broke Away from Rut.

It was not until the fall of 1918, directly after the passing of the influenza bug from Pennsylvania's midst, that the future fortunes of Oliver A. Kihchel, Jr., took on the rosy hue common to the fortunes of poetry and fiction. As usual, the success of the Kihchel combine came with the breaking away from staid and conventional and rutted ideas of the showing of photoplays.

The Eagle had always run a new picture daily, firm in the idea that Jeannette was a one-night stand only. During the period when the influenza epidemic closed the theatres, the Eagle was overhauled and a new pipe organ installed. Mrs. Kihchel, advertising mentor of the concern, played the new organ—that is, figuratively—up and down the advertising pages of the Jeannette News-Dispatch. Opening night after the lifting of the influenza restrictions was like a renaissance of the photoplay industry and of the small change of Jeannette.

But the new prosperity was short lived. Business began to drop off. That is, it dropped off until one evening Mrs. K. said to her lesser half, "Why don't you try running some of the features for two days?" In reply, Oliver A. Kihchel, nominal owner of the Eagle Theatre, Jeannette, Pa., put down the fork at which he had been ogling and indicated in well-rounded and noble language that there was "Nothing doing."

The Time Mrs. K. Had Her Way.

"This town will not stand a two-day run," he declared to his spouse with what was seemingly more emphasis than fiction. But the other and better half of the Eagle's control was not so easily to be dissuaded from her purpose. Mr. Kihchel, when interviewed, tactfully refrained from discussing the history of his change of policy, but simply framed his statement in the few words, "Well, she had her way."

"Yes, she had her way," Mr. Kihchel continued. "We booked our first two-day picture, featuring Mildred Harris in 'Borrowed Clothes,' with 'The Geezer of Berlin' as a running piece. We raised our price to 20 cents, and Mrs. K. gave the picture all the advertising Jeannette could stand.

Here's Where the Suitcase Comes In.

"All day Friday we couldn't accommodate the crowds, as we have only 500 seats. I was able to get home Friday night, but on Saturday night I had to call up Mrs. K. on the 'phone to bring up a suitcase to carry the money home in.

"Then we played Gaby Deslys in 'Infatuation,' with even bigger advertising and larger crowds. Needless to say, I am now thoroughly converted to the idea of longer runs for feature pictures. It's the Eagle for two-day runs—and longer—all the time."

Mrs. Kihchel, to whom Mr. K. modestly yet proudly ascribes the success of the Eagle, is not only responsible for the theatre's telling change of policy, but is also the advertising genius of the "company." She fired a shot heard over filmdom's publicity world recently when she took a poster from a Pathe Campaign Book, and lifted and elevated it to a full-page display in the Jeannette News-Dispatch, which incidentally, is published only twice a week.

"The only difficulty with Mrs. Kihchel's advertising genius is that the field here really isn't large enough for her ideas," said Mr. Kihchel. "I have seen her work up wonderful advertising displays and take them down to the Dispatch, only to find the paper unable to execute them."

The full-page "Infatuation" display cost the exact sum of $16. It exhibited Gaby Deslys in a wonderful Parisian costume, and played up the star's name and the title of the picture in big type. The display was a Campaign Book idea lifted bodily and enlarged.

"Infatuation" Good for Income Tax.

"The receipts on 'Infatuation' would have paid for ten full-page ads" was the way Mr. Kihchel summed up the story of his profits on the Pathe picture. And we are inclined to believe he didn't state the exact number of dollars and cents for fear of attracting the attention of the income taxers.

"I have an eye on a fine corner in the town and I—I beg your pardon—I mean we—intend to buy it and build a theatre worthy of our ten years' struggle for success, and worthy of the motion picture industry and of Jeannette."

It looks as if Oliver, Jr., will have a few Rivolis and Rialtos to manage before he reaches his handsome majority. His parents fear he'll take an Oliver Twist turn of mind and ask for more days in the week on which to run feature photoplays.

"He's a well-read young man," said Mr. Kihchel. "He devours the Moving Picture World every week—by proxy."

Texas Exhibitors Do Big Business.

Texas exhibitors are all smiles and are coining money. Never in the history of the moving picture business in this section of the country have matters been so good. As an example on Sunday, Feb. 9, the managers of four Dallas theatres reported that all previous attendance records had been smashed flat. The houses establishing new records were the Old Mill, Hippodrome, Jefferson and Majestic. For the first time in many months here long lines of people are to be seen on the sidewalks outside the moving picture theatres, at both matinee and evening performances, waiting their turn to get in. Exhibitors say that it's the oil.

John Taylor in New York.

John H. Taylor, the London managing director of the Inter-Ocean Film Corporation, is in New York City for a week or two. The object of his trip to America is to inspect and contract for a numer of features available for the foreign market. He reports a general revival of business in London and provinces.



Meet Oliver, Jr.—Not Twist, But Kihchel, Future Exhibitor.

WALLY VAN TO DIRECT FOR ROTHAPFEL

Will Produce Both Features and Comedies—Promises Many Innovations—To Begin First Picture Next Week

S. L. ROTHAPFEL has selected Wally Van to direct both the features and short comedies comprising the Unit Programs to be released by the Rothapfel Pictures Corporation. Mr. Rothapfel will supervise the production of the entire program and will select and arrange the scenic and educational portion as well as arranging for the necessary music which forms an important part of the Unit idea.

Mr. Van is now engaging the cast and states that work on the feature will be started within a week, probably at the Norma Talmadge Studio in New York. The story has been selected and it is based on an original script and will be a society drama, novel in both theme and treatment. While the leading role will be portrayed by a prominent female star, the strength of the story, excellence of the supporting cast and direction of the production will be considered as factors of equal importance.

Music to Aid in Finishing.

"An innovation," says Mr. Van, "will be the manner in which music will be employed during the filming of all productions. The music score will be prepared in advance, and during the taking of scenes in the studios, particularly those in which the incidental music is an important feature, as for example dancing scenes, the identical music will be played that will be furnished to the theatres when the picture is ready to be screened. "It is believed that this will not only be of great help to the players in getting the proper inspiration for interpreting their roles, but will also result in better synchronization of the music and the action of the story than has heretofore been obtained."

Mr. Van further stated that upon the completion of the feature work would be immediately begun on the comedy for the first program. All of the comedies will be one reel in length and will be in the nature of high class novelties. Several innovations in comedy treatment, including at times scenes which will bring the spectators to the verge of tears, will be introduced, and there will be an entire absence of slapstick and horseplay. In fact it is the aim to have the comedies as high class as the features, one of the cardinal features of the Unit plan being to have each program consistent and well balanced from every angle.



Wally Van.

Director Van's Experience.

Wally Van has been associated with the motion picture industry for the past eight or ten years, having been both an actor and director for the Vitagraph Company for a number of years, during which time he directed and appeared in a large number of comedies, and also directed a twelve episode dramatic serial. Later he formed his own company and produced a series of Wally Van Comedies, and important features. His most recent work was as associate director in the production of James Vincent's ten reel feature "The Spirit of Lafayette," produced with the sanction of the United States Government. Mr. Van is an officer of the Motion Picture Directors' Association.

The following staff has been engaged to assist Mr. Van: Arthur Bower, assistant director; Charles Chapman, technical director and Edward Earle, cameraman.

SEWELL.

Davey Brothers Return from Warfare to Work

ALLEN M. DAVEY, of the Los Angeles film fraternity, has received his discharge from the navy. He was first assigned to a submarine destroyer as radio operator, stationed on the Pacific Coast. The lack of action became irksome and at his own request he was transferred to the Merchant Marine, as radio operator on the S. S. Zirkel, expecting to see service in European waters. Fate was against him and the first voyage was to Japan, returning to San Francisco, then to Antofogasta, on the west coast of South America. He finally reached Galveston, where he applied for his discharge after the armistice was signed.

Davey volunteered immediately after the United States entered the war, giving up his position as cameraman with the comedy company under the direction of his brother, Horace Davey, at the Horsley studios, choosing the navy, while his brother chose the army, each thinking they would be the first to reach France and get some "action." In this, Brother Horace proved the best picker, as he reached France in June of last year and saw service in the heaviest of the fighting. Horace was wounded in the fighting in the Argonne Forest on October 4, but is now reported as recovered and on his way home, having arrived at Newport News on February 11, according to a telegram received by his sister, Mrs. David Horsley. The near future will probably see the brothers on "location" together again.



Major Jack Allen.

Major Jack Allen to Make Animal Films for Universal

MAJOR JACK ALLEN, who served with the third cavalry during the Spanish-American war and has devoted his time to traveling, hunting and American nature study ever since, has signed a contract to produce a series of one reel wild animal pictures for Universal.

For a score of years Major Allen has lived in the rocky mountain territory, studying nature, the habits of animals; and his adventures have carried him from Texas to British Columbia and through many parts of the mountains where few, if any, white men ever traversed before.

Recently Major Allen produced five one-reel nature and animal pictures independently. Four of these pictures were presented at the New York Strand recently while the fifth was shown at the Rivoli. In these independent productions Major Allen spent several months in getting the action he desired.

Major Allen has not completely outlined his plans for his new series of pictures, but it is known that he will show the peculiarities of American and foreign wild animals and show how they may be captured alive without the use of traps, demonstrate how a man might protect himself against wild beasts.

Major Allen will arrive in Universal City early in March, from the East, and will take up his new work upon arrival.

Blackton Star on Vacation Trip.

Sylvia Breamer, the Blackton star, celebrated the completion of her part in the producer's newest super-feature, "A House Divided," by boarding the train Monday afternoon (February 16) for San Francisco. She was accompanied west by Mrs. John Lynch, wife of the Ince-Paramount scenario writer, who has been visiting Miss Breamer and Shirley Huxley.

While you have a job advertise for a better one in The World's Classified, a quick route to good results.

SHOOTS BULLET UNDER MIX'S TIE

Picturesque Fox Cowboy Insists on Real Thing in "The Coming of the Law"—First Shot Passes Between Necktie and Throat—Realism Rules in All Pictures

HOW far should a motion picture star go to attain realism in his pictures? This is a moot point about which rages the debates of those who maintain that there cannot be too much realism and those who assert that the films are too minute in their exposi-



"Hell Roarin' Reform"
Calls for Tom Mix to jump his horse off a balcony—and he does, as the upper left hand corner is about to show.

tion of action and should leave more to the imagination.

How far should one go to get realism?

Tom Mix, the cowboy star, goes to the verge of death—often and deliberately.

In scenes in which guns are used Mix insists that real bullets be fired; if the script calls for him to jump, on horseback, from the roof of a house, Mix jumps—and does not let anybody jump for him; if the story demands that he ride through a plateglass window, Mix rides—and the window is of real glass, that cuts and lacerates. Mix is acclaimed in publicity copy as "the man who never fakes"; and film folk in Hollywood read the soubriquet and say it is true talk.

Insists Knot in Tie Be Shot At.

One of the most recent demonstrations of Mix's scorn for substitutes was given during the filming of "The Coming of the Law," a forthcoming picture. In this production the script demanded that one of a gang of bandits should shoot a bullet through the hero's necktie at the point where it knotted.

When it came to filming this part of the picture it was suggested that a cut-in could be used and thus obviate the necessity of having Mix used as a target. But Mix would not listen to this proposal. He insisted that a real bullet, from a real rifle, fired by a real marksman, should clip his necktie.

Accordingly, when the scene was taken Mix stood up in the open so that he would give a clear side view. He selected Pat Chrisman, one of his company, to do the shooting, as Pat is an expert rifleman. The director and the other members of the company stood about in fear that a tragedy would result.

Indeed it came near to being a tragedy. For the first bullet from Chrisman's rifle passed between Mix's necktie and his throat, close to the skin, and making a hole in his shirt.

"Try it again," said Mix imperturbably. "A little to the right."

Chrisman shot again, and this time cut the necktie through the knot.

Rides Broncho Through Window.

In "Hell Roarin' Reform" Mix had to ride his horse through a plate glass window.

"We can use a property window for that," the director said.

"Property nothing!" exploded Mix. "What's the matter with a real window?"

So a real window was smashed for art. And Tom Mix was badly cut about the neck and arm as his horse galloped through the window and the glass showered down in sharp-edged sheets.

It was in making "Hell Roarin' Reform," by the way, that Mix was nearly choked to death. It hapened this way: In this picture bandits are supposed to lasso him and drag him over the ground between two horses. So that Mix, as he was being dragged, could be photographed properly, a compromise was made, and instead of being dragged by horses, Mix was dragged by an automobile, on the rear of which was a platform carrying the cameraman.

Nearly Choked to Death by Lasso.

When this stunt was first tried, the noose slipped from Tom's shoulders and went up about his neck. Instantly realizing his peril, Mix braced his head down into his shoulder in such a way that the noose could not slip tight and strangle him. The stunt was then tried over again, and the automobile, with Pat Chrisman at the wheel, started off at a rate that was nearly breakneck—for Mix. For it was only by the greatest of vigilance and agility that he was able to hold his head so that his neck would not be snapped as he was whirled along over the high spots.

In this scene, too, Mix suffered serious abrasions about the neck and face. But because of his remarkable health his cuts and bruises healed quickly. One day you see him badly cut up; the next day the wound is nearly healed, and the third day it has nearly disappeared.

Probably one of the most daring stunts Mix ever performed was when he allowed another cowboy to shoot at the sheriff's badge over his heart. In this picture Mix was supposed to be inside a stage-coach that had just rolled down the mountainside. When the coach reached the bottom Mix stepped out—stunned and bewildered by his shaking up. While he stood there, getting his bearings, a Mexican bad man was supposed to shoot at him from a clump of bushes near by, and hit a watch which was in his breast pocket; the watch, of course, was supposed to save Mix's life.

Uses Mix's Badge as Aiming Point.

For this scene Mix wore a sheriff's badge, so that the marksman in the clump of bushes would have a mark to shoot at. Then under his coat he wore a small stove cover, less than six inches in diameter.

When the director yelled camera, Mix emerged from the smashed stage coach and stood, as if dazed, a minute. Then he reached into his pocket and pulled out his watch. After noting the time he put the watch back. An instant later the bad man's rifle spoke from the clump of bushes. Mix clapped his hand to his



"I'm Keeping Open House,"
Says Tom Mix as he drives his horse through a window in "Hell Roarin' Reform."

chest and pulled out his watch, which was badly smashed.

Had the marksman deviated a few inches to the left Mix would have been shot through the left lung, just above the heart—a wound that undoubtedly would be fatal. If the marksman had shot low Mix also would have been seriously wounded, and if the shot had been high the bullet probably would have smashed his shoulder. The only non-fatal mistake would have been to shoot a little to the right. This would have given Mix merely a flesh wound in the side.

Now, officials of the Fox Film Cor-



With Realism at Stake, Tom Mix Doesn't Hesitate at Such a Trifle as Being Dragged by Horses—Not Even, when in "The Coming of the Law," He Narrowly Escaped Being Choked to Death.

poration state that Mix's insistence that there be no faking in his pictures has this big advantage—the camera can record a continuous action, thus making unnecessary the cut-ins that prove the picture has been faked.

But at the same time, they point out, it has this grave disadvantage: They never know when a wire is coming from Los Angeles announcing that Tom Mix has been killed in making a picture.

Macdon Pictures Start at Blackton Brooklyn Plant

THE Macdon Pictures Corporation, recently organized to exploit Gertrude Selby, the former Sennett, L-KO and Fox Sunshine comedy star, in a special series of high-class farce comedies done on an elaborate scale heretofore unknown to comedy productions, have started actual work at the J. Stuart Blackton studios in Brooklyn. Frank P. Donovan, former Vitagraph director and producer of comedies for Mutual, General and Paramount programs, is handling the megaphone and is the organizer of the company.

Howard Hall, star in many Broadway stage plays and an actor of reputation, is one of the players cast for an important role. Others include Lou Marks, Florence Ashbrooke, Charles Ascott, Sydney Dalbrook, Daniel Hayes, "Bill" Brady and Beatrice Milner.

William MacNulty is technical director, and Charles Flower chief assistant. Jack Brown, for years cameraman with Vitagraph and more recently with George Loane Tucker on "Virtuous Wives," is Director Donovan's right bower.

Mr. Donovan is making the Somerset Hotel his temporary office until his Fifth avenue offices are ready.

Shirley Mason Leads for Washburn.

Shirley Mason will be leading woman for Bryant Washburn in his next Paramount starring vehicle, which is being directed by Donald Crisp.

Miss Mason first appeared under the Paramount banner in the John Emerson-Anita Loos production, "Come On In," in which she was co-starred with Ernest Truex.

TAKES STEPS TO SUPPRESS TRADE EVILS

Rochester Picture Magazine Editor Aids Exchanges in Eradicating Piracy—"Bicycling" Must Go, Too

FILM pirates who have long plied their trade with apparent freedom in the upper part of New York state are about to receive a severe jolt. It has been decreed that piracy shall not exist and a committee has been given the task of suppressing it.

Film piracy, in its last dying struggle upstate, may credit Erwin J. W. Huber of Rochester with being the Nemesis who caused its downfall. As managing editor and treasurer of the Pictureplay News and vitally interested in the welfare of the industry as a whole, Mr. Huber has quietly sleuthed about until he has a book full of notes and comments that tells everything worth knowing about film piracy in many counties.

Called to Secret Exchange Meeting.

That Mr. Huber's information is considered of value and that he has the right idea on the subject is proved by the fact that he was called to Buffalo recently to address a secret meeting of exchange managers and others interested in the matter. The representative of Moving Picture World accompanied Mr. Huber.

According to Mr. Huber, there are several theatre managers in Rochester, and many more in nearby cities and towns, who never pay anywhere near the price for a show that their competitor pays. Others there are who could not advertise their show, or parts of it, for fear that it would come to the notice of the exchange manager, who would immediately order their arrest. Mr. Huber said that he knew of three neighborhood houses in Rochester where the programs consisted of pilfered films entirely. A committee was appointed at the meeting to take action against the persons involved and to report at another meeting which will be called at an early date.

Exchangemen who were present reported three instances where they had unexpectedly happened upon exhibitors and found films of their release being shown, although the film in question never came from the exchange. It was also stated that these cases in the past had usually been settled by merely making the exhibitor pay rent for the film and letting the matter drop quietly. This will not be the case in future.

Must Eradicate "Bicycling."

"Bicycling" must go. This has been a popular pastime for a long ways back among some managers of small neighborhood houses. Usually several of them form a quiet combine, each books certain pictures and changes them back and forth between showings. In most cases the houses are far enough apart to remove the element of competition and lessen the danger of the manager getting into trouble. Instances are known in the neighborhood of Rochester where as many as three houses have had the use of certain films for the price of one.

One exhibitor appeared before the meeting and stated that a certain house was giving a longer show than he was "because I pay for my show and my opposition does not." This charge was referred to the vigilance committee. Another instance was brought up where an exhibitor was known to have said that he used his automobile for "bicycling" purposes and made enough out of it to maintain his car.

The investigation that is now being conducted and the information that is being gathered is to a large extent being kept secret, but only for the time being. The findings of the committee will be in the nature of sealed reports. These will be presented to a full meeting of the men who started the movement and action will be decided upon.

Mr. Huber has a program mapped out for the activities of the committee and is actively directing much of the work. He has been out of town several times during the past few weeks, presumably in connection with this matter and has conferred with theatre managers and exchange heads in various parts of the state, in Pennsylvania and Ohio. He says that some of the things that will be done and some of the information that will be made public will cause a sensation.

SKEFFINGTON.

paper?" once inquired the owner of a

OFFICIAL PICTURES STILL AVAILABLE

Films Division to Continue Release of Present Features Until Time Department Is Dissolved

IT is announced by the Division of Films that the determination of the Government to close that department of the Committee on Public Information, as announced recently by Charles S. Hart, director of the division, will have no direct bearing in the immediate future on the bookings of the several Government war features now being distributed through the World Film Corporation. As stated by Mr. Hart, these several features will continue to be shown and all existing contracts with the World Film carried out.

Denis J. Sullivan, manager of the department of Domestic Distribution of the Division, is authority for the statement that the three Government features now being shown, "America's Answer," "Under Four Flags" and the "U. S. A. Series," are being booked at a rapid rate throughout the country.

"America's Answer" Holds Record.

According to Mr. Sullivan, "America's Answer" holds the record for playing in more theatres than any other feature ever marketed. The contracts are now said to number close to 5000 and are coming in at a rate of 150 a week. "Under Four Flags," which has been on release only six weeks, is expected to eclipse the record of "America's Answer" if there is sufficient time allowed to complete the bookings before the Division of Films goes out of business.

Mr. Sullivan says that the "U. S. A. Series," the Government two-reelers, each showing a particular phase of America's participation in the war, is proving a popular part of the program with a large number of exhibitors, who report that they meet with strong approbation of their patrons.

The Division of Films urges exhibitors to make their bookings at the earliest possible moment for any of the several Government features, owing to the approaching dissolution of the department, when the pictures may be no longer available; in any event it will not be possible to secure them on the present liberal basis.

McAdoo Receiving Many Letters from Film Fans

FOLLOWING the announcement by William G. McAdoo, former secretary of the treasury and railroad administrator, that he had associated himself with the "Big Four" of filmdom as legal counsel, a World correspondent made an attempt to interview the distinguished son-in-law of the President, who is spending the winter at Santa Barbara, Cal. While it was not possible to gain an audience with Mr. McAdoo some things of interest to the screen craft were learned through a visit to his country seat.

The fabled Sphinx has nothing on Mr. McAdoo when it comes to silence. Even his alignment with the silent drama has not served to bring him out of that quiescent state into which he lapsed when he came out of the East for a season of rest and recuperation.

However, the announcement of his association with Mary Pickford, Fairbanks, Chaplin and Griffith has doubled and trebled the daily contents of Mr. McAdoo's mail bag. Fans of filmdom seem now to feel that they have a right to address him, and accordingly the letters are rolling in. Some of these contain scenarios; others suggest plots dealing with the moral uplift of the screen play. There are themes for impossible spectacles of a world at peace at any price and split-reel suggestions carrying titles that run the gamut of human emotion.

J. M. Shafer, Mr. McAdoo's secretary, is ready to admit that there is no such thing as rest, and since the picture business has intruded itself upon the new "location" he begins to feel as if the McAdoo country seat near the chaparral of the mountainside was about to be converted into a genuine studio.

Drews Buying Five-Reelers in Order to Get Material

ALMOST unusual situation seems to exist in connection with the supply of material for refined two-reel comedies, the result of which has compelled some producing companies at least to temporarily abandon the production of short-length comedy subjects until the acquisition of worthwhile material becomes a more permanent matter.

Confronted with this lack of supply, Mr. and Mrs. Drew, who are under contract to produce one two-reel comedy a month for release through the Famous Players-Lasky Corporation, are now buying stories that are written for production in five or more reels and paying a price based upon that length and concentrating the action down to two-reel length. While this is but a logical solution of the problem of lack of proper material, nevertheless it is an expensive one.

There are received at the offices of the V. B. K. Film Corporation, producers of the Drew comedies, an average of twenty-five manuscripts a day. Of this number not more than 5 per cent pass the first reading and not one out of five hundred is considered by Mrs. Drew to be worthy of more than a passing consideration.

The test as to the screen adaptability of the story is of course a severe one in the case of the Drews, because of the fact that their work is entirely devoid of anything that savors of the slapstick or that possesses even a suggestion of the uncouth.

The Drews are at present working at the Essanay plant at Chicago, during the run of the legitimate attraction "Keep Her Smiling," in which they appear.

Prizma Building Another Laboratory.

World Pictures report that the demand for Prizma Natural Color pictures has reached a point where every print is in use every day of the week. Because of the fact that it requires longer to make prints of this wonderful invention the laboratory has been unable to keep pace with the contracts made for the exhibition of this new factor in motion picture production.

A new laboratory is under construction. It will be twice the size of the present one and will be finished and in operation by March 25. Wherever Prizma Pictures are shown the managers report that box office receipts have jumped so that they represent standing room only. The World has been informed by the Prizma Company that they have finished over 200 negatives which, because of the wide variety of subjects, offer to the public every sort of entertainment possible on the screen.

Ralph Ince Will Make But One Vitagraph Film

THE publication of a story last week to the effect that Ralph Ince had returned to the Vitagraph Company has given rise to considerable rumor and Lubin, at present producing a series tion with the organization of Sawyer and Lubin, at present porducing a series of special "Ralph Ince Film Attractions." In justice to Messrs. Sawyer and Lubin and himself, Mr. Ince has requested that the following statement be given publicity:

"Due to a certain misleading article which appeared in a Sunday newspaper, I have been in receipt of numerous inquiries as to the status of my connection with A. H. Sawyer and Herbert Lubin, at present engaged in presenting a series of 'Ralph Ince Attractions,' personally directed by myself.

"The article in question created the impression that I had returned permanently to the Vitagraph Company. I wish to contradict this idea, and to say that because of my long personal friendship with A. E. Smith, I have consented to do one picture for the Vitagraph organization. This will not interfere in any way with my plans, in connection with 'Ralph Ince Film Attractions.' I will return to that organization immediately I have finished directing this special Vitagraph picture.

"The arrangement was made through the mutual agreement of Arthur H. Sawyer, Herbert Lubin and A. E. Smith, and was only practical because of the reason that the story for the second Ralph Ince Film Attraction is now being prepared.

"I believe it only fair to all concerned to enlighten the motion picture industry as to the exact status of this matter and to state that my connection with 'Ralph Ince Film Attractions' remains entirely undisturbed."

Bessie Barriscale in New York.

Bessie Barriscale, noted motion picture star who is now producing her own features, releasing through Exhibitors Mutual, arrived in New York February 18. She was accompanied by her husband, Howard Hickman, who also directs all the productions in which Miss Barriscale appears. This is her first visit to New York in three years.

The star went immediately to Bayside, Long Island, where her sister is critically ill. Miss Barriscale probably will remain in New York for a week. While here, Miss Barriscale will lay in a stock of new costumes to be used in her future productions.

Mr. Hickman brought with him a print of "Hearts Asleep," Miss Barriscale's third attraction under her contract with Robertson-Cole.

SIMPLEX ART TRIUMPHS ON PEACE SHIP

Interior Decoration of U. S. S. "George Washington" Makes Handsome Setting for Precision Machines

THE installation of two of the new Simplex-Mazda equipments on the U.S.S. George Washington is the latest and most historic achievement of the Precision Machine Company, makers of the Simplex.

When the George Washington was designed for the use of the Presidential Peace Party, two small projectors of the portable type, both of them of ancient vintage, were installed for the purposes of motion picture entertainment. So unsatisfactory were the performances of these machines that the first duty assigned Mr. Rose, the chief radio officer, upon the ship's return to New York was to procure two up-to-date commercial projectors.

Owing to Captain McCauley's opposition to the use of the regulation carbon projector lamp it was necessary to have the two new machines equipped with incandescent lamps. Just at this time there were two of the new Simplex-Mazda equipments in the laboratories of the Precision Machine Company, which were to be used for demonstrating purposes.

Installs Machines Over Stairway.

Mr. Rose quickly made the necessary arrangements with the factory for the purchase and installation of these machines on the George Washington. A glance at the accompanying photograph shows them mounted on a specially constructed platform over the main stairway leading to the large dining room, which is also used as a gathering place when entertainments are in order.

Attention is called to the original decorations of the German builders immediately beyond the machines, consisting of a large oil portrait of the "Father of His Country," beneath a large panel of the White House.

During one of the Simplex performances Charles Schwab, of shipbuilding fame, formally presented these two Simplex Projectors to the ship's crew and now they are regarded as a regular part of the complement. In one issue of the Hatchet, which is a breezy little daily paper published aboard the George Washington, is contained an interesting story of this presentation.

Incandescent Lamps Used.

It might be noted that the incandescent lamp equipments with which these machines are fitted are the latest product of the Precision Machine Company and had been made up for demonstrating use before the various trade and scientific organizations in the industry. They embody the very same opticial distances and contain the same condenser system as do the regular carbon lamp equipments, which is something entirely new and original in incandescent lamp projection.



Handsome "Projection Room" of Presidential Peace Party Ship.

"The Unpardonable Sin" Goes Out on State Rights

HARRY GARSON'S "The Unpardonable Sin," with Blanche Sweet, directed by Marshall Nielan, is to be distributed on a state rights basis.

"The Unpardonable Sin" is the tremendous picture from the Major Rupert Hughes novel by the same name which was completed on the Pacific Coast a week or two ago and has been exciting so much favorable comment among moving picture men ever since it was privately shown in Los Angeles and later in New York to selected audiences of men in the trade.

Just what was to be done with the picture has remained in doubt up until a few days ago, when Mr. Garson decided that his best interests would be served by refusing the numerous offers for an outright sale or percentage exchange distribution which have been made him and parceling out the territory to the many buyers who have besieged him to follow this method of getting the picture before the public.

The announcement of the plan resulted when Sol Lesser, well known Pacific Coast distributor, paid a record cash price for the exhibition rights for California, exclusive of Los Angeles. Mr. Garson has retained the exhibition rights for Los Angeles in order that the picture may be put on there at a leading theatre at dollar-and-a-half prices; the opening is scheduled for the middle of March. When he purchased the picture for the territory he controls Mr. Lesser announced that he intended to play it as a road show, first touching only the important centers of population.

Plans for the national exploitation of the big picture had been a bit slower in maturing than it had been thought they would be because of a somewhat unusual condition in amusement circles in New York. Attractions in the various first class New York theatres are all doing so well that it seems almost impossible to dislodge any of them from their homes, and as a consequence no Broadway theatre is available for the big premiere of the picture which had been planned. It is confidently expected, however, that these difficulties will be ironed out in the near future and that "The Unpardonable Sin" will open for a long run on New York's "Great White Way" after a startling advertising campaign with the result that theatregoers everywhere will be informed of the unusual strength of the picture.

All of the advertising accessories commonly considered essential to the proper exploitation of a photoplay feature of this calibre will be ready within the next ten days. The posters, some of which already have been finished from drawings by one of the ablest artists in the country, are certain to attract attention.

Loew to Build Theatre in Ontario.

The next Loew theatre in Canada will be placed at London, Ontario, according to an official announcement made by Lawrence Solman of Toronto, who is associated with the Loew theatre interests at Toronto. The new London theatre will be built on a site at Dundas and Wellington streets and will have a seating capacity of 2,500, according to architectural plans.

MILWAUKEE MANAGERS ARE OPTIMISTIC

So Reports Bregstein, World Representative—Kenosha Has Three Theatres in Builders' Hands

NAT BREGSTEIN, who while traveling in the interests of the Moving Picture World keeps a professional finger on the pulse of his exhibitors, now reports from Wisconsin, with the accent on Milwaukee. He finds the owners and managers optimistic and business generally very fair.

Kenosha has a booming aspect, no less than three new theatres being on the way toward construction. Charles Pacini, owner of the Majestic Theatre, is planning two new houses, one of them a combination structure to cost $150,000. J. T. Rhodes, manager of the Rhodes Opera House, also is drawing up plans for a new theatre.

Mr. Bregstein made a canvass of the Toy Building, the film center of Milwaukee, and found it not only a mine of subscription, but of news of interest to the trade.

Atlas Theatre, William J. Fiebrantz, proprietor. This house seats about 940 and charges admission of 5 and 10 cents. Business is fair here. Mr. Fiebrantz refitted the theatre at a cost of $4,000. It is a neighborhood house, running evenings only, with about 56 reels a week, using Paramount, Select, Fox, Triangle and Metro pictures. Mr. Fiebrantz comes from the produce business and is running his theatre on a business basis.

Theatorium, G. E. Braddock, manager. Seats 242 and charges admission of 6, 10 and 15 cents. Business is reported very good. This is the smallest house in the downtown section and is the first erected in Milwaukee. It is one of the theatres owned by the Tom Saxe concern, which has a number of theatres in Milwaukee.

Strand Theatre, A. H. Weaver, manager. Seats about 1,300 and charges admission price of 15 cents straight. This house was built about three years ago; is a downtown theatre with a transient trade, and is one of the finest theatres in Milwaukee.

State Theatre, neighborhood house. Seats 800; charges admission price of 10 and 15 cents.

Rainbow Theatre, L. N. Nahin, proprietor. Seats 900. Mr. Nahin says he has had the Rainbow for four years. He uses World, Vitagraph, Fox, First National and Metro pictures. Charges admission of 6, 11 and 15 cents.

Alhambra Theatre, George Fisher, manager. The largest theatre in Milwaukee, seating 2,016, this house was formerly a legitimate theatre. Among the innovations is a color border around the screen. Mr. Fisher claims to have the best patronage in Milwaukee, doing phenomenal business, featuring a fifteen piece orchestra with Frederick Rowler, leader. The Alhambra played to capacity with Anita Stewart in "Virtuous Wives" recently. Another thing about this house is that it has a play ground for the youngsters. Mr. Fisher checks the children and flashes a number on the side of the wall to attract the attentioin of the mother when necessary. This house charges an admission of 22 and 33 cents.

Butterfly Theatre, Mr. Landau, manager, seats 1,200. This theatre is one of the larger downtown houses. The manager claims to have one of the biggest orchestras in town, and gives concerts every Friday to a select patronage. He also flashes something on the screen about getting jobs for the boys who are coming home. An admission price of 17 cents is charged.

Layton Park Theatre, with Frank Raugouski, manager, is a neighborhood house and seats about 600, charging admission of 10 cents straight. This theatre uses about fifty reels a week. Mr. Raugouski built the house about six years ago himself.

Fern Amusement Company; Fern Theatre; seats 800 and charges admission price of 5 and 10 cents, but is soon to change to a 10 and 15 cent policy. This house is eight years old. The owner claims the neighborhood is overbuilt, there being three houses in the district. He has a five piece orchestra and uses about seven reels a day.

Kosciusko, J. Schwartz, manager. Seats 800 and charges admission price of 10 and 17 cents. Business is fair.

Colonial Theatre, E. Langmac, manager; neighborhood house, seats 800 and charges admission price of 6, 10 and 15 cents.

Elite Theatre, Miss Marson, manager, for Schultz and Germaine. Seats 700 and charges admission price of 5 and 10 cents. This house runs about seven reels a day, using Triangle, Metro, Vitagraph, General and World.

American Theatre, J. B. Olinger, proprietor, is also head of the J. B. Film Company, Milwaukee. He was associated with Mr. Freuler with the Mutual about twelve years ago. The American Theatre seats about 500 and changes program every day. It charges admission price of 5 cents and has a transient crowd. Mr. Olinger claims to have an excellent business. He showed me what he says was one of the first advertisiments ever used, a copy of the double page ad. advertising the "Rise and Fall of Napoleon," Napoleon Feature Film Company.

Princess Theatre, Mr. Cook, manager. Seats 1,000 and charges admission of 17 cents. Mr. Cook has been here for fifteen years. This is one of the Saxe Amusement Company enterprises and uses Goldwyn, Jewel and Artcraft. It broke all records with "Branding Broadway," Paramount.

As Seen in the Toy Building.

Mr. J. S. Grauman, manager of the Metro, says "Pals" is going over big. Business is as usual, good.

B. C. Johnson, formerly with the General and Pathe, has joined the sales force and will cover Wisconsin, handling nothing but programs.

Mid West Distributing Company, Ralph A. Wetstein, manager, recently organized, handling Houdini Serial and Christy Comedies for Southern Wisconsin. Mr. Wetstein was formerly manager of the Paramount office in Milwaukee which has since moved to Chicago. Business is very good.

Pathe Exchange, W. A. Aschman, manager. He has been here for five years and is glad of it. He says as far as he is concerned he doesn't know anything but Pathe, claiming a good business for this branch.

Vitagraph, Toy Building, Mr. Terry, manager. Reports business is going big.

Walter A. Baier Film Company, W. A. Baier, manager. Handles "Nine-Tenths of the Law," etc. Doing good business.

Among the boys seen in the Toy Building from Chicago were L. R. Nelson of the Select Picture Corporation and L. H. Guhl of the Goldwyn. Both of these boys claim to be "holding their own."

Charles Godereski has taken over the Avenue Theatre on Kinnickinnic avenue from H. Trinz in Milwaukee.

H. Smith, formerly booker of the Milwaukee branch of Triangle Distributing Corporation, now is manager. He was appointed two weeks ago and is just feeling his way.

Beehive Exchange, M. A. Kahn, manager. Handles new Billy West Comedies and screen supplement, also Francis Ford Serial and "Man of Mystery"; nothing but short reel subjects. Reports business good.

Super Attraction Film Company, Inc. Handles Art Dramas. J. Thompson, formerly of the Universal, is with the sales force. B. K. Fisher and Irvin Rink are the proprietors of this concern.

Wisconsin Theatre Supply Company, L. P. Langford, manager. Going along as usual, business being good.

Wisconsin Film Corporation, B. L. Hatfield, vice-president and general manager of this concern. Says "Mickey" is going very big and that exhibitors are playing return engagements.

Theatre Supply Manufacturing Company, Toy Building; E. Olson, manager. This concern has two salesmen doing business in Michigan. Manufactures new movie light.

Exhibitors' Supply Company, Inc., C. E. Bunce, manager. In conversation with Mr. Bunce, he informed me that the only thing that worried him was that he could not get enough Simplexes. Among the most recent installations are four type S Simplex at Grand and Colonial Theatres, Green Bay, Wis., and one at Butterfly Theatre, Sheboygan, Wis.

H. W. Dickerman of the Hertner Electric Manufacturing Co. handles Transverters. He says that during the last thirty days he has had more inquiries than in the previous ninety days and that business is good.

First National Exhibitor's Circuit, H. J. Fitzgerald, manager, Toy Building, Milwaukee, says he just wired for another print of Stewart Production. He claims the Alhambra Theatre broke records on "Virtuous Wives," beating the business done on "Shoulder Arms." The business in general at this office is very big. Mr. Fitzgerald comes from the old General office and has been here since the office opened.

The exhibitors are asking for the Roosevelt Productions. Max Weisner, salesman from this office just returned from a trip through Green Bay, Madison, Wausau, Stevens Point, Wis., and reports good business among the exhibitors. Says good business among the exhibitors.

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Kenosha Prosperous

Mrs. Collins, owner of the Blue Mills and Burke Theatres, was in Chicago at the time of my visit. However, I was informed that the Blue Mills Theatre heretofore has only been open one day a week but is now going to be open every day. The Burke Theatre seats 430. Both of the theatres have an admission of 6 and 15 cents. The Burke Theatre had a full house at the time of my visit.

Charles Pacini of the Charles Pacini Amusement owns the Majestic Theatre seating 550 and the Butterfly Theatre seating 675; admission price 10 cents straight. In an interview with him one of the first things he showed me was the plans of a new theatre soon to be erected at a cost of $75,000 that will seat about 1,000; and, by the looks of the plans, it will be a dandy and a credit to Kenosha. Mr. Pacini says he has been an exhibitor since the birth of the picture industry and has been a resident of Kenosha for twenty-six years. He also claims business has never been better than right at the present time. Not satisfied with building one theatre, Mr. Pacini is also soon to erect a combination house to cost $150,000. Two houses by one man certainly sounds well for business in Kenosha in the amusement end. Mr. Pacini informed me he was using Fox, Select, World, Universal, Mutual, Triangle, Pathe and Metro films. Among the pictures he played to a capacity lately was Metro's "Eye for Eye" and is repeating the same again the coming week.

Williard Welsh, now assistant to Mr. Pacini, will take charge of one of the new theatres now in course of construction. Among the various things Mr. Pacini wishes to impress upon the exhibitors is that he feels that if he had a theatre at this time and it was not paying, he would quit for good. Just to show what he thought of the Moving Picture World he got out his check book and put down his "John Hancock" for $6.00 for two years' subscription for the Moving Picture World. More power to Mr. Pacini.

Bandsmen Say Good-Bye to Daddy George Strong

MEMBERS of the Dunwoody naval band bade farewell to "Daddy" Strong, "their daddy," at a meeting at the Hotel Radisson in Minneapolis last week. And George D. Strong, the oldest and first moving picture man to turn a projection machine in the Northwest, bade farewell to "his boys" at the same time.

Months ago, when the band first came to Minneapolis, the boys accepted "Daddy" Strong, who is 76 years old, as their staunch and true friend. He was "daddy" to them from that time on and they were always "his boys." They never hesitated to turn out for him at the slightest provocation and they played his favorite music whenever he was within earshot.

"Daddy" was the first man outside the naval service to receive the "skyrocket salute" of the navy. The boys gave it to him at the fair grounds last fall, at the parade during drill and on the streets. He was really "one of the boys" and no man ever enjoyed himself more.

It all brought back memories of the days long ago when he himself was a sailor on a tinclad Mississippi river gunboat during the Civil War.

At the good-bye meeting, Eric Albin Carlson, bandboy from Geneva, Ill., paid a fine tribute to "Daddy."

A message of thanks, prepared by the bandboys and containing the signatures of each member of the band, was presented to "Daddy" Strong at the close of the meeting.

And Now South Dakota Has One.

A charge of $2 on every reel of moving pictures to be shown in South Dakota is contained in a bill for state censorship which was drawn up by the State Church Federation and presented in the house by Representative McDonold, of Davison, at the present session of the state Legislature.

The bill prohibits the exhibition of any moving pictures or advertising in relation to the same anywhere in the state until it has passed the state board of censors, which is to consist of three members.

Moving picture men say that the provisions of this bill, added to the present tax regulations, would put most of them out of business in the state.

"The Still Alarm" Not So Quiet at Collins' Liberty

E. N. COLLINS, manager of the Liberty Theatre and Garden Airdrome, Electra, Texas, whose mechanical genius recently caused Charlie Chaplin to execute the manual of arms in a lobby display of "Shoulder Arms," has come through with another mechanical advertising feature for "The Still Alarm."

The same machinery which made Chaplin swing his Springfield from the shoulder in clicking military fashion was used with a few modifications to ring a fire gong and attract attention to "The Still Alarm," which features big fire scenes. Mr. Collins' mechanical marvel had for the piece de resistance an old speed control, a Power's motor drive attachment and a small motor salvaged from an ancient electric piano. Using this as a basis of operation, he replaced Chaplin's arm with a wooden mallet, and suspending a piece of broken automobile spring by some baling wire, produced a smart contact between the mallet and a gong. A good working pair, mallet and gong gave out a series of alarming staccato sounds that caused the passing populace of Electra to look and listen.

An immense twenty-four-sheet showing a graphic fire scene was mounted on cloth and stretched from the front of the theatre lobby back to the top of the ticket office. Once the attention of the public was attracted by the sound of the gong, it was easy to link up "The Still Alarm" posters and the "alarm" of Mr. Collins.

"The display cost nothing," writes the original manager of the Liberty, "except the price of the 24-sheet. The net result, however, was much talk and big business. The visible results in the cash drawer were at least $50 over the usual run. Need I say I am convinced that it pays to advertise?"



The Gong Is Invisible, But It's Ringing for "The Still Alarm."

Goldwyn's Masquerade Ball A Most Enjoyable Affair

A THOROUGHLY enjoyable affair was the second masquerade ball of the Goldwyn Club, held in the Winter Garden room of the Hotel McAlpin, New York, Saturday evening, February 15, attended by about 300 persons, employes of the Goldwyn Distributing Corporation and their friends. President Samuel Goldwyn and the other officials of the company were also present.

A large percentage of the guests were in masque, and the feature of the evening was the awarding of prizes for the most original costumes. The first prize was won by Miss Henrietta Klein as the knitting girl, second prize by Jeannette Markowitz as the hula hula girl, the third by Johnny Sheehan and Francis Barry as page boys. A special grand prize was awarded to Miss Lee Balterman as "Sis Hopkins," the character portrayed in the recent Goldwyn production of the same title by Miss Mabel Normand. The three vice-presidents, Felix Feist, F. B. Warren and Alfred Weiss, acted as judges.

Several other prizes were given for the most graceful dancers in the one-step, waltz and two-step competitions.

Woman's Forum Indorses the Rothapfel Program

S. L. ROTHAPFEL, since announcing his entrance into the production end, has been the recipient of many congratulatory letters from exhibitors, individuals and organizations from all over the country.

The letters received by Mr. Rothapfel from the many civic organizations in the country give evidence of the fact that the standard he has set in the presentation of better, cleaner pictures has made its influence felt the country over.

One letter of particular interest and strong indorsement was that written by Miss Helen Varick Boswell, president of the Woman's Forum, an organization whose membership includes some of the most celebrated women in America. The letter, dated February 13, says in part:

"When the club women of New York City learned that you were withdrawing from the directorship of the Rialto and Rivoli theatres, which they had learned to know and love as real temples of the best in motion picture art and music, a very keen wave of regret was felt.

"We are glad to find, however, that your influence will not only continue to be felt here, but that you are going to arrange programs of the best in pictures and music for the country at large and we rejoice that all communities will have a taste of that which you have given us here so generously for so long a time."

Edwards to Direct Farnum.

To give exhibitors a greater opportunity to cash in on the popularity of William Farnum, which has been growing with each of this star's recent releases, J. Gordon Edwards, who staged "Cleopatra," "Salome" and other big William Fox super-production, has been appointed as Mr. Farnum's director.

Mr. Farnum and his new director have already started for Los Angeles, where the first of a series of big special attractions featuring Farnum will be produced.

SHERRILL HAS SOME DO'S AND DON'TS

Offers Them in Campaign Book Just Issued to Promote Interest in "Once To Every Man," but They Are Good Enough to Be Applied to Theatre Management Generally

FROM the exploitation book the Frohman Amusement Corporation has issued in the interest of "Once to Every Man" we copy some suggestions on advertising and billing motion pictures, in the belief that our exhibitor-subscribers will see it here with more certainty than it will reach a large majority of them by direct addressing from William L. Sherrill's forces. The great abundance of mail the average picture showman receives makes it impossible for him to read it all—but he pays for Moving Picture World and therefore reads what he pays for.

Among the "Don'ts" suplemented by good suggestions on general advertising (particularly in newspapers) we find the following helpful suggestions:

Remember, you must decorate the front of your house and post your town, so that your public will know that you have an attraction of merit. Lithographs are made in colors in order to attract the eye, and you must so place them in front of your house as to make them most attractive.

Regardless of the size of your theatre, or its location, don't post soiled, greasy, wrinkled, torn or dirty lithographs. Remember that even the poorest man or woman, when a patron of your theatre, is as good as the wealthiest, and likes to be respected as such; and that respect is shown by the evident desire of the theatre owner to run a neat institution.

Watch Your Billing Locations.

Don't place your paper "anywhere," but see that the location is such as to let the light play upon it so that the public can see it to the very best advantage.

Don't hang your one-sheets so high or so low as to compel your patrons to strain their necks to see them.

Don't skimp on the quantity of paper to be used, and use all the different styles.

Don't wait until the day you play the show before putting the paper up, but post it well in advance because, when one person sees it and makes up his or her mind to attend your theatre the day or days of the showing, by giving large advance notice you encourage them to talk to others.

If it is possible for you to post extra lithographs within a radius of fifteen blocks of your theatre, do so. This is bound to have its effect in extending the reputation of your theatre, outside of the immediate neighborhood, and a good picture will always draw patrons from distant points.

Lithographs Meant to "Boost."

Remember, that lithographs are made in order to help the theatre, and the producer or the exchange never make a profit on selling them.

On the question of advertising, the Sherrill book contains some worth while and pertinent remarks.

"Why should I advertise in a newsstrictly neighborhood house, "when I only draw patrons from the immediate neighborhood of my theatre?" This man forgot that even the residents of the immediate neighborhood of his theatre read the newspapers, including the amusement notices.

Spending a dollar a day on newspaper advertising, even if it only brings a few additional steady patrons, will more than pay for itself, because such steady patrons, when having seen a good picture at his nearest theatre, is bound to mention it to others; and it is this mouth-to-mouth advertising that swells the gate receipts.

Stand by the Newspapers.

Advertise in the paper that you observe is read most by the residents of your district. Some of them are bound to notice it and they will instinctively feel that if you consider it worthwhile



William L. Sherrill.

to spend money in advertising your little theatre that you must have an institution playing productions that merit advertising.

Don't be afraid to call upon the editor of the paper in which you advertise and let him know of your ambitions and of the manner in which you run your institution. The smaller the house the more reason is there for making your theatre the most popular in your city or neighborhood.

If you are that kind of theatre owner who is willing to sit on his cane-bottom chair and rest content with the fact that he is making a profit, or a living, the time will come when some more progressive individual will run an opposition house.

There is not a big or first class theatre in the United States the manager of which did not in his earlier days run a small or neighborhood house, and his advance or progress is to be accounted for by his doing things in a big way.

It Always Pays to Advertise.

That it pays to advertise is true in every line of endeavor, and particularly in the amusement field, where the brand of merchandise is changed daily or weekly, advertising and continually advertising your patrons and the public that your new merchandise is absolutely essential.

If you are not successful up to your expectations you have got to shout about your wares. If you are successful you must maintain that success by progressive thought, advertising and publicity.

There are concerns in the United States who could not fill a single new order for their merchandise for the next year, yet they continually advertise, in order to maintain this one hundred per cent. output.

The Park Rebooks "Salome" to Satisfy Patrons' Demand

THE inadequacy of ordinary runs to satisfy the public demand for big special features has long been pointed out by producers of this type of film plays. It is the contention of these producers that when an exhibitor books a big production he should not play it in the same way as an ordinary picture, but should adopt special exploitation methods to get the full value of the picture's drawing power.

The experience of Shea's Park Theatre, Bridgeport, Conn., with "Salome" is declared to be an example of a big production's power to smash former standards for length of run. A short time ago Shea's Park contracted for "Salome" for four days. The management wanted the picture for a longer run, but, because the Park had a split-week policy of motion pictures and burlesque, it was unable to take the picture for more than four days at the initial engagement. During this engagement not only was the Park packed to capacity for each of the four days, but the management was obliged to turn away hundreds of persons.

The result was that the Park rebooked the picture for an additional four days, beginning Sunday, February 16. Reports from Bridgeport to the New York exchange of the Fox Film Corporation are that "Salome" repeated on its second showing the same success it achieved on its first engagement.

Boone Goes to Los Angeles.

J. Allen Boone, who for some time past has been the foreign representative of Robertson-Cole, of New York, made a short stop-over in the city last week while on his way to Los Angeles, where he will take an active part in the production of the Robertson-Cole product in the studios there. From nine to eleven companies are now actively engaged in Los Angeles on the Robertson-Cole product.

CITY CENSORSHIP FOR INDIANAPOLIS

Mayor Jewett's Plan to Establish a Board of Film Review Rapidly Getting Under Way

PLANS for censoring motion picture films exhibited in Indianapolis theatres, in accordance with Mayor Charles W. Jewett's recent announcement in regard to the operation of Sunday shows, have been formulated by Clara Burnside, supervisor of policewomen, and members of a committee appointed by Mrs. David Ross, president of the Indianapolis board of indorsers of motion pictures for juveniles.

Members of the committee and several of the policewomen will visit the theatres on Sundays and report the results of their investigations to Miss Burnside, who will supervise the censorship work. The work is to be practically a continuation of that which has been done by the board of indorsers for juveniles in the last two or three years. Meetings are to be held at various intervals at which films and censorship problems are to be discussed.

Committee Makes Report.

Mrs. Ross's report is in part as follows: "A survey recently made in our city shows fifty-one motion picture theatres in operation with an attendance of 40,000 during the week and approximately twice that number on Sunday. Very few pictures can be called immoral.

"Out of 36 seen 28 were indorsed during the month. During the last quarter out of 215 pictures seen by the organization, 63 were not indorsed. Although these pictures were not immoral, they were considered unmoral. Forty-seven were indorsed for school use. It was a fact commented on by the indorsers that the theatres best attended were the houses showing the best pictures.

"Since our organization five years ago, when through the courtesy of Keith's Theatre we were able to begin work of obtaining better pictures, there has been a noticeable improvement in the tone of the pictures. Then we found it hard to find pictures which we felt justified in indorsing, but now there are many from which to choose. The period of the sensational picture is passing. Indeed we may truthfully say it has passed.

Blames Sensational Advertising.

"We protest against the sensational form of advertising that is done to draw a crowd and is often much worse than the picture itself. Many times we have visited houses showing pictures which have been sensationally advertised, only to find that the suggestiveness of the title was not introduced into the picture itself."

Ottawans Slip Over River to See Censor-Barred Film

THE announcement that "This picture positively will not be shown in Ottawa" appeared on the billboards of the Canadian Capital along with sixteen-sheet lithographs for "Where Are My Children?"

This feature was scheduled to be presented in the Odeon Theatre, Hull, Quebec, on the three days of February 15, 16 and 17. Hull is just across the Ottawa River from Ottawa and the release could not be shown on the Ontario side because it had been condemned by the Ontario Board of Censors whereas it had been approved by the Quebec Board of Censors.

Ottawa theatres are not allowed to open on Sundays, where as the theatres on the Quebec side operate chiefly on Sundays. One of the days for the run of "Where Are My Children?" was a Sunday and naturally many Ottawa people took advantage of the opportunity to slide over to Hull to spend the Sunday afternoon and, incidentally, to see the picture which had been banned for them.

The management of the Odeon Theatre charged 20 cents and 25 cents for the run, and children under sixteen years of age were not admitted.

No action was taken by Ottawa police to prevent the display in Ontario of posters for a moving picture feature which had been condemned for Ontario.

Growing Cold Toward Censorship Down South

A STRANGE and pervading silence seems to have settled over the agitators for state censorship in North Carolina, and the proposed measure, drawn by one of the most prominent legal lights of the state over two weeks ago, and which Senator W. B. Cooper, of Wilmington, had been asked to introduce in the Senate a week ago, has not yet been presented to the North Carolina lawmakers for their kindly consideration.

Secretary H. B. Varner, of Lexington, has been actively engaged in anti-censorship work since the Legislature opened. Every member of both houses has received a personal letter from Mr. Varner, setting forth the ridiculous side of censorship as it exists in other states.

Besides this the National Board of Review has been furnished complete lists of both houses by President Wells and has addressed strong personal anti-censorship letters to the State Solons.

The American Federation of Labor has become actively interested in the movement and their state president has done good work. The resolutions of the 1916 convention of the A. F. of L. opposing censorship in strong language has been published broadcast throughout the state. In lieu of the State Censorship bill, and possibly designed as a compromise measure, a resolution has been presented to the Legislature agitating for a Federal Censorship Commission.

Michigan Gets Four Censorship Bills.

Already three censorship bills have been introduced into the Michigan Legislature. All of them are along the same lines—practically identical with the Ohio censorship bill. Each calls for a committee of three, two men and one woman, to censor film at a cost of $1 a thousand feet, or $2 where the film is more than 1,000 feet. Exhibitors do not look upon any of the bills as dangerous, as they have reason to believe they will not pass both the House and Senate. A fourth bill has been introduced into the Senate legalizing the showing of motion pictures on Sunday

"Our Teddy" Advertised by Minneapolis Boy Scouts

MINNEAPOLIS Boy Scouts, 2,000 strong, carried a personal message of praise for their life-long friend and warm supporter, Theodore Roosevelt, to 20,000 Minneapolis families with whom they left handbills advertising the coming of the moving picture "Our Teddy," which opened for a week at the New Garrick Theatre, Feb. 16.

The drive to put over the First National picture showing the high lights in the career of the American they had always idealized was made by the Minneapolis Scouts on Monday, Feb. 10, the day after the ninth anniversary of the founding of their national association.

The Minneapolis Scouts were the guests of Manager Julius K. Johnson Saturday, Feb. 8, at a special and private showing of "Our Teddy" in the New Garrick Theatre. So they were well qualified to tell of the merits of the picture when they made a canvas of the city.

At the conclusion of the showing, the Scouts grouped outside the theatre and had their pictures taken.

Elsie Ferguson Likes Florida.

Elsie Ferguson has completed, under the direction of Emile Chautard, the final scenes of "Eyes of the Soul," her Artcraft picture adapted from George Weston's Saturday Evening Post story, "The Salt of the Earth," and will leave shortly for Miami, Fla., where she will start work immediately upon her next production, "The Witness for the Defense," the A. E. W. Mason play which was purchased as a starring vehicle for her some time ago.

This is Miss Ferguson's second journey to Florida in the last few weeks, many of the scenes for "Eyes of the Soul" having been made at Miami and Palm Beach. George Fitzmaurice, her new director, left for Miami several days ago to pick out locations and make other arrangements for the filming of the new picture.

WHITMAN BENNETT BECOMES MANAGER.

BEFORE leaving for the west coast, Jesse Lasky, vice-president of Famous Players-Lasky, in charge of productions, made the announcement that Whitman Bennett had been appointed manager of the producing department. For some time Mr. Bennett has been fulfilling the duties of this position, and his authority has been recognized within the organization, but now it becomes generally known through Mr. Lasky's announcement.

Mr. Lasky made this statement: "My visit to California will be largely occupied with routine matters. Specifically, I will say that I am going to devote much time to laying out plans for special productions, not only the special Artcraft productions, to be directed by Mr. DeMille, but big special features."

Blackton Ill with Influenza.

J. Stuart Blackton has been confined to his home at the Lorraine for more than a week, with an attack of the "flu." This attack has come at a most unfavorable time, just when he was in the midst of planning the production of a new feature and exploiting "The House Divided."

MOULE A SUCCESSFUL THEATRE MANAGER

Tom D., Who Directs the Destinies of Kunsky's Madison, Detroit, Has Had Wide Film Experience

AMONG the ten theatres operated by John H. Kunsky in Detroit is one having remarkable success, the Madison, due to a certain extent to its downtown location. However, regardless of location or beauty, no theatre would succeed unless it had the right kind of attractions week in and week out. And the Madison has been booking the right kind or shows. All this leads up to the question—well, who's the manager? And so we answer—Tom D. Moule.

Mr. Moule up to ten years ago had spent 10 or 12 years in the commercial manufacturing business under Henry J. Brock. In 1908 Mr. Brock disposed of his manufacturing interests and associated with Mitchell H. Mark, now deceased, establishing a circuit of picture theatres in Detroit, Buffalo and other cities. He took Mr. Moule with him, and for three years Mr. Moule remained in Detroit looking after Mr. Brock's end of the partnership.

Made Efficiency Head of Kinemacolor.

Mr. Brock then sold his theatre interests and went to New York where he started the Kinemacolor Company. He took Mr. Moule with him as efficiency manager. He remained in New York three years, and when Mr. Brock disposed of his Kinemacolor interests, he accepted an offer made him by John H. Kunsky. This brought Mr. Moule back to Detroit, where he was given charge of a number of the Kunsky houses.

When Mr. Kunsky built the Alhambra, Woodworth and Kenilworth avenues, he selected Mr. Moule to manage the house. Mr. Moule established a high-grade policy, worked all kinds of special stunts, for the children, high school students and older people, and built up a substantial patronage that has been going there ever since.

Eighteen months ago he was promoted to the Madison Theatre—Mr. Kunsky's finest playhouse, Broadway and Grand Circus Park.

Made Feature of Music.

"Music has a great deal to do with the success of a theatre," Mr. Moule said. "We made a feature of music at the Alhambra and we found it brought results. At the Madison we are even more particular, owing to the size of the theatre, the increased prices and the larger attendance.

"Another point to consider is your help—you must have people around that you can trust, that you can place faith and confidence in."

In addition to the management of the Madison, Mr. Moule also has full charge of the Washington, both of which are first-run picture houses. In point of continuous service, Mr. Moule is the oldest house manager with the Kunsky Enterprises.

Louisville Man Has Color Process.

Louis J. Dittmar, head of the Majestic Amusement Company, of Louisville, is developing a patented process for manufacturing naturally colored moving pictures, in which the colors are developed in the film by acid reactions, resulting in natural, and lifelike pictures, without the use of artificial methods. Mr. Dittmar has been working on this proposition for several years, having been especially active for the past two years, during which period he has spent a great deal of time in the East. In connection with his efforts along this line the Louisville Courier-Journal recently carried an interesting story dealing with Mr. Dittmar's work.

Wound Stripes Admit Yanks to Shubert of Minneapolis

RETURNED soldiers wearing wound chevrons are being admitted free to any performance of "The Heart of Humanity" at the Minneapolis Shubert Theatre, where the picture opened Sunday, Feb. 9, for an indefinite run.



Tom Moule.
Kunsky's Right Hand Man.

James V. Bryson, manager of the Minneapolis Universal exchange, who has taken over the Shubert, which for about two months was in the hands of the Fox Film Corporation, extended the invitation to the war heroes through the daily press.

A private showing of the film was given at the Shubert recently for Red Cross officers, city and county officials, members of the clergy, newspaper and theatremen and other representative citizens of Minneapolis. The house was filled and favorable comment on the film was general.

Authorizes Theatre Inspection Fees.

Legislation authorizing the Commissioners of the District of Columbus to prescribe a schedule of fees to be paid for inspecting moving picture shows, theatres and other places of amusement which are required to have annual licenses has been included in the appropriation bill for the coming fiscal year, which is now before Congress.

While the District has heretofore made a charge for such inspections and insisted upon its payments, there has been no specific authority in law therefor, and the question of payment of such fees has been made the basis of suits by hotel companies and others whose buildings are subject to inspection. It is planned, through this legislation, to authorize the collection of fees for inspections, and it is probable that Congress will pass the measure with this provision included.

Will Fox, of Pathe, Films Texas.

Dallas and Fort Worth, the big North Texas cities which are prospering from the Texas oil development, are "having their pictures took" with a special view of showing what an oil boom means to a growing Southwestern city.

Will Fox, of Pathe, is taking pictures of the crowded oil exchanges where men and women struggle to acquire stock and is also making night scenes of the crowds of oil men, in from the fields, who throng the streets after dark crowding the sidewalks and presenting as much bustle and activity as in the larger cities of the North and West.

Mr. Fox, after taking in Dallas and Fort Worth, will go to the oil fields proper and picture the strenuous activity progressing amid the forests of derricks and gushers.

W. A. Robbins Sees Metros in Making.

En route from Australia to New York, W. A. Robbins, manager of the Co-operative Film Exchange, Ltd., stopped over in Los Angeles long enough to pay a visit to the new Metro studios in Hollywood. Robbins was accompanied by his wife and young daughter. The Co-operative Film Exchange distributes Metro pictures throughout Australia and its manager wanted to see them in the making. He will be located permanently in New York as representative of the exchange.

Secure Public Protest on Rental Tax.

Thousands of Dallas moving picture show patrons have eagerly signed petitions prepared by the management of the playhouses protesting against the proposed 5 per cent. tax on film rentals. The picture fans, knowing that such a regulation means an increase in admittance which is not justifiable, have wielded their lead pencils with a vim. Petitions were held ready for signers in the lobbies of almost all local theatres. The response was immediate and hearty.

Making Picture of Texas Locations.

The Texas Film Company, of which Fred Bockelman is manager, has started filming a picture entitled "From Pioneer Days to the Present." This picture will show the development of Texas under the Spanish, French, Mexican, Texas Republic, Confederate and United States flags. The picture is to be made in various historic parts of the state, and prominent Texans are to appear in it.

More Power's Going to Vladivostok.

Despite that the war is over, the cameragraph is still going over seas. The Nicholas Power Company report an order for immediate shipment of twenty cameragraphs for the Siberian Department Overseas Branch of the Y. M. C. A. at Vladivostok, Russia. This makes fifty-five in all for this department.

FILM BODIES CLASH ON RENTAL TAX

Minneapolis Exhibitors and Exchangemen at Odds on Protesting Additional Levy on the Industry

MINNEAPOLIS exhibitors and exchangemen clashed recently over the question of footage and rental taxes, and both sides seem to be "up in the air" on the proposition.

Following the action of the Minneapolis Film Board of Trade, an organization of exchangemen, in sending letters broadcast to exhibitors throughout the territory urging them to secure signatures to petitions to be sent to the Ways and Means Committee of the Senate at Washington, protesting the proposed 5 per cent. film rental tax, the Theatrical Protective League, a new organization of exhibitors, took steps to prevent the signing of such petition.

Protective League's Letter.

The following letter was sent generally to exhibitors by W. A. Steffes, president of the Theatrical Protective League:

"A petition has been circulated by the producers, manufacturers, and the Film Board of Trade, through the trade journals and mail for you to sign and secure as many signatures as possible and forward to Washington protesting against the 5 per cent. rental tax.

"Do not sign this petition or forward it to Washington until you have received more definite information about the 5 per cent. tax. We know, producers, manufacturers, releasing companies want the bill killed, 'but do we?'

"You will receive definite information in regard to this bill in a day or two from the most progressive exhibitors' organization in the world. In the meantime do not send this petition."

Says Rental Tax Replaces Footage Tax.

Mr. Steffes said he had information that the 5 per cent. tax was a substitute bill for the footage tax and that exhibitors preferred the rental tax to the footage tax. This information, he said, was contained in the following telegram from Harry Crandall of Washington:

"W. A. Steffes, Minneapolis: Five per cent. tax replaces present footage tax. Five per cent. tax has been agreed upon by conferees. Present plan is to kill 5 per cent. tax if possible and let the footage tax stand."

Members of the Film Board of Trade, learning of the information received from Crandall, immediately telegraphed for definite information from F. H. Elliott, secretary of the National Association.

Urges Protests Be Filed.

They received the following telegram contradicting the message from Crandall:

"There is no footage tax in revenue bill now before conference committee. A 5 per cent. film tax substituted instead of footage tax. If we succeed in killing 5 per cent film tax there will be no tax remaining in the revenue bill now before conference committee. Urge upon you importance of sending wires to representatives in Congress protesting against rental tax and requesting protests be filed with members of conference committee. Quick action necessary. Send wire immediately. Frederick H. Elliott."

Senator Knute Nelson, of Minnesota, wired the following telegram to E. R. Pearson, manager of the Minneapolis First National Exchange:

"Revenue bill has now been agreed upon by conferees and no changes can now be made therein."

E. G. Tunstall to Manage the Liberty at St. Paul

E. G. TUNSTALL, connected with the Metropolitan Opera House in St. Paul for the past twelve years, has been added to the forces of Ruben & Finkelstein and began his new duties as manager of the New Liberty Theatre in St. Paul Sunday, Feb. 9. Mr. Tunstall will work in conjunction with Theodore Hays, manager of the St. Paul New Garrick. He is widely known to theatregoers of the Northwest, having for



E. G. Tunstall.

the past two years held the position of business manager and confidential aid to L. M. Scott, proprietor of the Metropolitan.

Mr. Tunstall summed up his reasons for making the change in the statement that "motion pictures offer a broader scope than the so-called legitimate field. In addition, I am associating myself with the largest factors in the Middlewest in the exhibition of motion pictures."

The moving picture business, however, is not new to Mr. Tunstall. He has been interested in several independent productions, among them being "Fighting in France."

Picker Opens Office.

David V. Picker, manager of the Spooner, Elsmere and Victory theatres, New York, has opened a general office in the Vanderbilt building on Forty-second street. Suite 502, one of the busiest offices in New York, is where Mr. Picker is laying plans for larger things in the picture world.

Bill Would Exempt Soldiers From Tax.

Following the receipt of reports that many of the wounded soldiers throughout the country to whom admission tickets were being given free by exhibitors were unable to attend the shows because they were without funds with which to pay the admission tax, legislation exempting such tickets from taxation has been introduced into Congress by Representative Rouse of Kentucky.

Under the terms of a resolution introduced by Mr. Rouse, enlisted men of the Army, Navy and Marine Corps, and soldiers, sailors and marines honorably discharged from service in the present war shall not be required to pay the war tax now levied on theatre tickets when such tickets are furnished otherwise free of all charge to such enlisted or discharged men. The exemption, however, would apply only to men in uniform.

Kentucky Film Showman Makes Light of Ill Luck

M. L. STOCKLEY, who manages the Rex and Princess Theatres, in Hopkinsville, Ky., for the Crescent Amusement Company, of Nashville, has been in Louisville arranging bookings with the Big Feature Rights Corporation for the opening of the new Princess Theatre. The old Princess was burned in July while showing "My Four Years in Germany," and Hopkinsville was given one of the surprises of its life when "My Four Years in Germany" continued its run the next day at the Rex.

The picture was drawing remarkable crowds and as soon as he saw the Princess was gone, Manager Stockley didn't waste any time figuring what the loss would be. Instead he got on the long distance telephone and caught Manager Lee L. Goldberg, of the Big Feature Rights Corporation in Louisville. Within an hour another film of "My Four Years in Germany" was on the way to Hopkinsville and reached Mr. Stockley in time to be shown the next day.

Many Hopkinsville people were incredulous. They couldn't believe that it was possible to have another film on hand. When they were acquainted with the way films are turned out they realized another point in which the picture screen surpasses the stage. Mr. Stockley is a progressive manager who believes in playing big specials at 25 cent prices. Hopkinsville is a town of about 10,000, but he put on "Shoulder Arms" for two days and "Tarzan of the Apes" and "Italy's Flaming Front" for two days each.

Educational Has New Publicity Man.

E. W. Hammons of the Educational Films Corporation of America has made an appointment to his executive staff in the person of Walter H. Brooks, who comes to town March 1 to take charge of the publicity department of this concern.

Mr. Brooks has been for some time past in charge of the Y. M. C. A. Auditorium at Coatesville, Pa., and is thoroughly acquainted with conditions of the trade. In occupying the publicity chair of one of the largest and most prosperous educational concerns he will have ample opportunity to elaborate on the importance of a rapidly growing branch of the industry.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

New Premier Pathescope Has Strong Points Which Have Appeal for New York Educators

THE question of the usefulness of the Pathescope in the school classroom and auditorium has been settled in the minds of educators for some time past. It first found favor in schools by reason of its portability and also because the film used in it is of a slow-burning variety. For two or three years past upward of one hundred schools in New York City have been using Pathescopes purchased with funds raised by the individual schools. As a tribute to the satisfaction which they have given an improved model known as the new Premier Pathescope, from which all perceptible flicker has been eliminated, has been purchased by the Board of Education of New York City to the number of sixteen, and installed in the schools. The new machine is capable of greatly reducing the speed of the film, allowing a careful study of the subject under examination. This attribute alone is one which makes the Premier Pathescope worthy of consideration. Boston and other cities have also taken advantage of the Pathescope.

The Pathescope Company of America have on hand some four thousand reels of film of which probably three hundred are of educational value. Interesting negatives are being purchased by the company for use in the making of prints at their laboratory in Long Island City. They have representation in different parts of the country which makes it easy to serve schools in the more isolated districts, or in cities at a distance from the New York headquarters. In Pittsburgh, Buffalo, Harrisonburg, Chicago, Philadelphia, Boston, Minneapolis and Salt Lake City the offices of this concern can be found.

On the occasion of a visit of the writer to the new offices of the Pathescope Company of America, Willard B. Cook, the genial president, gave a demonstration of the new machine's capabilities, contrasting it with those of the old. Its powers of illumination, steadiness of projection, capabilities of being slowed down on speed without injury to the quality of projection were demonstrated by means of two interesting and well-photographed subjects, "The Hermit Crab" and "The Octopus," both of which are on the same reel. The latter subject in which we see a boy taking a young octopus from the water is fascinating. In this picture we are shown closeups of the octopus which is allowed to fasten its suckers to the boy's arm, after which it is made by sheer force to relinquish its hold, affording a fine illustration of what it would mean to be entrapped in the folds of a full-sized specimen. These two subjects belong to the eternally youthful class, which while they were not made yesterday are imbued with that fascinating charm with which nature surrounds unchangeable facts.

"Where the 'Spirit That Won' Was Born."

The Ford-Goldwyn release for February 17, "Where the 'Spirit That Won' Was Born," gives a full account of the historical points of interest about Philadelphia. Starting from Broad street, Independence Hall, the home of Betsy Ross, where Old Glory first saw the light of day, the home of William Penn, the Liberty Bell, Chestnut and Market streets and the old Walnut Street Theatre, statues of American heroes are shown.

Department of Agriculture Submits New List of Films

TO prove that the Department of Agriculture cameramen have not been asleep Don Carlos Ellis, in charge of the department's motion picture activities at Washington, submits the following list of interesting subjects: "Construction of a Concrete Silo"; "Construction of a Wooden Hoop Silo"; "Lambs from Range to Market"; "From Wool to Cloth" (3 reels); "Control of Hog Cholera" (2 reels); "Government Poultry Farm at Beltsville, Md." (4 reels); "Milk and Honey" (2 reels); "Bituminous Macadam Road Construction" (in Maine); "Cement and Concrete Tests"; "Concrete Road Construction" (Virginia); "Macadam Road Construction" (Maryland); "Road Construction and Maintenance and Road Tests with Traction Dynamometer"; "Testing Rock to Determine Its Value for Road Building"; "National Forest as Recreation Grounds, and 'Bull Run'"; "Portland's Water Supply"; "Tree Planting in the National Forests"; "Work of a Forest Ranger"; "Work of the Forest Products Laboratory"; "Cooperative Berry Growing in the Pacific Northwest" (2 reels); "Poultry Pests and Their Control" (2 reels); "Congressional Seed Distribution"; "Strawberry Industry in Kentucky and Bridge Grafting to Save Trees"; "Agricultural and Forest Resources of the United States"; "Control of the Pink Bollworm of Cotton" (2 reels); "Drying Fruits and Vegetables in the Home"; "Dust Explosions" (a technical reel).

In copying this list we have avoided



"Maggie Pepper." "East Lynne with Variations."

Scenes from Two Paramount Pictures.

repeated subjects which appeared in a similar list printed in our issue of September 18, 1918.

"Brain Roofs and Porticos."

The current release of the Paramount-Bray Pictograph contains an interesting treatise on phrenology with Jessie Fowler, Vice-President of the American Institute of Phrenology as chief exponent. Miss Fowler shows the application of phrenology to everyday life and shows how the energies of a child may be guided in the right direction. The picture shows the seat of various inclinations, with the head of the criminal contrasted with the model head and also with the head of average capabilities. The cannibal's head is also shown with its receding forehead and prominent jaw; and in fact when Miss Fowler's last interesting point in the discussion has been laid down the spectator is almost convinced that he had better look to the shape of his own head before proceeding any farther.

"The Restless Three."

One of the most beautiful of recent Bruce-Educational subjects is "The Restless Three," in which Robert C. Bruce and his two dogs of unequal size roam the mountains of Washington, Oregon and California. Mount Baker, Mount Jefferson, and Rogue River, Oregon, are found in the vicinities which they visited. The Selkirks of Canada can be seen in the distance from a high point in northern Washington. The charm of the picture consists of the myriad beautiful scenes in which lovely waterfalls, mirrored lakes, green swards and icy mountain slopes appear. The interest is augumented by the apparent comradeship between the man and his dogs.

"The Ascent of the Matterhorn."

The Burlingham-Sherry release entitled "The Ascent of the Matterhorn" was exhibited at the Rialto Theatre during the week of February 9, and was applauded as an illustration one of the most daring feats of mountain climbing ever attempted. The party is seen leaving Zermatt and pursuing their course over the less precipitous slopes of the trail until they come to that almost inaccessible peak in the attempt to scale which many have lost their lives. Here the party with their trusty staves and guide rope commenced the climb which is replete with thrills, finally arriving in safety at the summit.

"Rough Stuff."

The Ford-Goldwyn release for February 24 shows how carborundum is made. The ingredients, coke, sawdust, sand and salt, are put into a furnace and heated together. After the furnace has cooled the great chunks of composed rough crystals are crushed, mixed with a liquid binder and either poured into molds or made into grind wheels and other articles of usefulness by means of heavy pressure. The ordinary knife sharpeners which we make use of today, the grindstone in the farmer's back yard or the tiny buzz wheel used by the dentist on a patient's teeth are made from carborundum. Each detail from first to last in the making of the carborundum and of various articles into which it is fashioned is shown in the picture.

Why Not Present School Subjects on "Unit" Idea?

A CANADIAN woman of practical ideas sends the following suggestions regarding the presentation of educational subjects in schools in a letter addressed to this department. Her view of the question, which is as follows, is well worth consideration:

At one time I thought the classroom work with pictures as a regular period arranged in courses of study was the prevailing idea. But after visiting a large number of schools, practically all schools in Washington, Idaho, Utah and parts of Montana and California, and discussing the question with teachers and principals, also club women, we have come to the conclusion that at present the practical way is presenting a subject as a "unit." By unit I mean assembling such films on a subject as will give a good rounded idea visually of that subject. For instance, a travelogue, showing location, scenery, industries, customs, etc., so that the pupils would form a fair idea of the country, as though having visited it, and be awakened as to the further study of the place.

We find that in towns of 1,200 to 4,500 practically every one wishes to see the pictures. If the school does not have a machine they rent the local motion picture house. The same is very good advertising for the theatre man as it often gets people out who have lost, or perhaps never had, the "movie habit." In cities of over 4,500 the schools either have a machine or the club women—and they are very keen for better pictures—arrange to put on the pictures under their auspices. They have suggested that they take this means of equipping a school or, as I put it, a Civic Center entertainment room.

I believe that at present motion pictures are so in their infancy that young as well as older people appreciate this form of education. Could subjects be thus arranged, I am confident of that part of our country on the Pacific Coast and in the Middle West that I could keep any number of films working constantly. I see no reason why it would not work everywhere excepting possibly in the very large cities. However, I would not except San Francisco and Seattle, as both places are anxious for just such a service.

Robert Christian Andersen Has Signed with Universal

ROBERT CHRISTIAN ANDERSEN, who has recently scored a hit with photoplay followers by his work as Paul Patricia, second son of the Canadian widow who gave five sons to the cause of democracy, in "The Heart of Humanity," has just signed a contract to appear in Universal pictures for two years. Mr. Andersen, though a motion picture actor for four and a half years, won a permanent place in the hearts of film fans as "M'sieu Cuckoo" in "Hearts of the World."



Robert C. Andersen.

Mr. Andersen was born in Denmark in 1890, came to America eight years ago and after spending three years in Canada came to the United States where he took up motion picture work at the D. W. Griffith studios. "Intolerance," "The Lamb" and "Double Trouble" with Douglas Fairbanks were among the first features in which Mr. Andersen appeared. "Hearts of the World" and "The Heart of Humanity" followed. Mr. Andersen will leave New York for Universal City shortly.

Miles Theatre, Detroit, Introduces Supper Show

HOW to catch up the slack periods in the days's showing is a problem which long has bothered exhibitors. By slack periods is meant those hours in the day when ordinarily people do not go to the theatre—between 5 and 7 o'clock in the evening or between luncheon and matinee time.

Many exhibitors accept this problem and try to solve it by running a continuous performance from 10 in the morning until late at night. The management of the Miles Theatre in Detroit, however, has worked out a definite plan. The Miles has just started a "supper show"—a special performance with special attractions between 5 and 7 o'clock P. M. This innovation is a result of new working hours adopted by several industrial and mercantile concerns in Detroit, whereby a large section of the city's working population is now free after 4:30 in the afternoon.

But the theatre does not stop with merely holding a special show. It gives them special attractions—and, because of the unusual hour of the performance, has these attractions as strong as possible. The Miles has just signed for the William Fox Excel Pictures, to be shown exclusively at the "supper show."

For the matinees and regular evening performances, the theatre shows the William Fox Victory and Standard Pictures. With the supper show ending at 7 o'clock, and an entirely new program booked for the regular evening performance, it has been found that many of these who attend the supper show return an hour later for the regular evening performance.

It has been suggested, as a result of the success of the Miles Theatre experiment, that theatres in towns where places of business close early could profit by the Miles experience.

Bayard Veiller Writes for Universal.

Substantiating its recent statement that its stars would be provided with stories by well-known authors during 1919, Universal has purchased an original story by Bayard Veiller for Priscilla Dean's next special attraction. Mr. Veiller ranks high among present day playwrights, his "Within the Law" and "The Thirteenth Chair" being among the most successful stage dramas of the past decade. The story Mr. Veiller has written for Miss Dean is the first he has submitted for motion picture production direct. The title of the play has not been given out but it is known that it deals with the trials of two crooks, a man and a woman, who reform and find trying to live an honest life difficult indeed.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ruff Stuff.

RALPH RUFFNER sends in some publicity for "Shoulder Arms" to show the difference between line and half tone for daily paper use. This is one of the points brought up by Ruff at the now famous talk before the A. M. P. A. The half tone is so muddy that it can barely show the outlines of Chaplin's face. The line is partly benday and yet it comes out strong and clean. It did not require exhibitors to prove Ruff's point in part, for no one who handles advertising will contend for a moment that the average newspaper gives good results even from coarse screen cuts, but there is a vast difference in the half tones themselves, in the paper stock for the day's run, in the ink, press room temperature and a dozen other things, all of which have a direct bearing upon the result. We would not say that no half tones are wanted; indeed some exhibitors will demand half tones and feel themselves handicapped if these are not supplies, but other things being equal, the combination of line and benday assuredly does give better results ninety-nine times in a hundred and the publicity staffs will most greatly aid their exhibitors by supplying line or line and benday in preference to half tone work.

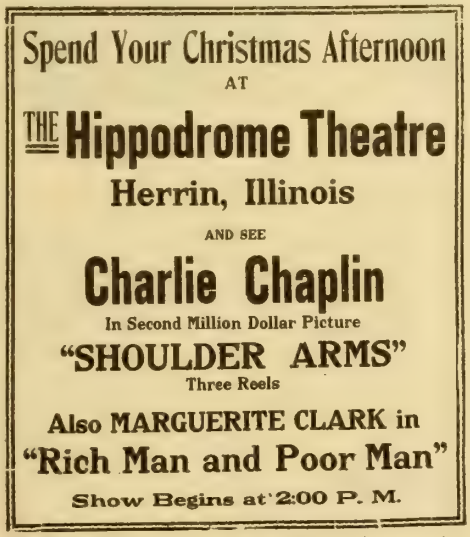
Splashed on Tarzan.

The Hippodrome, Herrin, Ill., took a five fulls for The Romance of Tarzan, employing a cut which might have been better printed since other displays have shown the same cut to advantage. No additional selling talk is used. We think that the date might have been made smaller as well as the scale of admissions,



A Five Fulls for "The Romance of Tarzan," in Which Much Good Space Goes to Waste.

to let in some type talk supplementing the supplied matter. Presumably Tarzan of the Apes was shown at the Hippodrome, and if it was, then some type talk about the success of the first section would have helped to sell the second. There was so much material supplied by the First National on this subject that there was no lack of good copy. It is something to get a quarter in a small town, even for a big release, and it must be remembered that there was a time when southern Illinois was regarded as the worst amusement territory in the whole of the United States. The Hippodrome evidently believes in advertising, for the Christmas announcement was a four-tens, running rather full. The small town papers are



A Four-Tens with Plenty of Room in Which to Advertise the Night as Well.

usually generous in their reckoning and this really drops ten and a half inches. It is a good example of straight typesetting in which the printer aims to get out a well-balanced advertisement rather than to give proper value to the lines. For example, the name of Miss Clark is worth more space than the name of the town, yet she gets 36 point as against 48 for "Herrin, Ill.," which could have gone in a ten point as well and certainly did not need to be higher than an eighteen point. Since there are no descenders, the line would have had an eighten point value and yet have used but twelve points of space. The "at" in the second line is also out of proportion as is the "three reels." The space given this could better have been thrown to Chaplin's name in a larger face, while the million dollar picture line could have been cut to give more display to the five-reeler. In advertising Chaplin, the name and the title are important. The billing can go as well in an eight or ten point. From a printer's point of view this advertisement is well set, but to a showman there is a waste of a lot of space. Presumably there was an evening performance as well as a matinee, and this fact should have been announced. There was plenty of room.

Cuts and Mats.

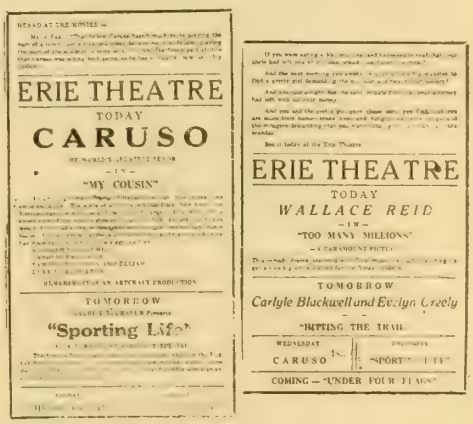
Most companies advertise cuts or mats of the various cuts and newspaper displays they offer exhibitors. Arthur James, of Metro, went far beyond this. He ascertained the papers having casting boxes and using electrotyped pages, and the number is so few, in comparison with the number of publications, that the mat service is limited in its field. We were ourselves surprised at the small number of papers able to use mats, but Mr. James, having a direct interest, took the trouble to find out and to know whether to send cuts or mats as needed.

The Right Angle.

Sydney B. Dawson, of the Erie, Hugo, Okla., gets the right angle on this department when he writes:

> Naturally any one who sends in sample advertisements reads your department and therefore become so expert that it leaves nothing for you to criticise.
>
> We imagine that it is a regular picnic for you, when you get a bunch of rank stuff, so we are enclosing some small town ads, that should keep you busy for a while.
>
> We ask you to crack right down and fire both barrels, though in self defense want to state that the writer is the organist and that advertising is a side line of his so he admits without argument that he is an amateur.
>
> In the Moving Picture World of Dec. 7 you romped all over some small town birds, but just the same yours truly got more dope out of that romping than he did out of all of those A-1 ads that are 100% pure, so am sending this along as it might help some other lowly gink as well as give himself a boost.

It is not always the boss who makes the best advertiser, and we have good work from other musicians and projec-



A Two Sevens and a Two Eights for a Small House, Both of Which Are Rather Too White.

tionists. Advertising is largely a gift, and when a man gets too expert he is apt to become technical and lose the spirit which really gives lift to the displays. This is often proven in the case of the big agencies where typographical work and illustration replaces real selling argument. The samples Mr. Dawson sends are pretty much alike. We reproduce two of them, one a double eight and the other a sevens. Both are open to the suggestion that there might be more ink used to ad-

vantage. Of course in a small town the advertisements are more carefully read than in the cities, but even in the small towns it is a good plan to trust to display types to catch the man in a hurry. It is better to have too much selling talk than too little, but a combination of selling talk and display is better still. One display, not reproduced, is a two twelves, purporting to be a letter from the former kaiser. It starts off well along these lines:

A Letter from Kaiser Bill.

Somewhere in Holland.

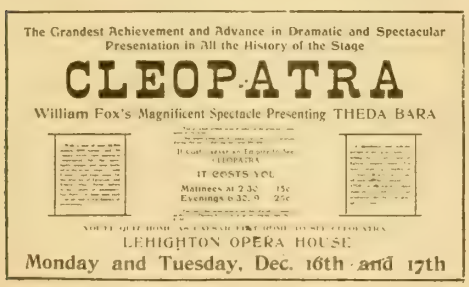
To Der Citizens of Hugo:—

I vas licked and vant to tell some Americans how bad what I feel already, and my insides informationer tells me dat der principal reason why I was licked is der 36th division vat vas composed mit some Hugo fellows vat vas, is and alvays vill be some vighters, zo I write to tell you how unlucky I am and how lucky you are. But lets don't talk about how unlucky I am—it makes me feel like a piece of sweitzer cheese mit out any holes in it, and you know dey put der holes in it for ventilation, but just think how lucky you are. Vy? You have the Erie theatre to go to and me I had Holland to go to, but now I am not so sure, it may be some place that is spelt like Holland, but then tink of de music you have when you go to the Erie Theatre while me I am ashamed to tell you what they sing to me. Now just look vat you have to see at the Erie next week. Dere is Monday—Wallace Reid in "Too Many Millions." It is based upon the novel, "Someone and Somebody," by Porter Emmerson—a comedy-drama of a young man who inherits forty millions.

It will be seen that the letter drops out of character in the last lines. It runs straight English for several paragraphs, and then drops back into dialect for the close. Now the chief value of that letter would be to have the film descriptions in dialect, for the descriptions are what the house is taking two twelves to get over, and they won't stick if they are out of keeping with the rest. The reader will skip down to the next dialect paragraph, and the effort is partly wasted. Mr. Dawson will find it very easy to learn to mark his copy for display with a little practice, and Picture Theatre Advertising will help him a lot if he has a copy. Using more display, and using it intelligently, will probably help business. We wish he would try it and report—with samples. But meantime note what he says about the help he got from the criticisms of small town stuff. Send yours in even if it is not good. You do not have to have your name used if you do not wish. You can keep the name off and still help yourself and the other fellow a lot.

All Type.

Here's how C. H. Bayer, of the Opera House, Leighton, Pa., got away with a half page for "Cleopatra" when he had no cuts. He does not explain why he had no cuts when there is such a plentiful supply of stunning cuts to be had, but he made panels serve instead of cuts and offers a



An All-Type Half Page for "Cleopatra," from the Opera House, Leighton, Pa.

very good argument. The Leighton, by the way, had just celebrated its eleventh anniversary; which is going some for these changeful days.

In Reverse.

The Tudor, Atlanta, Ga., gets out a very good reverse cut in a five tens for Modern Love. The press work is good—which helps much—but the display was made fool-proof through the use of lines large enough to show up even through poor press work. The display combines

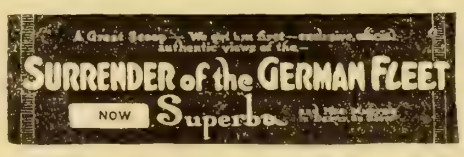


A Good Reverse Cut from the Tudor, Atlanta.

selling talk, an attractor scene cut and a clever idea in cupid holding up a pair of lovers at the opposite side of the space, all working well with the title. Reverse cuts are good when they are large enough, but there is too often a tendency to turn to the reverse to gain prominence for a space too small to look well in regular type, and in such cases the space shows up in the sense that you can see that there is something there, but the lettering is so small that it cannot be read save with effort, and most persons will not make the effort. The Tudor has the right idea and gets the lines high enough to be read with ease. It is simple in appearance, and yet under the seeming simplicity there is real art and advertising understanding.

Another Reverse.

Here is an inch and a quarter, double column from a Los Angeles paper where the main title is trusted to make the reader puzzle out the rest. If the sur-



An Inch and a Quarter Double Column Reverse from Los Angeles.

render of the German fleet interested you (and probably it did) then you looked at the rest, but the title and the house signature stood out so that you could get that part at a single glance. The mortised "now" gives special emphasis and is the most prominent word in the space. The dramatic feature is dismissed in a couple of eight point lines requiring the use of a glass to read clearly, but apparently the feature was thrown in with the surrender pictures. Certainly the latter had the greater pull. It is a reduction from a cross page strip where it looked all right.

With Stock Cuts.

Here is a page from a Montreal paper carrying a display for "The Lure of the Circus." Apparently it is made up of stock cuts or possibly from the cuts left behind by some regular circus, which suggests that probably every small town paper in the country has some old cuts left behind by circus agents, and perhaps other advertisers can get the loan of these for the Universal serial, for the Fred Stone re-



A Page Exchange Advertisement, Hooked Up with the First Runs in Which Most of the Illustrations Are Stock Cuts.

lease and other circus pictures. This makes a more showy page than one made up of cuts from the regular press supply and will attract far more attention. The idea is good enough to be remembered. And most small papers not only carry a lot of dead circus cuts but a lot of other material you can get the loan of and can use to advantage now and then. Have a chat with the foreman some day and see what you can dig up. There is a tie-up on this page with the first and second run houses. In the present day of the serial it seems a far cry back to the time of the first serial, Vitagraph's Life of Washington, released in parts of one reel a week for five weeks.

For thirty-sixes.

The Hill Theatre, Newark, offered free admission to all women who were perfect thirty-sixes when Mabel Normand in the play of that title was showing. And one of the days was a holiday, at that, which takes some nerve on the part of Johnny Mack. And to save Mr. Mack's blushes he had the box office girl pass on the thirty-sixes.

Flu Talk.

E. P. Coe does so well, all that he does that you expect him to handle the influenza situation nicely, and he does. In a recent program of the Theatre Louisiana, Baton Rouge, he encloses a slip of which we reproduce one side. The other reproduces an editorial from a New Orleans paper and adds the Copeland statement, which has been reprinted in these columns before. And Doctor Copeland's remarks are not purely ornamental. They are confirmed by several physicians. The Coe editorial follows:

AN OUNCE OF COURAGE IS WORTH A TON OF FEAR.

Working on that Theory New York City's Eminent Health Officer Refused to Close Churches, Schools or Theatres.

Dr. Royal S. Copeland, president of the Board of Health in America's largest city, and most congested city, where any epidemic has the best

chance in the world to spread and where the most correct measures of prevention are always taken, what did Dr. Copeland do? Took every precaution of course, which is the light of combined medical and municipal experience he deemed necessary. But there was one thing he refused to do; one action which he saw to be more harmful than helpful, and all the hullabaloo and panic of other cities never budged him. He would not close the theatres.

The head of the greatest health department said then and he says now: "If managers see that health rulings are obeyed, one is as safe or safer in a large, well ventilated theatre as in a hospital."

Time has proven Dr. Copeland right; look at the figures New York City's death rate (U. S. Govt. Figures) was 3.9 per M. All other large cities which closed up tight 4 to 7 per M.

See how light New York escaped—how the biggest city was also the safest.

Dr. Woods Hutchinson, a medical authority of national repute, says:

"Quarantines and closing public places, especially modern, sanitary, well ventilated theatres, is a relic of barbarism and does not an earthly bit of good."

And after all it's plain common sense that a sick person goes home or to a hospital, not to a theatre, therefore your chances of meeting a "flu" patent are undeniably less in a theatre than on the street or even in homes. Furthermore modern picture theatres are cleaned and sprayed daily with a germicide and a current of air is forced through them before business is begun for the day. Is your home so treated?

It's a plain fact, when you consider prejudice, that you are safer in a well ventilated, sanitary theatre—where the air is saturated with a germicide and a place sick people do not naturally go—than most any other place in a city you can name.

Don't wait until the flu is over. Fight it now. Reassure your people. But work on the right lines. Don't antagonize the board of health needlessly in your appeals. That has been done in too many instances.

At the Dayton.

Compare these two displays for the Dayton Theatre, Dayton, Ohio. One is three tens and the other four, but entirely apart from the additional width, the larger display is much the better because it uses type instead of hand lettering. The smaller is not only hand drawn, but some of it is in italic and the sloping letters are still harder to read. That last title, which has been set in type, stands out like a ray of sunshine in a darkened room. For the New Year week the Dayton switched to get the crowd on Sunday, again on New Year's Eve and a third time on New Year's day, breaking some more records by this astute stunt.

Two Good Ones.

Here are two capital displays from the Stillman, Cleveland, for "Virtuous Wives." One is four elevens and the other two thirteens. The latter runs in a white



A Two Thirteens and a Four Elevens from the Stillman, Cleveland, O.

margin all the way around. Both are better than usual, and the small portraits at the bottom of the narrow space show up better than the reproduction suggests, though they are a bit small for the best effect. Tint is not to be recommended, however, unless the press work is above the average, or the cut will mud in. Where you are assured fair press work, a tint display, for a change, is a good idea, though nothing can equal a well-laid advertisement such as that on the right.

Enlarged.

The Baltimore Sun has enlarged its photoplay department to two pages in the Sunday issue. Evidently the local houses feel the need of giving proper support, for the advertising space is considerably enlarged.

Black and White.

Harry Pomeroy, of the Holman, Montreal, sends in a very nice four eights for "The Wildcat of Paris," but he makes the common mistake of calling it "Wild Cat and not Wildcat. A wild cat is a house cat gone wrong, but a wildcat, without a space, has always been a creature of untamed impulse. It seems a small thing, but it makes a lot of difference to sensitive



A Two Eights in Which the Black and Whites Are Effectively Handled by the Holman, Montreal.

ears. A football on a barn roof may be a high ball, but you cannot persuade a thirsty man that it is a highball. It's the same way about cats. From the prevalence of this error we imagine that the film title is split, but even at that it would be better to improve on the producer if he doesn't know any better.



A Three and a Four Tens from Dayton, Ohio, in Which the Superiority of Type Setting Is Clearly Apparent.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Dear Projectionists:

I am flat on my back in the hospital. A committee of saw-bones held a session over me and decided that there was something wrong with my gizzard and then they proceeded to take me apart and make a few adjustments. They got me together again O. K. and told me to stay in bed for a few weeks and be quiet.

It's mighty hard. You know me, but I'm feeling fine; so if you don't hear from me for a while you'll know why.

Yours faithfully,
F. H. RICHARDSON.

As to Non-Flam Film.

The editor is in receipt of a communication from our good friend DeVry, president The DeVry Corporation, Chicago, Illinois, which company manufactures that excellent suitcase projector the "DeVry," containing some newspaper clippings concerning the deplorable fire in a Pittsburgh exchange recently, in which several were killed and injured. DeVry asks this pertinent question: "Don't you think the least the S. M. P. E can do is to encourage the adoption of non-flam film"?

The question raised is not an easy one to answer. The editor of this department is obliged, in dealing with a matter of this kind, to very carefully remember that he is **only** an editor, insofar as what he may say is concerned. He is obliged to absolutely forget, for the time being, that he has friends on either side of what amounts to a very decided and rather bitter controversy, though that such a fight is on is not generally known to the industry at large. In short he must, so far as he is able, assume the judicial frame of mind, which is presumed to know neither friend or foe, but to weigh only the facts.

In the first place, while the Pittsburgh holocaust is to be deeply regretted, we do not stop fast railway trains because there is an occasional accident, and film fires in which there has been loss of life have, all things considered, been very infrequent—so much so as to be almost negligible. More people have died in any one of several spoken drama theatre fires than have been killed in all the film fires of this country put together since the industry began. More people are killed in almost any one summer Sunday by automobiles than have been killed in this country by film fires in the past five years. During the past month almost as many people died of the "flu" in the block in which the editor lives as have been killed in film fires in this country in five years. So, after all, the Pittsburgh fire, while deplorable, is perhaps not so bad when we compare it with events of every day life as we live it. So much for Pittsburgh.

And now as to the non-flam matter.

This resolves itself into a question and two very natural divisions, viz.: films for non-theatre use and films for theatre use.

Of the questions, the first seems to be: Is there available a non-flam film stock which would prove acceptable? to which the answer is, or seems to be as follows: There is available non-flam film stock, of French make, which, according to those using it here in the United States and Canada, does not shrink, and which will last about 75% as long as the regular inflammable stock now in general use. There is no reason to suppose that non-flam stock, quite the equal of and really superior to the European article, could not be produced in this country were there sufficient demand for it. The next question is price, and this seems to mean an advance of perhaps as much as two cents per foot. It is not, however, unreasonable to suppose that some reduction would come with largely increased production. On the other hand it seems rather unlikely that the price would be as low as that of common stock. Adoption of non-flam stock would therefore apparently compel the industry to face a horizontal rise of at least one and perhaps two cents per foot, as well as a decreased life efficiency of about 25%. It therefore follows that the total increase in cost of raw stock would be heavy. Aside from this there apparently is nothing against the non-flam proposition, and it might even be claimed that decreased life would be a blessing in disguise, in that it would prevent, to some extent at least, the too-long use of "junk." So much for the question.

Let us now examine into the reasons favoring adoption of non-flam. Concretely the answer is, to prevent fires. Where? In studios, in exchanges, in theatres, in homes, schools, hospitals, churches and other places of assemblage and where films are used for business purposes.

The studio risk may, the editor thinks, be dismissed as negligible. The exchange risk is, on the other hand, due to causes which probably will never be entirely overcome, but the theatre risk, so far as concerns anything outside the projection room itself, is rapidly becoming of very little importance, since theatre projection rooms are now practically all thoroughly fireproof, and theatre audiences have become reasonably well educated to the fact that at the very worst some smoke is all that they have to fear from a projection room fire. Whether or no, under these conditions, we would be justified in asking the motion picture industry to assume an added burden in cost of raw stock amounting to at least a very heavy increase in production cost, with the item of durability of stock at least something of a problem, is at the very least decidedly doubtful. If serious danger to theatre audiences still existed I would promptly say that anything which would eliminate that danger and not be absolutely prohibitive in manufacturing cost ought to be adopted without question. But to saddle the industry with even a substantial increase in production cost, merely to eliminate danger to exchanges, which they themselves can practically eliminate, is something else again. For that reason if the editor was obliged to voice an opinion one way or the other it would be that until non-flam stock can be had at substantially the same price we pay for inflammable, and of substantially the same durability, there is not sufficient reason found in fire danger, as applied to the theatrical end of things, to justify the change. But this, mind you, is merely the editor's individual view, and it applies to the **theatrical** end of things **only.**

When we come to examine into the other fields of activity in the motion picture industry we find a very different state of affairs. For instance, to the use of films in schools, churches, homes, etc., and for business purposes. This field requires very different treatment, because the machines may be and all too often are used in a non-fireproof room of a non-fireproof tenement building, in which many families may be housed; in a costly home which an accident might raze to the ground; in a factory building which contains perhaps hundreds or even thousands of workmen and women, as well as much inflammable material; in a school where may be congregated hundreds of young children, susceptible to panic; in a church, or even in a hospital in which are helpless, bedridden patients. And not only are films projected in these various places without any fireproof enclosure, but often with open reels of film lying about, left there by a criminally careless man in charge of the apparatus. That the machine itself may be enclosed in a small fireproof casing is not sufficient, for two reasons. First, conceding the possibility that the fire itself might be confined by such casing, the smoke could not, and **smoke creates panic,** especially when it boils out of a small box in huge volumes right in the midst of an audience. Second, no casing of the projection mechanism and lamp can prevent possibility of fire to open reels of film lying beside the machine, as the editor has seen them in a room containing hundreds of children. Also the non-professional machine is, more often than not, in charge of a man of little no no experience.

This is the state of affairs **as it exists.** No one, so far as known, disputes the fact that the use of inflammable film for non-theatrical places or in places where a fireproof inclosure (within the modern meaning of that term, which includes ample means for carrying off the smoke) is inadvisable, not to say dangerous. There are, however, two distinct factions in the matter of method for eliminating this danger. One would attempt, by legislature, to forbid the manufacture or sale of inflammable film stock for motion pictures. The other would allow the use of inflammable films in theatres and other places where an approved fireproof projection room is in use, but compel the use of non-flam "safety standard" stock on all projectors other than professional, by equipping them with special, narrow width sprockets, capable of carrying only the special non-flam standard adopted by the Society of Motion Picture Engineers.

That is the situation at present, as fairly as the editor is able to present it. To friend DeVry (for while compelled to disagree with him as applies to the adoption of non-flam for theatrical use under present conditions, the editor still sincerely hopes he will not forfeit his friendship) I can only say no in answer to his ques-

tion, modified by a suggestion that we should demand of the film stock manufacturers that they continue experiments looking to the elimination of the present objections to non-flam stock for general use, because when they can supply an adequate quantity of non-flam stock of of substantially equal durability, at substantially the same price charged for ordinary stock, the editor will heartily join in demanding its use for **all** purposes. At present we simply do not believe the very slight danger involved in the use of inflammable stock for theatrical purposes, of for other purposes where the conditions of use are the same, would justify the exchange of non-flam at such heavy cost.

Looks Mighty Good.

J. T. Reney, Winnipeg, Manitoba, who is a member of Local Union 299, and who has been 33 months in France, sends in what looks like a mighty practical little device, made at present only for the Powers projector. He describes it as follows: "After three months in France I am back in the projection room. My first job was in this house, where first run pictures are shown, and I am still here. Thought I was through with the war, but to my surprise when the first first-run film was well started the familiar r-r-r-r-r-r of the machine gun started. What the dev— Oh, I remember! It's the emulsion sticking to the tension shoes! Same old trouble. I made a search through back numbers of the department, discovering that several ideas and some 'film waxers' had been presented during my absence. Tried some of them, but they were not satisfactory. They either do not cure the trouble or are not practical. One never knows at what instant the emulsion trouble will start, and when it does stick it is too late to use waxers. Well, to boil matters down I made many experiments and the device I am sending you for inspection and test is the result. It has passed the experimental stage. Have had them in use for several months. They are used in Saskatchewan and Manitoba Censor projection rooms, where new films are run every day. The famous chain of Allen theatres, controlling some thirty houses, use the device in all their projectors, and have found it to be the right thing. The device is at present made for the Powers projectors only, though I am experimenting in the design of one for other makes of projector. Aside from the relief to projectionists using first-run film, the device will conserve film life and thus reduce the overhead expense of the industry. As you know, the emulsion adhering to tension shoes very often plows deep and does great damage by weakening the film at its weakest point, which is the point where practically all the strain comes. The parafine and beeswax advised by some just simply will not work except under certain conditions, and it is impossible to successfully use the same waxing composition in all projection rooms or in all climates. The temperature must be considered. A composition which would give entire satisfaction in the city of Phoenix, Arizona, where the mercury in the thermometer tries to climb out the top of the tube would have about the same effect as rubbing the film with a piece of wood here in Manitoba n winter, whereas the composition suitable for us here would quickly become a squashy mess down in Phoenix. I have, however, found three different compositions to answer all practical purposes. They are easy to make, and 50 cents worth will last a full year for houses running ten hours a day, unless the composition it deliberately wasted. Even if the composition be rubbed on the picture itself it will not show on the screen. Some ready-made composition, a mould for making more and full instruction, accompany each Auto-Waxer. Experiments have proved that where there is excessive projection speed and the Auto-Waxer is used there is decided improvement in results. Picture is much more steady and damage to film is lessened. The same is true when running junk film.

"Now, Brother Richardson, I ask that you give the Auto-Waxer a fair test, and would remind you that to get results it must be set to work when starting a first-run film. Don't start the waxer working after emulsion starts to deposit. It won't remove the deposit, though no more will gather. Device is patented in the U. S. and Canada. It is sold with full guarantee to give satisfactory results. Otherwise its price will be refunded."

I have given this matter considerable space because the device appears on the face of it to be thoroughly practical. It is designed to fit inside the upper magazine at the fire trap. Two sticks of composition are made to bear on the film track at will of projectionist. Pressure of composition may be instantly altered or the device put out of action at will. The idea of different composition for different climates is, in my judgment, absolutely correct. It is the thing which goes far toward commending the device to practical men. I do not need to test the device insofar as its theory and operation be concerned.

Easily Answered.

S. P. Stevenson, Mt. Vernon, New York, asks:

"If you possibly can will you kindly answer the following questions: (A) Where can I find a reliable school which teaches motion picture machine operating? (B) How long does it take a person of average intelligence to become proficient as an operator? (C) What is cost of course? (D) Is the supply of this particular class of labor greater than the demand? (E) What is the maximum, minimum and average salary?

"Certainly I can answer all your questions but one at least fairly well. (A) There ain't no such animal. They all promise very much more than they can perform. No school could possibly make a competent projectionist under one year, and I very much doubt if it could be done in that time. (B) Depends on what definition you give the term "proficient." A year would certainly be little enough under the very best conditions. (C) Don't know. (D) Yes, very much in excess of the demand in the matter of those claiming to be projectionists, but there is a lack in high class projectionists. But on the other hand the pay is not sufficient to induce men to strive to excel, nor is proper encouragement given them to do so. (D) Hard to say. Five thousand dollars per year is the maximum, but only one man gets that. Projectionists unions are inclined to base pay on the "hour" (which perhaps may be very convenient, but tends to place the projectionist very firmly in the "labor" class) instead of inststing on a weekly base. Personally I think the plan ill-advised. The maximum, outside of one man is, so far as I know, 85 cents per hour. The average is very much less indeed—probably under $25 per week. What the minimum is I do not know—probably about $10 per week now.

My advice to you, friend Stevenson, is, if you are determined to become a projectionist, to get the following books, viz.: The Handbook for Managers and Operators, 700 pages, Moving Picture World, 516 Fifth avenue, New York City. Price $4. It is the standard text book on projection. The Hawkins Electrical Guides, ten volumes, Theodore Audel Company, 72 Fifth avenue, New York City, $1 down and $1 per month. Having done this gets a job as projectionist's assistant in some good theatre. Then work and study hard. If you change theatres once or twice to get the benefit of training by different men and watch procedure in different projection rooms, you should be competent in one year. Of course there are many who have qualified after a fashion, in much less time, and with little study, but they are not competent. They merely "get by" after a fashion.



And Now Let's All Kick Ourselves.

It is really funny how a badly needed thing will kick around underfoot for years, until some one picks it up, looks it over and puts it to use. I well remember how, when I lived in Victor, Colorado, many years ago, there was a deep ditch right in the center of the business heart of town, where some prospector had "trenched on a lead," but gave it up. For many months we jumped over that infernal trench, cursed it, fell in it and barked our shins and threatened to have it filled up. But one day a chap more inquisitive than the rest of us, climbed down with a shovel and pick and dug down about two feet deeper. The Gold Coin mine, one of the great bonanzas of the Cripple Creek District, resulted.

For years we have been looking for a practical change-over plan which would be simple, practical, easily applied and stop film punching. We have mulled it over and almost had a caniption fit (whatever that is) over it. We had almost given it up as hopeless. And now comes E. S. Porter, of the Precision Machine Company, and seems to solve the whole matter, bing, just like that! He proposes to apply a simple number recorder, such as every speedometer has, to the upper sprocket so that it will register 1 for every foot of film passing through the machine. The thing is simplicity itself. The projectionist sets the recorder at "O" when the reel starts. When it is done he records the footage on a card, and sets the recorder to "O" again, for the next reel. Suppose the first reel shows 960 feet to changeover point. Alright! Next run he knows when the recorder shows 960 it is time to switch; also he knows that when 900 feet have run it is time to light the second arc, so it will get going in time for the change. Simple as A, B, C, is it not? The recorder will be attached to the upper sprocket, geared to register at every fourth turn of the sprocket. It will also stop the continual opening of the upper magazine door to see how near the end is. Great stuff! And now why in the name of the Great Horned Toad didn't you and I think of so entirely obvious a thing as this long, long ago? Answer me that, Mr. Man.

Hurray! Goin' to Pull a Big One!

Huh, been turning your noses up at "Richardson's light ray dope" and "Richardson's diverging beams," haven't you—that is, **some** of you! Been sneering at Griffiths, too, haven't you? And when you didn't sneer you just laughed, didn't you?

Well, you can now go way back in your little corner, sit down in dense shadow and eat humble pie, meanwhile ruminating on the unwisdom of trying to discredit that which you do not understand.

For this department, being a-weary of the idle talk of those of small understanding, finally concluded to have certain measurements made which would settle the matter once and for all, and to have them made by laboratories whose con-

clusions would just simply **have** to be respected, even by the most confirmed doubter in the business. The work was done by two separate laboratories, so that one could be checked against the other, and thus set at rest any possibility of error. The work is now complete, all but final arrangement and analysis of the results. I have examined same, and it, even to the astonishment of those making the tests, bears out every contention of Brother Griffiths and this department as to the divergent light ray beyond the aperture, and literally tremendous losses if errors are made in the optical system of the projector, as to focal length of condenser, distance from condenser to aperture and diameter of projection lens. It proves the lens charts to be founded on correct principles. It absolutely proves our position to have been correct from start to finish, insofar as applies to the optical train of the projector. Moral: He laughs best who laughs **last.**

Self-Supporting Automobile Trips.

Guy H. Fenn, Owosso, Michigan, proposes the time honored stunt of taking unto himself an automobile trip over the country and making same pay for itself by means of giving moving picture shows. After setting that fact forth he says:

"(1) Where can a suitable projector be found? It would have to be capable of operating from automobile batteries, and of course be easily handled. (2) Where can the best sort of film be obtained? My thought is that a two or three-reel feature, a single-reel travelogue and a one or two-reel comedy would be about the right balance. (3) Can such an outfit be obtained at a price that will enable a three months' trip to be self-supporting, granting that common, ordinary horse sense is used in securing audiences, interest and depreciation being only items to be charged against the outfit. (4) Is there anything that has come to your notice, in the experience of others, that is fundimentally wrong with the idea?"

I shall take the liberty of answering the questions in irregular order. (4) Nothing much, except that experienced showmen have tried the stunt many times, and only a comparatively few have made it "go," and the further fact that you very evidently are not a showman and apparently know nothing whatever about the business. Would you expect to, without any previous knowledge of the grocery business, expect to pick out one of the very hardest grocery propositions you could find, and make a success of it on a three months' trial? There is an absurd notion among the uninitiated that all one has to do is get a conveyance, a light source, a projection machine and some films, pitch one's "tent" in a small town and every one will immediately flock to the "show" (which more often than not will be a "holy show") and pay in good money for very problematical entertainment. Sounds real good, but friend novice fails to understand several very important points, not the least of which is that the small town resident is not accustomed to going to shows and, strange as it seems, he fails to materialize, except for a portion of the younger ones. Friend novice also runs into bad weather, breakdowns and trouble galore. After it is all over he usually is a very much sadder and probably a considerably wiser man, but he is left to wonder how it all happened. (3) None but the Creator Himself could answer that. See answer to No. 4. (1). Can't be done, brother. The automobile battery does not exist which would supply current to run a seven-reel show, with a picture of the size you would have to use. (2) Your program is all right, except that I know of no "two or three-reel features." Features are mostly five to eight reels in length.

If you are determined to tackle so hard a game I would advise you to—— No, I won't be responsible for advice in a proposition of that sort, except to let it religiously alone.

Setting the Shutter.

R. M. McCaleb, Eccles, West Virginia, wants instructions for setting the shutter. He says:

"Have an Edison Model D projector with which I used a two-wing shutter, but as a three-winger is recommended for D. C. I ordered one of them, which same fails to give the satisfaction the two-winger did. If there is any difference in method of setting the two types of shutters, please advise. The only way I know is to set the wing so that it has made half its travel when the pin is at the bottom of the star, or, in other words, when the intermittent has completed half its movement. I may be wrong in this. Please explain. Why is it the wing of the three-winger is not as wide as the wing of a two-winger?"

In order to handle anything intelligently it is absolutely essential that the underlying principles governing its action be clearly understood. I shall explain the underlying principles on which shutter action is based very briefly. I would earnestly recommend that you send four dollars to the Moving Picture World and get the "Handbook for Managers and Operators," a 700 page book, which is the recognized standard text book on projection. You can then study shutter action (pages 469 to 476 inclusive) and get a comprehensive understanding of the whole matter. That one thing alone should be well worth the price of the book to you.

The function of the revolving shutter, no matter whether it be an inside or an outside or a two or three-wing shutter, is to cut the light off from the screen while the film is in motion—being pulled down by the intermittent. If this were not done, for reasons which it would require too much space to set forth here, white objects in the picture would in greater or less measure obliterate adjoining dark objects, and as a consequence there would be white streaks up and down. These streaks are called travel ghosts. They show whenever the light reaches the screen when the film is moving, except when the light is very weak. This being true, it is necessary that the main blade of the shutter be wide enough to cut the light off the screen while the film is moving. Anything in excess of this means waste light; anything less means travel ghost. With this in mind you will see that you must so set your shutter that the main blade (widest one) just barely cuts off the light at the instant the film (intermittent) begins to move. Probably your best method will be as follows: Loosen shutter so that you can revolve it on shaft by pulling slightly. Set machine so that the intermittent sprocket is just ready to move and then revolve the shutter, holding mechanism stationary by its flyweel in the direction it normally runs until you think the light ray is almost covered. Now put in a film having a black and white title (white letters on black ground) and project it. If there are streaks of white up or down stop the machine and move the shutter slightly forward in the direction it runs and try again. When the streaks disappear you have the shutter right. Of course there is very much more to the matter than that, but to try to tell you about setting the shutter at the aerial image and reducing its blades to their lowest width to gain light would merely serve to confuse you. To go into the reasons why your two-wing and three-wing blades are of different width would take at least a whole page of this department. Two-wingers are usually balanced 50-50 to reduce flicker as much as may be with that type of shutter. Take my advice; get a handbook and study these matters.

Projection Experience

MOTION PICTURE

HANDBOOK

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By F. H. RICHARDSON

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MOVING PICTURE WORLD

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To save time, order from nearest office.

The Machine and the Man.

Up in the theatre projection room is a machine which, once fitted with a film and started going, with the light source in action, will project to the screen a picture. It will do this with very little attention. It will do it, if fitted with automatic arc controllers, for quite some time without any attention at all, which, by and large, is unfortunate, because the average projectionist takes advantage of that fact and actually does let the machine take care of the rendition of the film for considerable spaces of time; also some of them think no harm has been done, provided there be no trouble with the screen illumination.

But this is far from being true. The projection of the silent drama is not and never will be a mechanical operation, unless the time comes when camera speed be absolutely standardized. Until that highly improbable thing takes place, the projectionist must **render** the film even as the musician renders his music. He must compensate for any variation of camera speed, or the screen action will not be the action which took place in the original. The human element does and must enter into projection, and in all human probability it always will, or at least will for a long time to come. But even supposing the machine could properly re-enact the silent drama upon the screen without the expert attention of a projectionist in the matter of projection speed, it still is true that the competent projectionist would have to have and apply a wide range of exact knowledge, else there would be huge waste and highly inefficient results. Even if we allow that the machine could re-enact the silent drama acceptably, without attention, certainly it cannot possibly do these various things which make for loss in power and in films, nor can it scientifically arrange the screen surroundings and auditorium lighting so that the audience will have the greatest amount of enjoyment, with the least discomfort as applies to the item of eye strain—a hugely important matter.

Wanted, Carbon Stubs.

For the purpose of extending the lens tables to 100 amperes, for the benefit of those using high amperage, this department asks projectionists using the following amperage to send in six carbon stubs. They need be no more than one inch long. The crater is all that is really necessary, but **it is essential that the amerage be known exactly.**

D. C. 65, 70, 75, 80, 85 and 90 amperes. A. C. the same. Select stubs having well defined craters, so far as possible. **Don't** send stubs unless you positively **know** your amperage. Your compliance with this request will help very much in the work we are trying to do for you. There is no danger of having samples from too many projectionists. No more than six are wanted from any one man and the upper carbon stub **only** is wanted, no matter whether it be D. C. or A. C. Kindly advise as to what brand of carbon the stubs are from.

Tips for the House Manager

Conducted by E. T. KEYSER

IT'S PROFITABLE TO BELIEVE IN SIGNS

Provided You Actually Back Up Your Belief by Equipping Your Picture House with Them

THE Exhibitor who believes in signs and who lives up to his belief by installing the right kind is liable to be considered lucky by his acquaintances when they notice the crowd piling up in the lobby while the ticket seller pours water on the cash register to keep it from having a hot box.

Its all right to run the best program obtainable and to put it on the screen in such a manner that everyone wants more of it but it is almost as important in these competitive days to let the passerby know about it with something in the sign line that will make the man in the street sit up and take notice. And changeable and flashing electric signs will do this every time.

To announce the stars and pictures being shown changeable letter electric signs furnish the up-to-the-minute method and the following examples will serve to illustrate how simple the matter really is after the system has been installed.

The changeable sign which is shown in the process of changing consists of an all-metal panel fitted with electrical connections contained in specially made porcelain insulated sockets and equipped with a raised hanger on which the letters may be hung and placed in position. Connections between the letter and the panel are made by plugs in the letters fitted into the porcelain insulated sockets in the panel.

This type of construction makes it impossible for any marks of letters to be left on the background and the face opening of the contact point is concave and of sufficient depth to exclude rain and moisture. In putting on letters or removing them, it is unnecessary to work from the rear of the board, as the letters are easily placed in position from the front of the board, and the connection is made when the letter is placed in position; removing the letter breaks the connection. This is convenient, simple and serviceable.

The standard size Simplex electric sign is 13 feet long, and consists of three lines, each line having a maximum capacity of twelve 16-inch Simplex letters.

The standard colors are black background whitefaced letters with red sides.



Single Line Attraction Board Showing Manner of Changing Letters.

The overall dimensions of a sign of this size are 13 feet by 5 feet.

If one wishes to combine action with legibility the changeable sign may be embellished with a moving border or even contain moving figures whose action is both natural and lifelike.

For instance the Empress of Des Moines installed a combination sign 65 feet high by 22 wide.

It has a ballet girl in natural standing position, 10 feet by 6 feet high and when extended is 11 feet 6 inches by 8 feet 6 inches.

The letters EMPRESS are 6 feet in height, THEATRE 3 feet in height, HIPPODROME is 4 feet high, there is a hand in three positions 20 feet high and 15 feet wide.

The reading matter of this sign is steady burning. Four snakes appear to move around the border, each pair operating in opposite directions, passing each other at the top and bottom of the sign.

This sign has an interesting flashing operation. The hand appears with the palm open; the fist is clenched, index finger points and at the same time moves up and down nine times in connection with the kicking motion of the girl, who winks each time she kicks the tambourine.

A three-line Federal simplex attraction board is a feature of this sign.

The Arena of New York City has a sign in which the name of the house flashes while the border of lights surrounding it revolves continuously, attracting attention from a long distance up and down the street. Before this sign was installed no one looking across the front of the house from either side would be aware that the theatre was among those present.

The Majestic of Hartford possesses a good combination in which the upper sign carries the house name, each letter of which is surrounded with a revolving circle of lights while the two lower lines of the lower sign are changeable for advertising changes of billing.

The sign of the Penn Theatre of New York City is a combination of a flasher house name from which an electric cascade of light falls.

These flashers may be in colored effects if desired and the lettering which is standard half block runs in dimensions from ten by seven and one-half inches to one hundred and forty-four by one hundred and fourteen inches each.

The flashers are operated by motors of 1/30 horse power, which consume but thirty watts of current.

These signs are all products of the Federal Electric Sign System of 627-649 W. 43rd Street, New York, Lake and Des Moines Streets, Chicago and 618 Mission Street, San Francisco and if you will drop a line to the address nearest you and asking for further details you will receive some sign literature worth reading.

For Sale and To Rent are business opportunities often appearing in The World's Classified department—a quick road to prompt and profitable action.



Majestic, Hartford. **Arena, New York.** **Penn Theatre, New York.**

Three Typical Federal Signs Shown in Action.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

A Synopsis.

ALTHOUGH there is no magic charm in a form nor real help in the study of form, since plot alone is what really counts, most beginners seem to feel that if they could only see a "real" synopsis they could write to form. Such a synopsis was published some years ago, but copies of the issues containing that story are no longer to be had, and in response to a demand from something more than a hundred readers of this department, we shall commence the publication of a synopsis precisely as it was sent the production company which bought it.

The story selected is "The Beloved Blackmailer," by Harry O. Hoyt, which was produced last summer. Perhaps a newer story would be better, but most synopses are so long that they would run on this page for eight or ten weeks. This is the story precisely as it was sent to the World Film Corporation by Mr. Hoyt, and the copy has been made from the original synopsis in the films of that company's script department.

Mr. Hoyt remarks:

> I find that the average comedy-drama synopsis runs a great deal longer than a dramatic synopsis, the reason being that in the drama we tell simply a straight story which stands or falls on its plot structure, whereas in a comedy-drama we may have but the thread of an idea, but can so build it up with little situations, good titles, atmosphere and one thing or another that it makes a first-class picture. In order to do that justice, naturally we have to write synopsis which are a great deal longer than for the straight drama.
>
> Technically, the stories should be called comedy melodramas, and they are not offered as serious plays are offered; they are an evening's entertainment. It is like the old fairy tale, "Once upon a time," done a little differently. Here we say, for example, as is said of the recent World picture entitled "Courage for Two," about to be released and which I wrote, "Let us suppose that a high-class young society man becomes a burglar." Of course we know that such a thing is out of the question, but if you can give it a semblance of verity, if, in other words, you do not insult the intelligence of those who look at it by trying to make it appear preposterous, you can offer an entertainment with a little of thrill, a little of love and a great deal of laughter.

Here, then, is a practical synopsis, with its written in spoken titles. It is done on white bond paper of the usual 8½ by 11 inch size, black ribbon and double spaced. It shows you how you can write your own story and sell it *if the plot is there.* If the plot is not worth while, all the fixing up in the world will not serve to get it over:

"THE BELOVED BLACKMAILER"

By Harry O. Hoyt.

Synopsis.

It all started on a joy ride. Bobby Briggs had either had too much to drink, when he put his arm around Pussey Snowflake, or he mistook a tree for the road or something. No one did know exactly what happened. When Bobby came to, he was in the hospital, and there was little he could recall. He had gone back to the class reunion for "just one more time" and he had had it, with a vengeance.

They told him that Puss was not hurt, merely indignant. That didn't worry Bobby at all, because he had never met Puss before that night, and he didn't care whether he ever met her again or not. He is vastly more interested in Corinne Norris, but that's another story, and comes later. This is the story of the evolution of Bobby.

Old Barron Briggs, a crusty old plutocrat, had brought Bobby up to the Manor. As an only son, his mother had watched his youth with the eagle eye of maternal solicitude. She had coddled him and petted him and pampered him; and finally they had sent him to school with a valet. The stigma of that valet in a democratic institution Bobby had never been able to efface.

Underneath his milk-fed appearance, Bobby really was a regular guy. The funny part of it all is that his mother and father, knowing him as well as they did, never discovered it. To them, Bobby "has never been strong, you know." More than one doctor has waxed fat and retired on old Barron Briggs' bounty by pulling Bobby through a few colds, which his fond mother had diagnosed as pneumonia.

There are those who have claimed that the word has been passed among the medical profession that Briggs is a good thing. It is a wonder that Bobby has not been cut to pieces many times by overzealous surgeons.

So, when Bobby is removed from the hospital to his home with a resident physician in attendance, a trained nurse with a clinical thermometer on one side of him, a valet with a steamer rug and hot water bottles at just the right temperature on the other side of him, to say nothing of an odd lot of various and sundry servants in the regular employ of the Briggs' household, it is small wonder that he settles down with a sigh of resignation. They have got him at last where he is helpless; in fact, they have got him so far that Bobby is almost half convinced that something is wrong with him.

Of course, there are medical books. These Bobby reads, in an endeavor to discover some new condition, until it is small wonder that he imagines from each sympton described in the book that he has that particular ailment.

It is about this time that he thinks of Corinne. There's a girl for you! She has never been sick a day in her life, she will probably die at 107 of old age or something like that, yet she has never had the care he has. Thoughts like this disturb him. Is it true that he has received too much care? In memory, he goes back to his college days. He could run "100" in 10 1/5 flat. He got end on the football team. How did it ever happen? And then Bobby remembers "Spike" Brogan. Spike was *some* trainer. He could take a pasty-faced youth and turn him into a ruddy-cheeked boy in six months if he got a chance, and yet he never gave medicine.

Spike has long since passed from college athletics. He has established a gymnasium in town and a training camp up in the woods somewhere. Bobby doesn't remember just where, but at present he is pounding avoirdupois off fat stock-brokers and pouring spring water into systems long accustomed to champagne. Spike knows his business.

Bobby thinks of this, and a great idea begins to form in his mind.

Passing for the moment to Corinne. While Bobby wsa at Yale, Corinne was at Bryn Mawr. Her father did not have the money old Barron Briggs had, but they have always been comfortably fixed; George Norris is well known for his honesty anyway, and that's something they can't say about old Barron Briggs, for it is reported on occasions that he has been known to squeeze the sucker caught in his golden grip, and sometimes the squeezing, while legal, has hardly been ethical.

Evil days descend on the Norris family, for old man Norris is caught in the aforementioned grip of Barron Briggs. He has done the unwise thing of putting all his eggs in one basket. In other words, he has invested a small fortune in Maryland Northern, a stock which should be good, and, if left alone, probably would be good, but at a board meeting Norris had blocked Barron Briggs in a proposed scheme for inflating, watering and otherwise manipulating the stock of the Maryland Northern.

Briggs, foaming at the thought of interference, had quietly gone about with his revenge. The stock that had been worth nearly par, suddenly falls to $15.00 a share, and, as a result, old man Norris is hanging on to the ropes (in pugilistic parlance), all ready for the knock-out.

It is at this stage of the disaster that Corinne discovers the trouble. She becomes aware of her father's sleepless nights, as she hears him pace the library floor. He tells her the truth. Briggs has got him. Corinne is startled—only that day she had been thinking she would call on Bobby, the much coddled son of the financial monster who is wrecking her father.

Bobby is laid up at home, "sick as usual, thank you," and while it may not be conventional, Corinne cares little about conventions anyway—she likes Bobby, and she feels that he has possibilities. She realizes, too, that Bobby thinks a great deal of her, but as for marrying him, *never*—not until he has made a man of himself.

(Continued next week.)

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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Music for the Picture

Conducted by GEORGE W. BEYNON

Four Kings and a Queen of Hearts Should Stand Pat for Good Music

IT IS interesting to watch the evolutions and revolutions occurring daily in the picture industry. The many new angles that crop up, created by fertile brains and brought into existence through executive ability, keep the trade guessing.

The producer creates a star by strong publicity, widely heralding his or her histrionic ability. The face of the star becomes a box-office attraction and just when the producer figures that he is in a position to "cash in" on his investment, said star forms a company to make pictures on its own account.

Heeding not the handwriting upon the wall, the producers are face to face with the biggest situation of this kind that has ever cropped out in the short life of the industry. Five of the biggest drawing cards, four kings and a queen, have decided to take the pot. Unless a misdeal can be declared or four aces suddenly appear, the game will be broken up for somebody.

What has all this to do with music? We do not hesitate in saying: "Everything." The development of music as a factor in the presentation and insurance of pictures has been wonderful. No exhibitor disregards his musical program with impunity. Patrons expect and demand the best in musical art. Special scores are written and much attention is given to the cue sheets distributed for the benefit of musical directors. Every effort is made to improve the music service.

First National Has the Deal.

The First National will offer to the exhibitor a combination of five big stars, and while their musical program has not been announced, we feel that no money will be spared to suitably present the marvelous pictures which will be forthcoming.

It is inconceivable that Chaplin, Pickford, Fairbanks, et al. will say, as some producers do—"We do not distribute music, we purvey pictures." The art of dramatic action and music are too closely allied to permit separation. The better the acting, the stronger should be the music. The opportunity for something new, something bigger and something more serviceable in the way of music is given to the United Artists' Association. This combination has the power that without loss of dignity can raise the standards of music to its highest traditions. Ideals may be maintained in the musical interpretation of its pictures as well as in their histrionic appeal.

Rothapfel Inaugurates New Idea.

A forward step has been taken by the Rothapfel Picture Corporation, S. L. Rothapfel, president. It is the policy of this new company to issue six Rothapfel programs a year, each a complete entertainment, including a dramatic feature picture, comedy, scenic, and news and magazine films, together with "complete musical scores"—in other words, a form of "Road Show." Mr. Rothapfel has always stood for the best in music for the pictures and this new method of music distribution should revolutionize the service now being purveyed by the producers.

"Light Cavalry" Overture at Rivoli.

There are two ways of reviewing a performance: One, a mere recital of events; the other, a concrete, concise and constructive criticism of the program as a whole. Little is to be gained by simply telling the exhibitor or orchestra leader the items of interest in a bill, but frequently we have no option because some performances preclude anything further than comment.

The offering at the Rivoli during the week of Feb. 9 calls for more than comment. For all around excellence, few shows have been better. "Light Cavalry," that old favorite, was played as the overture. Contrary to popular belief and some excellent encyclopedias, according to the Rivoli program, Von Suppe was an Italian who lived in Vienna. His music naturally partakes of the German flavor, which, distasteful at this time, cannot be laid up against the composer. Erno Rappe conducted and with the assistance of the magnificent orchestra did full justice to the score.

The scenic received a beautiful musical setting played by the orchestra and later taken up by the organ. Professor Swinnen introduced a canonical number which typified the ever changinf panorama. It was different and impressed itself upon the hearts of the people, who showed their appreciation by generous applause.

"Requiem" Sung by Choir of Four.

A mixed quartette rendered Verdi's "Requiem" as a tribute to the late Theodore Roosevelt. As the curtain rose, there stood out in bold and black relief a craped chancel, candles burning on either side, and white columns rearing their heads high into the "flies." Standing behind the dark altar, surpliced and in black cassocks, the quartette choir commenced to sing. Not a detail had been overlooked to make the setting solemn, sincere and spiritual.

Opening with the contralto solo, taking up the duet in all its intricacies, and continuing as a trio, the voices of the singers rang out in sacred and solemn tones. Then came the bass solo, well intoned by Manuel Liszt; the orchestra rose higher in volume, the three voices joined in and, with a mighty and sudden climax, came the end of the anthem. Not a sound came from the audience for at least thirty seconds, which in itself was the highest form of praise and appreciation.

No better sacred singing has been heard in New York anywhere for a long time. Personally, nothing has so delighted our ears and esthetic temperament as the singing of this "Requiem."

"Out of the Fog," a feature presenting Nazimova, was well treated musically. In some places, where the storm raged, mechanical effects alone interpreted the roaring of the sea. Elsewhere during the music, we heard the bell-buoy sounding its weird, uncanny tones, and Marche La Juive, by Halevy, was put to splendid use as a tension number.

The Spanish atmosphere was broken off too abruptly and the agitato which portrayed the stabbing of the mate continued too long into the ship scene and through the continued Spanish dance. This alone marred a perfect performance.

Joseph Klein conducted the vocal number with a keen appreciation of accoustical properties and at no time "forced" the singers. He also occupied the conductor's stand during the feature, giving his score a most conscientious reading. Mr. Klein plays to the picture. The screen is his score and according to the action there depicted, so goes the music. He is building on a solid rock and his growing reputation is enviable and highly commendable.

Call for Features with Music Scores.

There has arrived in our mail a letter indicative of the fast-growing demand for orchestral scores. It was written by William Hamilton, Director of Music, Community Motion Picture Bureau of New York City. Mr. Hamilton writes:

"I notice in your admirable columns of recent issue an advertisement of music scores, adaptations, etc., bearing your name. I would like to know if there is available, within your reach or mine, a complete list of all productions which have had such special musical treatment. I believe from your accurate knowledge of so many other matters that you are the person most likely to obtain such a list."

The mental apathy of music service is buried in the past. The day has dawned when the orchestra score enters very largely into the question of the advisability of using the picture. Producers must respond to the insistent demand. Leaders are expecting an adequate music service and will not be gainsaid. The film drama will still reach the heights of operatic tradition.

MUSIC CUE SHEETS FOR THE CURRENT FILMS OF THE WEEK

"Faith."

Released by Metro—Five Reels. Prepared by S. M. Berg.
THEME—Bleeding Hearts—Andantino—Levy.

1. AT SCREENING	3 min	THEME.			
2. T. IT'S 12:30, PLEASE	3 min	Sleeping Rose	Valse		Borch
3. T. NOT UNLOVED, THERE IS ONE	2 min	THEME.			
4. T. AND THAT EVERY PUPIL HAS	30 sec	Children's Game			Ascher
5. D. WHEN CHILDREN LEAVE	3 min. 30 sec.	Adagio Cantabile	Pathetique		Berge
6. D. AS SCHOOL SCENE FADES TO	2 min. 45 sec	THEME.			
7. T. THE LITTLE COTTAGE THAT	4 min. 15 sec	Silent Sorrows	Andante		Ascher
8. T. ONLY YOU COULD FORGIVE	4 min. 30 sec	Dramatic Tension			Levy
9. T. LOOKED JUST LIKE AN	2 min. 30 sec	Remembrance	Andante		Deppen
10. T. OH NO IT'S MOST IMPORTANT	1 min. 15 sec	Capricious Annette	Moderato		Borch
11. D. AS SCENE FADES TO	2 min. 45 sec	Hunkatin	One-Step		Levy
12. D. WHEN GEORGE GETS MONEY	1 min	A La Mode	One-Step		Rosey
13. D. WHEN GEORGE TAKES OUT PURSE	3 min	Dramatic Andante No. 32			Berge
14. T. MY ABSENCE CONDEMNED ME	2 min. 15 sec	Visions			Buse
15. T. THEN YOU WILL GO AT ONCE	4 min	THEME.			
16. T. THE PRESIDENT OF THE HOME	4 min. 15 sec	Dramatic Narrative			Pement
17. T. WAITING	1 min. 45 sec	THEME.			
18. T. PUNCTUALITY WAS ONE OF	3 min. 30 sec	Reve D'Amour	Andante		Zamecnik
19. T. SHE'LL WAIT FOR ME	2 min. 15 sec	Nola	Moderato		Arndt
20. T. BASKING IN FAVOR OF A	3 min	THEME.			
CHARACTER	Dramatic.				
ATMOSPHERE	New York City.				

"Out of the Fog."

Released by Metro—Seven Reels. Prepared by S. M. Berg.
THEME—May Dreams—Moderato—Borch.

1. AT SCREENING	2 min. 45 sec	Storm Furioso			Minot
2. T. THE CALM OF DAWN	45 sec	THEME.			
3. D. WHEN BODY IS BROUGHT FROM	4 min. 15 sec	Adagio			Mozart
4. D. WHEN FAITH KNEELS BY	2 min. 45 sec	Cradle Song			Gottschalk
5. T. HE—HE WAS MY LOVER	1 min. 45 sec	The Vampire	Dramatic		Levy
6. T. NOTHING BUT EARTHLY	2 min. 45 sec	Andante Pathetique			Berge
7. T. HAVE YOU NO PITY	3 min. 15 sec	Dramatic Recitative			Levy
8. D. WHEN JOB LEAVES HOUSE	4 min	Andante Pathetique			Borch
9. T. GET THE REPORTS READY	2 min	Dramatic Tension No. 44			Borch
10. T. YOU SHALL SPEND YOUR LIFE	1 min. 45 sec	Dramatic Agitato No. 43			Borch
11. T. "SUFFER LITTLE CHILDREN"	30 sec	Andante Dolorosa No. 51			Borch
12. T. AND THROUGH THE DULL	3 min. 30 sec	Impish Elves			Borch
13. D. WHEN EVE EATS MEAL	3 min. 30 sec	Babillage	Allegretto		Castillo
14. D. WHEN HELPER SEES EVE	1 min. 45 sec	Dramatic Agitato No. 38			Minot
15. T. WITHIN THE MONTH AT	1 min	Perle de Madrid	Spanish Waltz		Lamotte
16. T. YOU D—— CHEAT	1 min. 30 sec	Agitato			Kiefert
17. T. HIS NAME IS BRAD STADISH	15 sec	Perle de Madrid			Lamotte
18. T. MAUDE STANDISH THE WIFE OF	1 min	A Dream	Andante		Borch
19. T. SOME TIME LATER	3 min. 30 sec	Mysterioso Dramatico No. 22			Borch
20. T. BETTER WAIT FOR THE TIDE	2 min. 45 sec	THEME.			
21. T. TROUBLE BELOW	3 min	The Shepherd's Pipe	Allegretto		Gregh
22. T. STOP THAT SINGING	3 min. 45 sec	Third Barcarolle	Moderato		Rubinstein
23. D. WHEN PHILIP KNOCKS ON DOOR	3 min. 30 sec	THEME.			
24. T. THERE'S NOTHING IN THE	2 min	Bleeding Hearts	Andantino		Levy
25. T. THEN FOLLOWED HAPPY DAYS	3 min. 30 sec	Capricious Annette	Moderato		Borch
26. D. WHEN JOB SEES EVE AND	1 min	Turbulence	Agitato		Borch
27. D. WHEN EVE SEES PHILIP	3 min. 45 sec	THEME.			
28. D. WHEN JOB APPROACHES EVE AND	2 min. 15 sec	Sinister Theme			Vely
29. D. WHEN EVE RETURNS TO	2 min. 30 sec	THEME.			
30. T. WHEN HE COMES BACK WE	2 min. 30 sec	Adagio Cantabile			Berge
31. T. MONTHS LATER IN HER	2 min	THEME.			
32. T. NO DON'T WORRY	3 min. 15 sec	Misterioso Dramatique No. 54			Borch
33. T. DID YOU BURY HER OUT	2 min. 30 sec	Dramatic Tension			Levy
34. T. OH GOD BRING HIM BACK	2 min. 15 sec	Silent Sorrow			Borch
35. T. PHILIP BLAKE	2 min	Tragic Theme			Vely
36. T. HE THINKS THE SHARKS	2 min	Agitato			Minot
37. T. IT'S FATHER, I LOCKED	1 min. 15 sec	Peacefulness	Andante		Borch
38. D. WHEN PHILIP EMBRACES EVE	45 sec	THEME.			
CHARACTER	Dramatic.				
ATMOSPHERE	Fishing Village.				
MECHANICAL EFFECTS	Steamboat whistle, water effects.				

"Paid in Full."

Released by Paramount—Five Reels. Prepared by Geo. W. Beynon.
THEME—Romance—Moderato—Williams.

1. AT SCREENING	3 min. 45 sec	Belle of the Village	Overture		Bouillon
2. T. I WANT TO PAY	1 min. 15 sec	Bluette	Allegretto		Aitken
3. T. JIMSY SMITH	2 min	THEME.			
4. D. JOE SITS DOWN	2 min	Canzone Triste	Andantino		Conte
5. T. JIMSY ENTERS WITH	2 min	L'Arlessienne	Andante		Bizet
6. T. IT'S BETH, MOTHER AND	2 min. 15 sec	Romance from "King Manfred"			Reinecke
7. D. JOE LEAVES ROOM	2 min	Adagio Expressive	Adagio		Schuman
8. T. SIT DOWN AND COOL	3 min	THEME.			
9. T. THE WEAKLING'S WAY	45 sec	Mysterioso Dramatico			Borch
10. T. DURING THE FOLLOWING	3 min. 15 sec	Doucement	Valse Lento		Roberts
11. T. IT'S ALL UP, JOE	2 min. 30 sec	THEME.			
12. T. SNUG QUARTERS HERE	3 min	An Old Love Story	Andantino		Conte
13. T. WITH A RECKONING	3 min. 30 sec	Reverie			Rissland
14. D. JOE PICKS UP PHONE	4 min	Dramatic Tension			Andino
15. D. EMMA ENTERS	2 min. 30 sec	Prelude	Semi Agitato		Jarnefelt
16. T. YOUR HUSBAND SENT	2 min	Prelude du Deluge	Adagio		Saint-Saens
17. T. IT WAS WORTH IT	2 min	Same—beginning at Andantino			
18. D. EMMA ENTERS HOME	3 min	Dramatic Tension			Shepherd
19. T. YOU'RE MINE	2 min	Dramatic Agitato	Agitato		Borch
20. T. AFTER TIME HAS TAUGHT	1 min	THEME.			
CHARACTER	Dramatic.				
ATMOSPHERE	Neutral.				
MECHANICAL EFFECTS	Shot, bells, etc.				

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"Belle of New York, The."

Released by Select—Five Reels. Prepared by M. Winkler.
THEME 1—Teach Me How To Kiss—Kerker.
THEME 2—They All Follow Me—Kerker.

1. AT SCREENING		30 sec.	THEME 1		
2. T. IN THE HUMBLE HOME OF		45 sec.	Continue to action		
3. T. THE TREASURE OF HIS HEART	1 min.	15 sec.	May Dreams	Moderato	Borch
4. T. IN THE BRONSON HOME	1 min.	15 sec.	Serenade	Moderato	Widor
5. D. FLASHBACK TO MARION	1 min.		Continue to action		
6. D. MARION PLAYING PIANO		45 sec.	THEME 1		
7. T. THE MASTER OF BIG	4 min.	15 sec.	Lento Allegro		Berge
8. T. I HOPE YOU'LL DO BETTER	1 min.	45 sec.	THEME 1		
9. T. BRONSON PROTECTS HIS		45 sec.	Dramatic Tension No. 9		Andino
10. T. MEANWHILE IN NEW YORK	1 min.	30 sec.	Impish Elves	Intermezzo	Borch
11. D. FLASHBACK TO BRONSON'S	1 min.	45 sec.	Dramatic Recitative		Levy
12. T. FATHER IS GRATEFUL		30 sec.	Impish Elves		Borch
13. D. FLASHBACK TO BRONSON'S	1 min.	45 sec.	Tragic Theme		Vely
14. T. REMEMBERING HER BELOVED	2 min.	45 sec.	Prelude	Dramatic	Rachmaninoff
15. T. AT THE CLUB THE EXPERTS		45 sec.	She Is The Belle of New York		Kerker
16. T. THE WORLD OF TINSEL	2 min.	30 sec.	We'll Dance To The Moonlight		Kerker
17. D. END OF SONG		45 sec.	Tacet		
18. T. SECOND NUMBER OF SHOW	2 min.	15 sec.	La Belle Parisienne	Moderato	Kerker
19. D. THIRD NUMBER OF SHOW		30 sec.	Hunkatin	One-Step	Levy
20. D. EXTERIOR NEAR HOUSE		45 sec.	THEME 1		
21. T. VIOLET IS FREQUENTLY	1 min.	30 sec.	Continue to action		
22. T. BRONSON SENDS HIS		30 sec.	Tacet		
23. T. JACK IS AMBITIOUS		45 sec.	A Simple Little Girl	Moderato	Kerker
24. T. AT THE FASHIONABLE ART	1 min.	15 sec.	Pizzicato		Berge
25. T. OUR GUEST OF HONOR		15 sec.	THEME 1		
26. D. VIOLET SINGING		15 sec.	Continue to action		
27. D. VIOLET FINISHES HER SONG	1 min.		Pizzicato		Berge
28. T. LET US DRINK TO OUR HOST	1 min.	30 sec.	Tympany roll then THEME 1		
29. T. I WON'T LET YOU GO	1 min.	15 sec.	Dramatic Agitato		Hough
30. T. I DON'T KNOW WHAT		15 sec.	Continue pp		
31. T. INTERIOR OF SALVATION	1 min.		THEME 2		
32. T. DECEIVED IN FRIENDSHIP	1 min.	15 sec.	Continue to action		
33. T. UNABLE TO FIND VIOLET	3 min.		Dramatic Suspense		Winkler
34. T. THE UNDERWORLD	2 min.	45 sec.	Sinister Theme		Vely
35. T. LET US SING THE HYMN	1 min.	45 sec.	THEME 2		
36. T. LET ME THANK YOU	1 min.		Bleeding Hearts		
37. D. INTERIOR OF BARROOM	1 min.	45 sec.	Sinister Theme		Vely
38. D. THE FIGHT		15 sec.	Continue ff		
39. T. HE'S JEST DRUNK	1 min.	30 sec.	THEME 1		
40. T. VIOLET TENDERLY GUIDES	1 min.		A La Ballerina	Valse	Braham
41. T. MY POOR FATHER'S LIFE	1 min.	30 sec.	Dramatic Narative		Pement
42. T. HARDING MAKES HIS	1 min.	15 sec.	To Spring	Dramatic	Grieg
43. T. LOVE IS SO STRONG		15 sec.	Continue pp		
44. D. FATHER ENTERING ROOM	2 min.	15 sec.	Dramatic Recitative		Levy
45. T. JACK THERE IS NO	1 min.	45 sec.	THEME 1		
46. T. I LOVE YOU JILL		15 sec.	Continue ff		

CHARACTER ..... Dramatic.
ATMOSPHERE ..... New York.

"Fighting Roosevelts, The."

Released by First National Exhibitors—Six Reels. Prepared by S. M. Berg.
THEME A—Victorious Democracy—Borch.
THEME B—Adagietto—Andante—Berge.

1. OVERTURE BEFORE SCREENING			THEME A....From beginning to Fig. 4.		
2. AT SCREENING	2 min.		THEME A....From Figure 4 to 13.		
3. T. THE STORY OF ROOSEVELT	1 min.		THEME A....From beginning to Fig. 4.		
4. T. THE FIGHTING ROOSEVELTS	3 min.		Frilles and Furbelows	Rondo Rococo	Crespi
5. T. BUT AS USUAL TEDDY	1 min.	45 sec.	Indian Intermezzo		Herbert
6. D. WHEN BOY MOUNTS PONY	1 min.	30 sec.	Hurry No. 33		Minot
7. T. ROOSEVELT'S MUSEUM	2 min.		THEME A.		
8. T. TWICE A YEAR		30 sec.	Babillage	Allegretto	Castillo
9. T. AND WHEN THE DAY CAME	2 min.		THEME A.		
10. T. THE YOUNGEST MAN IN THE	1 min.	15 sec.	Dramatic Tension		Levy
11. T. THE YOUNG CYCLONE	1 min.	45 sec.	Scherzetto		Berge
12. T. OUT WHEN THE HEAVENS	1 min.	15 sec.	Wild and Wooly	Allegro	Minot
13. T. OLD FOUR EYES	1 min.		Agitato No. 6		Kiefert
14. T. DID YOU SAY TENDERFOOT	1 min.		THEME A.		
15. T. I'LL BE OUT TO SEE YOU	2 min.		Birds and Butterflies	Intermezzo	Vely
16. T. SURE HE'S UPSTAIRS	1 min.		Gruesome Mysterioso No. 31		Borch
17. T. JUST NABBING A	1 min.		Capricious Annette	Moderato	Borch
18. T. WHERE'S THE BOY	1 min.	15 sec.	Stampede	Allegro	Simon
19. D. WHEN TEDDY ENTERS HOME	2 min.	15 sec.	THEME B.		
20. T. AND WONDERFUL DAYS	1 min.	30 sec.	Bleeding Hearts	Andante	Levy
21. D. WHEN SEWELL ENTERS	2 min.	45 sec.	Comedy Allegro		Berg
22. T. MATRIMONY IS CATCHING	1 min.	15 sec.	Impish Elves	Intermezzo	Borch
23. T. WHEN MEN BUNK TOGETHER	2 min.		THEME B.		
24. T. AND ALONG THE ROAD	3 min.		May Dreams	Moderato	Borch
25. T. IT WASN'T SO ROUGH	2 min.	15 sec.	THEME A.		
26. T. AND THAT IS WHY THERE	1 min.		Yankee Tars	March	Boulton
27. T. THE SITUATION IN CUBA	1 min.	45 sec.	THEME A.		
28. T. ACROSS THE WAY IN THE	1 min.	15 sec.	Dramatic Suspense		Winkler
29. T. I'D RATHER NOT RISE	1 min.	15 sec.	Appassionato (Romeo & Juliet)		Berge
30. T. LEONARD WOOD OF ALL	1 min.	30 sec.	Over The Top	March	Berg
31. T. AND OUT IN MANITOBA	2 min.	30 sec.	Daughters of the American Revolution		
32. T. SAN JUAN	1 min.		Battle Agitato No. 48		Shepherd
33. T. TOO OLD TO FIGHT	2 min.	30 sec.	Andante Doloroso No. 51		Borch
34. T. AND HE DID	4 min.		THEME B.		
35. T. THIS YOUNG MAN HAS	1 min.	30 sec.	Columbia, the Gem of the Ocean		Sousa
36. T. AND FROM THE ARMY	1 min.	30 sec.	Stars and Stripes		
37. T. PERSHING, SIMS, WOOD	2 min.		THEME B.		
38. T. DID YOU TELL HIM	2 min.	30 sec.	Thoughts	Andante	Crespi
39. T. DO YOU REALIZE THIS		30 sec.	Dramatic Tension		Levy
40. T. ROOSEVELT SPOKE A	2 min.		Trio of Yankee Tars		Boulton
41. T. AND THE GREAT	4 min.		THEME A....From beginning.		

CHARACTER ..... Biographical.
ATMOSPHERE ..... American.
MECHANICAL EFFECTS ..... Shots, waves, battle effects.

"Heart of Humanity, The."

Released by Universal—Nine Reels. Prepared by James Bradford.

1. AT SCREENING	From beginning	Love Theme	Herbert
2. T. THE HEART OF CANADA		Laurentian Echoes	Laurendeau
3. T. THE HOUR OF THE ANGELUS	With Chimes	Call of the Angelus	
4. D. ANGELUS STOPS RINGING		Tarantella	Bohm
5. D. CANOE APPEARS ON LAKE		Au Boise D'un Ruisseau	Boisdeffre
6. D. JOHN LEAVES CANOE	Stop for Grace	By the Saskatchewan	Caryll
7. D. JOHN AND NANETTE MEET	Lento expressivo	LOVE THEME	Herbert
8. T. TO THE LITTLE SHRINE	Organ and chimes	Adeste Fideles	Hymn
9. T. STRENGH NEEDS NO		An Undersea Tragedy	Lake
10. T. THE BIRDS SANG OUT		French Canadian Airs	Harris
11. D. RIDER APPEARS ON HORSE	20 measures	Dans des Serpents	Arends
12. T. WAR	10 measures	Il Guarany	Gomez
13. D. CALL FOR VOLUNTEERS	Trio in 4/4 Lento	Laurentian March	Laurendeau
14. T. YOU SHOULD USE YOUR	Trio in 4/4 Lento	Land of the Maole	Laurendeau
15. T. MAIDENS GAVE THEIR		God bring you safely to our arms	Shaw
16. T. THROUGH THE WHOLE COURSE		Battle on the Marne	Borch
17. T. WHILE LOVED ONES AT HOME	Start with Andantino	Marche Heroique	Saint-Saens
18. D. BATTLE CONTIUES AGAIN		Battle Agitato	Borch
19. T. AND THROUGH GUIDANCE AND		The Slumber Boat	Gaynor
20. D. MOTHER RECEIVES LETTER		Taps—Tolling Bell—Muffled Drums	
21. D. MOTHER LEANS AGAINST DOOR		Little Mother Of Mine	Burleigh
22. T. A YEAR PASSED	16 measures	Fanfare E Marcia Reals	Italian
23. D. INTERIOR OF HOME	Drummer follow action	Boy Of Mine	Ball
24. D. BOY IN MUD TRENCH		Indianola	Henry
25. D. JOHN WRITING LETTER TO		Roses Of Memory	Hamblen
26. T. LOUDER AND LOUDER		Joan Of Arc	Berlin
27. T. INTO A CHAOS OF SORROW		Premier Amour	Benoist
28. T. IDLE MOMENTS		Take Me Back to Dear Old Blighty	Godfrey
29. D. CHILD RIDING BROOM	Dolly Dances	Poupee Valsante	Poldini
30. D. MOTHER RECEIVES LETTER		Little Mother Of Mine	Burleigh
31. D. FLASH BACK TO TRENCH		Pack Up Your Troubles	Powell
32. T. EVEN IN TURMOIL OF WAR		The Love Theme	Herbert
33. T. AND TO THE CALL OF HUMANITY		For The Freedom Of The World	Zámecnik
34. T. EASTER SUNDAY		Furioso	Rollinson
35. T. TO A YOUNG IRISH AMERICAN		Military Scene	O'Hara
36. T. THE ALLIED ARTILLERY		The Flying Dutchman	Wagner
37. T. CALLED BY THE WOUNDED		Chanson Triste	Tschaikowsky
38. D. GERMAN ATTACKS ANNETTE		Furioso No. 1	Langey
39. T. AND INTO THE NIGHT		Le Roi D'Ys	Lalo
40. D. BOY BAYONNETTED		Little Mother Of Mine	Burleigh
41. D. BATTLE CONTINUES		Battle of Ypres	Borch
42. T. THROUGH THE DARK DAYS		Sleep, Little Baby Of Mine	Denee
43. D. MOTHER RECEIVED LETTER		Taps—Tolling Bell—Muffled Drums	
44. T. AND IN A GERMAN PRISON		Kunihild	Kistler
45. T. THEN CAME LAST BIG DRIVE		Exhibitors' March	Andino
46. T. THE SLENDER LINE		Hurry No. 4	Minot
47. D. BOY SHOT BY PRINCE		Little Mother Of Mine	Burleigh
48. D. BATTLE CONTINUES		Battle Music	Reisenfeld
49. D. PRINCE ATTACKS ANNETTE		Francesca di Rimini	Tschaikowsky
50. T. SNAPPED LIKE A STRING	Start at letter C	Valse Triste	Sibelius
51. D. DOLL SHOT FROM ANNETTE'S		Prometheus	Beethoven
52. T. THEN CAME YANKS		Robespierre	Litoff
53. D. MOTHER KNITTING		Little Mother Of Mine	Burleigh
54. T. HOME, HOME, HOME		Air De Ballet	Borch
55. T. CHRISTMAS		Hark the Herald Angels Sing	Mendelssohn
56. D. OFFICER'S QUARTERS	Refrain	We'll Never Let The Old Flag Fall	Kelly
57. D. OFFICER GOES TO PIANO		Good Luck, Sam—Piano solo	Merrill
58. D. FLAGS APPEAR		a. Italy (Garabaldi 8 measures) b. France (Marseillaise 4 measures) c. Canada (Maple Leaf 8 measures) d. U. S. (Yankee Doodle-All)	
59. D. JOHN AND ANNETTE HOME		The Love Theme	Herbert
CHARACTER	Warlike.		
ATMOSPHERE	Canadian and Foreign.		

"Love Hunger, The."

Released by W. W. Hodkinson Corp.—Five Reels. Prepared by Geo. W. Beynon.
THEME—Joy of Youth—Moderato—Raymond.

1. AT SCREENING	1 min. 30 sec.	THEME.		
2. T. THE CAMP MEETING	1 min. 15 sec.	Count Your Many Blessings (Hymn).		
3. T. ABBOTT ASHTON	2 min. 45 sec.	Pitchounette	Allegro	Massenet
4. T. I'M JUST FRAN	2 min. 30 sec.	THEME.		
5. T. GRACE NOIR	3 min. 15 sec.	Nocturne in C Minor	Lento	Chopin
6. T. IF YOU TRY TO BLACKMAIL	2 min.	Hawkes Dramatic	Moderato	Hawke
7. T. MRS. GREGORY	1 min. 30 sec.	Wayside Flowers	Andante	Smith
8. T. THE OTHER MEMBERS	2 min. 15 sec.	Elysian Dreams	Moderato	Reviland
9. T. FRAN DID'T WANT TO GO	1 min.	Misterioso Dramatico	Misterioso	Borch
10. T. AND WHILE FRAN'S	1 min.	I Can't Do That Sum Babes in Toyland.		Herbert
11. T. THE PUNISHMENT	3 min.	THEME.		
12. T. OH, LET'S ALL GO HOME	2 min.	An Old Love Story	Andante	Conte
13. T. SMOULDERING FIRES	3 min.	Aria	Andante	Schuman
14. T. THE RIVALS	1 min.	In Roseland	Moderato	Eugene
15. T. REVERIES	3 min.	Reverie	Moderato	Vieuxtemp
16. T. THE SABBATH DAY	1 min.	Piano solo to action.		
17. T. RELIGION TO ME MEANS	2 min.	Berceuse	Andante	Iljinsky
18. T. FRAN IS PREPARING	3 min. 30 sec.	Meditation	Andante	Delmas
19. T. IN ANOTHER TWILIGHT	2 min. 30 sec.	THEME.		
20. D. MR. AND MRS. GREGORY	1 min.	Bleeding Hearts	Andante	Levy
21. T. THE TALE BEARER	1 min. 30 sec.	Limber Jack	One-Step	Richardson
22. T. WITH LITTLEBURG IN THE	2 min.	Tarantella	Vivace	Bohm
23. T. THEN ROSA REALIZES	1 min. 15 sec.	Dramatic Finale		Smith
24. T. OH, I'M SO HAPPY	1 min.	Tarantella	Vivace	Bohm
25. T. NINE O'CLOCK	2 min.	THEME.		
CHARACTER	Comedy Drama.			
ATMOSPHERE	Neutral.			
MECHANICAL EFFECTS	Hoot of an Owl.			

Live News from Everywhere

SALT LAKERS WANT THEIR MONEY BACK

Theatre Managers Petition for a Tax Refund Covering Period That the Houses Were Dark

THEATRE managers of Salt Lake have petitioned the city commission for the refund of the license taxes for the period the shows were closed down by order of the state board of health on account of the influenza epidemic. They ask that one-sixth of the year's license taxes be given back to them, explaining that they were not permitted to do the business for which they paid the license during the period of October 9 to December 9. The commission has not yet acted on the matter though some of its members admit the justice of the theatre men's contention. The theatres which joined in the petition are Pantages, American, Empire, Paramount-Empress, Princess, Broadway, Strand, Photoplay, Wilkes, Rialto, Liberty, Orpheum and Cozy.

Business Becoming Normal.

With the third influenza wave seemingly a thing of the past, business at the motion picture theatres appears to be almost normal again. The managers of the several houses report that the prospects are encouraging and that the public as a whole seems to have gotten over the scare created by the epidemic and the enforced closing.

From other parts of the state come bright reports, and the exchanges and distributors are feeling encouraged as business is improving through the intermountain territory covered by the Salt Lake branches.

Hippodrome Reopens.

With the First National attraction, "Virtuous Wives," the Hippodrome Theatre has reopened. The house is under the management of George W. Dwyer, a veteran showman of Salt Lake City. J. W. Tuhey, formerly of the Broadway Theatre, will be house manager. The program will begin at noon daily and will continue until 1 p. m. Popular prices have been announced. The house will make a policy of "first run" pictures.

American Has Good Music.

"Cheating Cheaters," the Select feature with Clara Kimball Young in the leading role, attracted big business at the American Theatre. The musical program was augmented by the singing of popular songs by Miss Ney Neen Farrell. Her work was appreciated by the audiences as was also that of Miss Esther Stayner, the American organist.

Salt Lake News Notes.

"The Common Cause," produced by J. Stuart Blackton and released through the Vitagraph, has been booked for an early showing at the American Theatre.

The American Theatre also has booked the Vitagraph picture, "The Lion and the Mouse," featuring Alice Joyce.

"Over the Top," the Arthur Guy Empy picture, was booked at Murray.

Louisville News Letter

Death of A. A. Bigelow.

NEWS has been received from Caxambas, Fla., of the death of A. A. Bigelow, manager of Macauley's Theatre, Louisville, who was drowned while surf bathing on February 8. Mr. Bigelow left Louisville three weeks prior to his death to enjoy a vacation, after many months of war work with the draft board and the Red Cross. Mr. Bigelow was born forty-six years ago in St. Paul. His widow was Miss Rachael Macauley, daughter of the late John T. Macauley, of Louisville. In 1915 Mr. Bigelow took over the active management of the theatre following the death of Col. Macauley. He was a Yale graduate, class of 1894, and reputed to be worth close to a million dollars.

Raise in Fares Would Affect Theatres.

A continued fine spell of weather coupled with a larger force of men at Camp Taylor is resulting in the exhibitors of Louisville securing an excellent run of business, which has proven the best on record.

There is a possibility that the business of the suburban houses will improve at the expense of the downtown houses, as a result of an increase granted employes of the Louisville Railway Co., and a recommendation that fares be raised to take care of wages. It is now planned to jump fares to seven cents, instead of five. The suburban houses are charging less for admission than uptown houses, and an increase of four cents in a round trip to town would undoubtedly be felt by the downtown houses.

Exchanges Report Improvement.

Louisville exchanges report business as improving materially as a result of the general lifting of all influenza embargoes throughout the state. A few cases are still reported, but the wave appears to have been fully broken with the result that business is coming back. In Eastern Kentucky private picture shows will be installed by several large mining companies. Quite a number of new mining towns are being erected in isolated districts, and the operators have discovered that pictures are a great advantage in holding the men and their families.

Reformatory Runs Pictures.

At Jeffersonville an old cellhouse at the Reformatory has been converted into a moving picture theatre. Moving picture shows for the inmates are given Tuesdays, Thursdays and Saturdays.



Constance Talmadge in "Romance and Arabella" (Select).

Philadelphia News Letter

Superior Has Vod-O-Ville Movies.

THE Superior Film Exchange, Inc., 1331 Vine St., an exhibitors' cooperative organization, announces that it has acquired the states rights for Eastern Pennsylvania and South New Jersey, on Spannuth's Vod-O-Ville-Movies. These pictures will be released about March 1st, four to five vaudeville acts being depicted in each reel.

Cherry Hill Prison Puts on Pictures.

Inmates of the Cherry Hill prison in Philadelphia have been furnished with a motion picture show every Saturday through the courtesy of J. Hagerty, manager of the Triangle Distributing Corporation. A very handsome inlaid box was given him at the last show as a mark of appreciation for his kindness.

Arcadia Repeats on "Little Women."

Alexander Boyd, of the Arcadia Theatre, was so pleased with the results obtained by the presentation of the Artcraft's "Little Women," that he repeated the exhibition for another week. This is the first instance of the Arcadia Theatre running a production for more than a week.

Local News Notes.

A. S. Kane, general manager of the Select Film Corporation, New York, recently paid Philadelphia a visit and spent several days looking over the field under the guidance of the local representative Max Milder.

The Bellevue Theatre, 2212 North Front Street, has been acquired by the owner of the Tivoli Theatre, who has taken over the lease for a period of five years.

M. Stefel of the Lafayette Theatre in Kensington has started a street car advertising campaign.

A. G. Buck is leaving the Goldwyn exchange to take charge of the Baltimore Booking Company, releasing the Capitol Film Comedies and Hart and Mix reissues.

"Pop" Sam Ford is now representing The Quaker City Feature Exchange in the Philadelphia territory.

Arthur Hyman, Pennsylvania representative of the Triangle since its opening here, has gone over to the Vitagraph in the same territory.

Gus Krug, formerly with the Superior and Metro exchanges, has gone over to the Capitol Film Company.

Minneapolis News Letter

Game League Sees Tank Service Film.

MAJOR M. R. NYMAN presented moving pictures of the tank service of the United States army at the annual meeting of the Minneapolis branch of the Minnesota Game Protective League at Dayton's tea rooms Saturday, February 8.

New Universal District Chief.

Sidney J. Goldman has been named divisional manager for the Chicago, Milwaukee, Minneapolis, Omaha and Des Moines circuit of Universal. He is now making a trip covering these exchanges.

Graham Succeeds Roy White.

Harry D. Graham, formerly connected with George Kleine of Minneapolis and more recently assistant manager of the Minneapolis Pathe exchange, has gone to Omaha to take over the management of the Pathe branch in that city made vacant by the death of Roy White.

Supreme Gets Tom Mix Re-issues.

Frank Thayer, manager of the Supreme Feature Film Company, of Minneapolis, announces that his company has secured the distribution of the Tom Mix re-issues for Minnesota and the Dakotas.

New Exchange to Open in March.

L. H. Coen announces that a new independent film distributing organization will commence operations in Minneapolis early in March.

ST. LOUIS WILL HAVE ELABORATE HOUSE

Loew's Will Occupy the Best Site in the City and Contain Ticker Room and Peacock Alley

PLANS for the erection of a new theatre on "the best site in St. Louis," the entire project, including the land, to cost an unusually large sum, has been announced by Marcus Loew, who was in St. Louis perfecting the arrangements.

"It will be on the best site or on none at all," Loew told the representative of the Moving Picture World. He declined to reveal the location until the deal is consummated. It is understood, however, that it will be on Washington avenue.

The theatre will be modeled after one just completed in Brooklyn, N. Y. There will be no wood used in the edifice, the interior being finished in marble. The theatre will contain a library, a ticker room for brokers, a club room, a "peacock alley," and a lounging room. The aduitorium will have a seating capacity of 4,400.

Enter The Pershing.

The Park Theatre, which was recently taken over by Koplar and Goldman and renamed Pershing, is being redecorated and will be opened soon by its new owners as one of St. Louis's finest moving picture houses.

Louis K. Sidney, who came to St. Louis several months ago as managing director of the Liberty Theatre, William Fox's house, has been engaged to manage the theatre.

Farmer to Cultivate Picture Field.

Porter Farmer, of Fulton, Ky., has made his entrance into the moving picture business by opening the Great Theatre in that city and is doing an excellent business. He has booked everything Select has on its program, and Miss Thelma Anderson, one of Fulton's prettiest girls, has been installed as ticket seller.

Illness of A. C. Bridges.

A. C. Bridges, of the firm of Bridges & Talton, has been confined to his home for several weeks by illness. Bridges and Talton control the Majestic Theatre, Empire Theatre, Old Majestic, Majestic No. 2 and Empire No. 2 of Memphis, Tenn.



Jack Pickford
Has His Wild Men Tamed Between Scenes of "In Wrong."

Cella & Tait Will Reopen Rialto.

After making extensive repairs Cella & Tait will open their new Rialto Theatre on Grand avenue, near Oliver street, March 2. The house was formerly the old Players theatre, which played stock.

Feist Visits St. Louis.

Felix Feist of Goldwyn Pictures Corporation was a recent visitor at the Goldwyn St. Louis offices.

Cincinnati News Letter

Picture Houses Entertain Soldiers.

THE visit to Cincinnati a few days ago of the first unit of overseas troops to return to the city, a battalion of the 330th Infantry, composed largely of Cincinnati men, was the occasion of a celebration in which the entire city joined. The Walnut, the Strand, the Family and the Gifts were thrown open to the men free of charge, and without war tax, this being paid by the exhibitors. Moving pictures were made of the parade in which the men appeared, with bayonets fixed and wearing their steel helmets.

Colonial Improvements Under Way.

The work of demolishing the interior of the Colonial Theatre, for the purpose of remodeling the house thoroughly and increasing the seating capacity has commenced. The work will require several months to complete.

Alhambra Runs "Sporting Life."

The Alhambra recently secured for a week's engagement the film version of "Sporting Life," the famous melodrama, produced by Maurice Tourneur for the Paramount-Artcraft interests. The picture was shown some weeks back at the Walnut, and made a decided hit.

"Eye for Eye" Packs Strand.

The Strand has one of its most successful weeks in its successful career, with the engagement of Mme. Nazimova in Metro's "Eye for Eye."

Dallas News Letter

McCullough Back on the Job.

REX McCULLOUGH of the Consolidated Film and Supply Co. staff is back at his desk with a German shrapnel bullet through his arm. McCullough was one of the Texas boys who went over the top with the Ninetieth Division at St. Mihiel. He was wounded while fighting in the Argonne. Manager Ned Depinet had his job waiting for him.

"Italy's Flaming Front" Draws Well.

John Martin, of the Martin Theatre, at Mount Pleasant, reports that he broke all previous house records and cleaned up a goodly profit early in February when he ran "Italy's Flaming Front" for a couple of days.

Depinet to Push "Heart of Humanity."

Manager Depinet, of Consolidated, has determined to do things up brown with his "Heart of Humanity" which will be released in Texas before the end of February. He has arranged a special screening for newspapermen and members of the Rotary club of which he is a member.

Personal and Business Item.

J. L. Jones has purchased the Gem Theatre, Sherman, from the estate of the late James B. and Mrs. Wilson,

Bert Hunter, of the Bufford Theatre, Sulphur Springs, Tex., has installed a new $5,000 pipe organ in his theatre.

STEINBERG PLANS THOUSAND SEAT HOUSE

It Will Be Located in the Hazlewood Section of Pittsburgh and Be Finest in the Vicinity

MAX STEINBERG, of the Acropolis Theatre, Second avenue, Hazelwood, Pittsburgh, is having plans drawn for a large new house he expects to build there, as soon as the weather permits. The size of the proposed structure will be about 120 x 60 feet, and will have a capacity of 1,000, including a gallery, There will be ticket offices on two streets, and exit doors on three.

This house, when completed will be the finest and largest in the Hazelwood section. Mr. Steinberg has already decided upon the music question, which will be furnish by a large pipe organ.

T. P. Kelly Is Back.

T. "Persuasive" Kelly, formerly known as T. Pathe Kelly, of New York City, is back receiving the greetings of his friends in the Pittsburgh territory. Mr. Kelly for several years was with the Pathe and with Paramount-Artcraft, covering western Pennsylvania for both firms. He is now handling J. Frank Hatch Attractions, "The Whip", "Still Alarm," "Wives of Men" and "Tempest and Sunshine."

Mr. Kelly has been in the service of the United States Government, connected with the Ordnance Department, and was located at Morgan, N. J., at the T. A. Gillespie Loading Plant.

Mr. Kelly was tendered a dinner at the Fort Pitt Hotel by his numerous friends in the exchange and sales end of the film industry, and Mr. H. H. Buxdaum, special representative for the Paramount-Artcraft, presided. Other notables present were the executives of the Jaggerbush System, of which Mr. Kelly is Honorary President.

United Release Through World.

The Pittsb rgh branch of the United Picture Theatres of America, Inc., Ira A. Aronson, manager, is now releasing through, and have an office with the World Film Corporation, 238 Penn avenue, Pittsburgh. "Doc" Aronson is getting things in shape, and is already much at home in his new location. He said recently that he wishes exhibitors to understand that the World Film Corporation has no connection with the United whatsoever except the handling of the films, the same as the General Film Company did previously.

Luckasavage Wants a Theatre.

John Luckasavage, formerly owner of the Lyric Theatre at Clarence, Pa., who has been in the army the past year, has been discharged and is on the lookout for another house to buy or lease. He can be addressed at 53 Elizabeth avenue, Elizabeth, N. J.

Eaton Returns to Victory.

C. L. Eaton, part owner of the Victory Theatre, Wilkinsburg, Pa., has been discharged from the navy and has returned home. He has assumed the active management of the theatre, which was opened two months ago by his father, Edgar E. Eaton.

Elder Buys the Barnes.

Manager Barnes, of the Barnes Theatre, Ellwood City, has sold this house to Mr. Elder, of the Strand Theatre at Washington, Pa., the new owner will take possession March 1st. Mr. Barnes is planning on an extended Southern trip for his health.

Browarsky Resumes Rex Management.

Ike Browarsky is back in Pittsburgh after a ten months' stay at Camp Stewart, Virginia, and has again assumed charge of the Rex Theatre, East Liberty, Pittsburgh. Mr. Samuels, former manager, is now at the Centre Square in the same capacity.

Cross Is Out of Hospital.

Al. W. Cross, who was injured in the recent film building fire in Pittsburgh, has just been discharged from the hospital, and immediately went to St. Louis to recuperate. He intends to return to Pittsburgh in the near future, however, and again start in business.

Schwerin Visits Pittsburgh.

Charles Schwerin, manager of the Cleveland Film Clearing House, accompanied by L. S. Card, general manager of the company, were in Pittsburgh, Monday, February 10th, en route from New York to Cleveland. Mr. Schwerin was formerly in the film business here and called on many of his old friends in Pittsburgh.

Victor Likes Hayakawa.

Manager Victor, of the Victor Theatre, McKeesport, Pa., ran the Mutual's first two Sessue Hayakawa productions, with such success that he has signed up for the remaining six forthcoming releases. He has also signed contracts for two Mutual specials, "The Eleventh Commandment," starring Lucille Lee Stewart and "What Every Woman Wants," with Grace Darmond.

Notes, Personal and Otherwise.

J. G. Meyer, of the Excel Amusement Company, Williamsport, Pa., which operates a chain of theatres in that section of the state, was in Pittsburgh, Monday, February 10th, looking after some bookings.

Manager Thomas Bello, of the Bijou Theatre, Belle Vernon, Pa., states that "Ramona" got him record-breaking business recently. He put it on at 15 and 25 cents and cleaned up.

Jerome Casper, manager of the Liberty Theatre, East Liberty, Pittsburgh, spent some time recently in Atlantic City, where he went for his health. During his absence William E. Kirsch managed the theatre.

Benjamin Andursky is now manager of the Garden Theatre, Northside, Pittsburgh, recently taken over by Nate Friedberg and associates. He was formerly at the American, Mt. Oliver, where he is succeeded by Clarence Klein.

Leon Victor, well-known in the Pittsburgh section as manager of the "Birth of a Nation" show, was in Pittsburgh recently. He was en route to St. Louis, where he will handle "Mickey."

Harry E. Reiff, formerly city and county salesman, has been promoted to the position of office manager of the Universal, succeeding J. J. Spandau.

A. A. Smith, Universal district manager, was in Pittsburgh a few days recently, meeting exhibitors. Mr. Smith has jurisdiction over the Universal offices at Pittsburgh, Cleveland, Detroit, Cincinnati and Indianapolis.



Edith Roberts.
In "A Taste of Life" (Universal).

Charles L. Casanave, formerly of Exhibitors' Mutual, left February 9 for Chicago, where he will do special work for the Vitagraph office.

Edward Petri, Mutual shipper, who has been laid up with the influenza and pneumonia, the past six weeks, is once more on the job.

Fred. Huett, of the Gem Theatre, Punxsutawney, Pa., recently ran Martin Johnson's "Cannibals of the South Seas" and cleaned up. He closed his doors 40 minutes after the ticket sale began.

Leonard Goldstein, formerly a salesman with the Pittsburgh Metro Exchange, is now working for the Pittsburgh Goldwyn in the same capacity.

Miss Selda Teplitz, formerly booker at the Exhibitors' Service Co., is now with the Penn Film Service, acting as assistant manager to her brother, Matthew Teplitz, manager of the Exchange.

Sam Wheeler, was mustered out of the Army at the Columbus Barracks, recently, and is again back in Pittsburgh.

The Crucible Fuel Company, Crucible, Pa., have purchased a new Powers 6-B Cameragraph and a Gold Fibre Screen for their theatre from the Pittsburgh U. T. E.

F. W. Bartlett, Universal district auditor, was at the Pittsburgh office for a few weeks.

Harold Rodner, just out of the Army, is now on the road for the Pittsburgh branch of the United Picture Theatres of America, Inc.

Seattle News Letter

What Is Doing at The Clemmer.

JAMES L. TALLY has resigned the position of assistant manager of the Clemmer Theatre and is now working on the road out of the Seattle Mutual office.

Mr. O'Brien, one of the two head ushers at the Clemmer, resigned to try to get into the service, but was unable to pass the physical examination. He is now back at the Clemmer.

Although Mr. Clemmer has re-employed one of his men head ushers he is keeping the girl ushers, whom he engaged when the work-or-fight order was passed.

Baby Marie Osborne made personal appearances at the Clemmer Theatre, Seattle, on Sunday, Monday, Tuesday, and Wednesday, of the week beginning February 2. Before her appearance at each performance "Dolly's Vacation" was shown. The Clemmer played to capacity business at every performance all four days, before the strike closed the theatres. The feature photoplay during this time was Tom Moore's "Thirty a Week."

At the highest figure ever paid for a single reel film in Seattle Jim Clemmer has booked the first of the Prizma Master Pictures in natural color.

Hudson Returns to Seattle.

Will E. Hudson, local cameraman for Pathe, has returned to Seattle from the spruce camps of Oregon and Washington, where he was making motion pictures of the work being done there for the Committee on Public Information. He is now making two pictures a week for Pathe News and is developing and printing them in his own laboratory for local distribution. He is kept pretty busy during these strike days getting pictures of "walk-outs" and other news stories.

Minister Runs Picture Show.

Reverend E. C. Griggs, of Mount Vernon, Washington, is showing pictures in his church twice a week. He has just booked "The Fall of the Barbary Coast" for one of his early church shows.

State Rights Notes.

L. J. Schlaifer, who just returned last week from the Marine training station at

Bremerton, left early this week on a trip through the territory to book his films. Before leaving he announced the purchase of several new pictures, including "Me und Gott," the new Educational Weekly, and the film illustrations of patriotic songs, called "Battle Songs in Action."

The Greater Features Company has added to its list of attractions the W. H. Clifford Productions, the one-reel Sennet Keystones, and the two-reel Western comedies featuring Shorty Hamilton, and the West Coast edition of the Gaumont Weekly.

Exchange Personals.

M. Meyberg, representative of the W. H. Clifford Productions, while in Seattle recently closed a contract with the Greater Features Company.

Miss Jo Donnelly is sending out a road man to handle the "Fall of the Barbary Coast." She will return to Montana the middle of February.

H. C. Cleland, salesman for Goldwyn, is back from a trip through Eastern Oregon and reports that exhibitors are more optimistic than they have been in some time.

H. K. Brin, who has charge of the Salt Lake and Spokane territory for the American Film Corporation, is in Seattle visiting his family while recuperating from an attack of the influenza.

W. L. Doudlah, formerly salesman out of the Seattle Fox office, is now working the Oregon territory for Select.

H. B. Wright, Select salesman, is spending a few days at Seattle headquarters, after a long trip through his territory.

J. S. Nelson, who left Mutual about a year ago to take over the management of the Rose Theatre, Colfax, has returned to his old position of salesman with the Seattle Mutual exchange.

Gus Metzger, newly appointed Western district manager for Universal, arrived in Seattle January 31 with a print of "The Heart of Humanity."

Harry C. Arthur has left for a six weeks' trip through Montana for United.

Tacoma Notes.

All theatre managers of Tacoma have received letters from Mayor Riddel enclosing copies of three slides to be shown at every performance to help ward off the necessity of again closing the theatres.

Martin Steffen is to build a new suburban theatre which will be called the Rex. Work will be started about April 1.

Tacoma Operators' Union, Local 175, I. A. T. S. E., at a special meeting recently adopted a resolution to take care of all returned soldiers recruited from their ranks.

Robert McKinnell reports business picking up every week at his Ruston Theatre.

Spokane News Letter

Spokane Prospects Are Good.

SOL BAUM, of Portland, Oregon, district manager of the Universal Film Exchanges, Inc., for Portland, Spokane and Seattle, spent the week of February 10 to 17 in Spokane visiting the moving picture theatre managers and in conference with W. Potter, manager of the Universal for this territory.

"Everything seems prosperous among the theatre men of Spokane and the prospects are that we will have a very active season," said Mr. Baum. "I find the theatre men optimistic and we are having good success in this territory with our bookings.

Titan Will Resume.

Within a few months the Titan Motion Picture Company, of Spokane, will resume work according to announcement just made by J. Don. Alexander, president of the company. Mr. Alexander said that his company had placed its capital in the bank and cut off all expenditures when the Government made an appeal to reduce unnecessary building, but that the company was now ready to resume its building program and complete structures which had been started.

Spokane Brevities.

Arthur Shirley, who has been featured in Selig, Ince and Balboa productions for the screen, appeared here in person with Julian Eltinge February 11.

A. H. MacMillan, formerly manager of the Majestic Theatre and now traveling representative of the Metro Pictures Corporation for this territory, reports that business is improving.

Peter DeRosier, of Browning, Mont., who owns and manages the Orpheum reports that the first episode of "The Lure Of The Circus," booked from the Universal has been a winner with both whites and Indians. Browning is on the Blackfeet Indian reservation.

The Clemmer Theatre was packed with the Victor Hugo play "Les Miserables."

MANAGER TAKES HIS OWN PRESCRIPTION

Perry, of Oakland's T. & D. Theatre, Asks New Jobs for Ex-Service Men and Employs Them Himself

EUGENE L. PERRY, the new manager of the T. & D. Theater at Oakland, Cal., has taken hold of this position with the vim that made him so successful with the Shubert Amusement Enterprises. One of the first innovations inaugurated by him was the establishment of a free employment bureau for honorably discharged soldiers, sailors and marines. He has employed several of these himself and makes use of the screen to secure positions for others in need of work.

A company of forty artists has been engaged to present "Cavalleria Rusticana" nightly for a week at admission prices of 50 and 25 cents, a portion of the receipts going toward the erection of a Labor Temple in Oakland. The regular program of moving pictures is to be given in conjunction with the opera.

Coliseum Inaugurates Kiddies Matinee

Samuel H. Levin, owner and manager of the Coliseum Theater, located in the Richmond District, has inaugurated a series of Saturday matinees for the youngsters of the neighborhood, the opening attraction being the Fox production, "Ali Baba and the Forty Thieves." This matinee will precede the regular afternoon performance and those who attend it will be permitted to remain for the regular show.

Meyer J. Cohen Quits General.

Meyer J. Cohen, who has had charge of the local branch of the General Film Company for several months, has tendered his resignation and has been succeeded by W. E. Matthews, who came here a short time ago from the Los Angeles office as salesman.

L. E. Tillman is in charge of the new Portland branch. Formerly the Portland office was merely an adjunct of the Seattle branch, but is now independent.

Billie Rhodes Visits Old Home.

Billie Rhodes, born and raised in the Hayes Valley district of San Francisco, has returned to her old home for the first time in eight years to appear at the Tivoli Theatre for a week in a one-act sketch written for her by Claire Kummer. She is also the screen star for the week at this house in "The Girl of My Dreams."

Schools Purchase Projectors.

A De Vry projector has been purchased for use in the public schools of Sacramento, Cal., and a similar outfit has been purchased for use at Reedley, Cal. The latter will be used in a circuit of ten schools. The Chester Weaver Company, an automobile house of San Francisco, has purchased a projector in addition to a Universal camera, tripod, and complete developing and printing equipment.

California Theatre to Show Drew Comedies.

The management of the California Theatre, which has refrained so far from showing comedies at this house, has booked Sidney Drew comedies and will feature these strongly in the future.

All Star News.

Irving Lesser expects to be given his discharge from the Navy at an early date and according to present plans will leave shortly afterward for Chicago, where he will relieve George Davis as manager of the "Hearts of the World" Company.

Jack Frazier, who recently returned to the San Francisco film exchange field, after an absence of several months, is now with the All Star Feature Distributors, Inc.

Sol L. Lesser has secured the local rights to "Yankee Doodle in Berlin."

Brief News of the Trade.

Ralph O. Proctor, Pacific Coast division manager for the Pathe Exchange, Inc., paid the San Francisco branch a visit recently.

W. O. Edmonds has been made division manager for Hodkinson Service and has left for Los Angeles to get that branch in running order.

Louis R. Greenfield, of the Kahn & Greenfield Circuit, San Francisco, is able to be about again, following an attack of influenza.

Edward M. Loy, formerly of Portland, Ore., has joined the San Francisco Mutual office as film salesman.

The Star Theatre at Reedley, Cal., is to be reopened under the direction of Mrs. Mattie Shiebley.



Style of Newspaper Advertising Used by Manager Shackman, of New York's Eighty-first Street Theatre.

CANADIAN HOUSES AID IN A GOOD CAUSE

They Are Helping Returned Soldiers to Win New Jobs Through the Use of Special Slides

A NUMBER of Canadian exhibitors are lending a hand in the movement to assist returned soldiers in obtaining employment. The Province, Gaiety and Bijou theatres of Winnipeg, Manitoba, have been screening special slides to ask patrons to show preference to war veterans in giving employment and also asking returned soldiers who need work to leave names, addresses and other information at the box office. The lists of names are then turned over to large employers of labor.

At the Iola Theatre, 315 Danforth avenue, Toronto, special slides for jobless soldiers are screened at every performance. The theatre has undertaken to screen a slide for each returned man who wants work. An introductory announcement reads:—"We can help the returned Victory Boys. Who needs a job? We'll run his slide free." Subsequent slides tell of individual cases.

Many other theatres are running slides which draw attention to the work performed by the Department of Civil Re-Establishment which has been established by the Canadian Government to help the ex-soldier to get back to civilian life.

Ottawa's Strand Is Progressive.

Manager Archie Laurie, of the Strand Theatre, Ottawa, Ontario, stood them out for every show on Saturday, February 8, on the occasion of the first presentation in many months of a Fox feature at that house. The attraction was "Kultur". Fox releases are now getting their regular turn at the Strand along with other releases.

All hands at the Strand were as busy as beavers in February by way of preparing for the presentation of "Nine-Tenths of the Law" during the four days starting February 10. Manager Laurie sent out to the bush for a couple of young forests and also got into touch with nearby trappers, lumberjacks and other natives for bear traps, skis, fur skins and other characteristic scenery. Laurie also took a carload of tan bark from a nearby mill. When everything was put together, the Strand was unrecognizable. To make sure that people would not walk right by, Laurie advertised in the papers that the theatre was still at 126 Sparks street. A big crowd enjoyed both picture and front.

A "British-Canadian News Weekly."

The Specialty Film Import, Limited, Montreal, and five other Canadian cities, has arranged to release through its various offices what will be known as the "British-Canadian News Weekly." Four different reels will be released each week, it has been announced. The company, which handles Pathe subjects in Canada, announces that each reel will be 60 per cent. British or Canadian. A camera department was recently established at the Toronto office of the company under the direction of Blaine Irish, and a cameraman is also on the job in and around Montreal.

The Specialty Company has also been releasing the Allies' Official War Review in Canada.

Vancouver Exhibitors Turn Down Socialists.

Various Vancouver theatres have been having an interesting time of it. On February 3, a number of local exhibitors refused to continue to permit the holding of Socialist and Federated Labor Party meetings in their theatres regularly each Sunday. The rentals for these meetings were handed back to the interested parties, whereupon the District Trades and Labor Council sent out requests to all local unions to hold meetings to consider a general strike as a protest and to maintain the right of free speech for the workers. A decision has not been reached in the matter.

Hallgrimson Gets Edmonton Regent.

The Dreamland and Regent theatres, Edmonton, Alberta, are now under the same management, Manager O. J. Hallgrimson, of the Dreamland, having acquired managerial control of the Regent. The latter was formerly the Majesty Theatre. Mr. Hallgrimson has been identified with the Dreamland for nine years.

Lavoie Builds Up National.

Manager Lavoie, of the National Theatre, Ottawa, Ontario, has given the theatre a new lease of life, thanks to his aggressive tactics in the way of advertising, theatre management, innovations and bookings. He has been presenting better pictures, installed an orchestra, tidied up the front and made other improvements. During the first half of the week of February 3, Lavoie was turning the crowds away each day, the attraction being the first Ottawa run of "Eyes of the World".

The Magistrate Saw the Point.

The magistrate of the Toronto Police Court had compassion upon Manager W. M. Elliott, of the Regent Theatre, Toronto, when he appeared to answer to the charge of allowing people to stand in the aisles of the theatre during the presentation of "Eye for Eye", starring Nazimova. Mr. Elliott admitted that he might have broken the law, but the weather was bad and he did not want to keep them out. The case was remanded.

Fieghen Helps a Good Cause.

A special moving picture show is held every Wednesday afternoon at the Broadview Theatre, Gerrard street and Broadview avenue, Toronto, under the auspices of the Ladies' Auxiliary of the Great War Veterans' Association, Riverdale Branch. The total proceeds go to the benevolent fund of the association and the use of the theatre is loaned by Manager Fieghen. The attendance is invariably good.

Jack Arthur Suffers a Relapse.

Jack Arthur, the popular director of the Regent Theatre Concert Orchestra, expected to return to his work on January 27, after an illness of several weeks due to stomach trouble, but he sustained a relapse that sent him back to bed. The Regent Orchestra is recognized as the largest permanent theatre orchestra in Canada, and consists of twenty-one pieces. Mr. Arthur has been in charge of the organization for two and a half years.



Scene from "On the Fire" (Pathe).

Darsh Managing the Wychwood.

The Wychwood Theatre, Toronto, one of the most attractive neighborhood houses in Toronto, is now under the management of J. R. Darsh, brother-in-law of William Roenick, proprietor of the Academy of Music at Lindsay, Ontario.

Toronto News Notes.

Doubling up with star attractions continues to be the favorite indoor sport of Toronto exhibitors. The Allen Theatre went a second week with "The Greatest Thing in Life", the engagement concluding on February 8. Next the Regent Theatre held over "Queen of the Sea" for a second week, this engagement closing February 15.

"Romance of Tarzan" played a week at the Regent Theatre, Toronto, and was then switched to the Strand, Toronto, another downtown house controlled by the Paramount Theatres, Limited. Toronto is now good for two weeks at first run theatres with almost all special or extra-good releases.

A. W. Appleton, a veteran exhibitor of Toronto, Ontario, and formerly owner of the Maple Leaf Theatre, one of the few remaining store shows in the downtown section of the city, has acquired control of the Victoria Theatre, 653 Longe street, Toronto.

Washington News Letter

Lieutenant Spalding Flies for Film.

ORDERING films by airplane is the latest achievement in this locality. Lieutenant Spalding, of the Naval Air Station, Norfolk Naval Base, telegraphed to the Famous Players-Laskey Corporation in this city, requesting service. He was informed by wire that it would be necessary for him to sign a contract and go through the usual formalities required of exhibitors before the films could be sent him. A few hours later Manager Oscar A. Morgan was surprised to receive a visit from Lieutenant Spalding in person. It developed that early delivery of films at the Air Station was desired and the naval officer "hopped" into a flyer and came to Washington to "go through the usual formalities," making the trip from Norfolk in about one hour and forty-five minutes. He got his films.

Fuller Succeeds Flax.

George W. Fuller, for the past two years with Pathe, has picked up the reins of management at the local Metro exchange. He will be assisted by "Bob" Slote, who breaks into the game here. Mr. Fuller comes from Pittsburgh, Pa., and prior to assuming charge there was located in Detroit. This is Mr. Slote's first offense, but he says that as far as he has gone he likes the film business. Mr. Fuller succeeds Sam Flax, who recently resigned as manager.

Herbert Wales Loses His Father.

Herbert C. Wales, manager of the Washington Film Exchange last week suffered the sad loss of his father, George Wales, after an illness of several weeks. The deceased was 74 years of age and known to many of the exchange managers. Burial will take place at Albany, N. Y., his former home. Resolutions of regret were adopted by the Washington Film Exchange Managers' Association February 16.

Want Mail Stamped with Receipt Date.

The local exchange managers are desirous of having the Post Office Department return to the practice of stamping mail with the date of receipt at the office

of origin. As it is now, the managers tell Postmaster Chance, an exhibitor can hold a film for several days, send it back by parcel post and declare that the delay was with the Post Office Department. A number of instances have come to light where exhibitors, apparently knowing that the exchanges would have difficulty in checking up on them, have run shows for an extra day or two (without paying rental thereon) and have shipped them back without any explanation.

Detroit News Letter

Smith Renews Contract with Ferry Field.

HAL SMITH has signed a contract with the Ferry Field Theatre, Detroit, for another year. The Ferry Field seats 1,400 and has an eight-piece orchestra. Recently Hal spent about $500 on the organ increasing its size and usefulness. The policy of the house if five and six changes weekly and prices are 15, 25 and 30 cents. The theatre does capacity practically every night in the week.

Hal puts over shows at the Ferry Field in the same big way as the downtown theatres.

On more than one occasion he has proven what can be done with specials. A few weeks ago he took "Under Four Flags," the U. S. official Government picture, and sold over 1,000 tickets to the students of the Northwestern High School before the engagement started. He did capacity with his feature for two days, whereas other houses say they "starved" merely because they did nothing to put it over.

Miles Takes Over the Majestic.

Charles H. Miles, of the Regent and Orpheum theatres, has taken over the lease of the Majestic Theatre, Woodward and Willis avenues, from Henry J. Guthard, and has already taken possession. Mr. Guthard had the house less than six weeks turning it over to Mr. Miles upon payment of a cash bonus and a profit in rental for the next ten years. This gives Mr. Miles three Detroit houses—two vaudeville and one exclusively for first-run pictures. It is not his intention to make any change in the Majestic policy—it will continue with first-run pictures and Charles Branham will continue as manager.

Board of M. P. Managers to Stop Abuse.

The Detroit Board of Motion Picture Managers contemplates sending two representatives to tour the state checking up days that exhibitors use the film, to stop the practice of some exhibitors in stealing extra days. "Just think of the loss to the film companies if only 50 exhibitors take one extra day per week without paying," said J. E. Flynn, president of the managers' association. "In the course of a year it runs into thousands of dollars."

"Mickey" Opens Strong at Majestic.

"Mickey" opened at the Majestic Theatre, Detroit, Feb. 9, to the biggest Sunday business in the history of the playhouse. Manager Charles Branham went after the business through the newspaper and on billboards. Joe Horwitz, who owns the Michigan rights, has booked it for second-run to the Regent Theatre, and over the entire Butterfield circuit, consisting of 41 days, and over the Fitzpatrick & McElroy circuit.

Ruppert Joins State Film Company.

A. L. Ruppert, a former exhibitor, has purchased a half interest in the State Film Company, Detroit, and that concern plans to go into state rights buying on a larger scale than ever before. Sam Ludwig, who owns the other half of the stock, also operates an exchange in Milwaukee. The company already owns a number of features, the Gaumont serial "Hand of Vengeance," and recently took on "The Silent Mystery" serial.

TRADE SHOWINGS GO BIG IN DES MOINES

"The Heart of Humanity," "Common Clay," also Prizma Pictures Were Put Over in Great Shape

TRADE showings have been the rule in Des Moines the past week. Manager M. J. Frisch screened "The Heart of Humanity" before 200 at the Garden Theatre to the accompaniment of the complete orchestral score by the house musicians. The picture made a profound impression and will be shown at the Palace in March. Among those in attendance from out of the city were T. J. Achlin, of Swan; C. F. Schnee, of Humeston; George Peterson, of Story City; C. H. Cookingham, of Ayreshire; J. W. Pense, of Columbus Junction; George Bickford, of Washington; J. L. Adams, of Chariton; J. A. Price, of Indianola; Brown and Anderson, of Boone; Miss Gerbracht, of Ames; Hugh Bennett, of Fairfield; L. A. Tope, of Clearfield; Mrs. Ingersoll, of Oelwein; F. E. Hageman, of Waverly; C. Trealor, of Ogden; Lemon and Keki, of Newton.

"Common Clay" and Prizma Are Shown.

Manager L. A. Sheridan, of Pathe, had a good crowd of exhibitors at a trade showing of Fannie Ward in "Common Clay." Manager S. E. Read, of the Omaha World office, held a showing of Prizma natural color pictures. Mr. Read also showed the attractive trailer which is being run in advance of "The Better 'Ole." It is made up of about 75 feet of the cartoons of Capt. Bruce Bairnsfather, one of the authors of the play. Mr. Read states that the road company headed by James K. Hackett that is playing in this vicinity in the spoken version will, in his opinion, create interest for the picture which will soon be released in this territory.

Mr. Read reported an unusual number of bookings in Kinograms due to some extent to the publicity the pictures are receiving through being shown first run at the Omaha and Des Moines Orpheum Theatres.

Yale Corporation Quits.

The Yale Photoplay Corporation which was operated under the direction of the late A. D. Flintom, former district manager for Paramount, has gone out of business locally, having sold its fifty odd prints of various pictures to a Denver concern. The Yale did a big business in this territory with "The Whip."

Garland Takes Over Des Moines Film.

The Des Moines Film and Supply Company, also a Flintom property, has been taken over by O. H. Garland and is doing the biggest supply business in the state. From two rooms it has grown until it now occupies an entire floor. Mr. Garland is well known in this state as former roadman for General and Paramount and has many friends who are now his satisfied customers. General equipment is handled and Powers, Simplex and Motiograph machines featured. Mr. Garland has just completed a sale of 11 machines to the Lutheran church for use in their various colleges in this district. Pictures are shown the students three times each week.

Freddie Martin with Metro.

Freddie Martin, former roadman in Iowa for Metro, Triangle, A. H. Blank and with General before enlisting in the Army, has been released and now has a road job in Chicago with Cress Smith, Metro manager there, formerly in Des Moines. Stanley J. Mayer, former manager of the Yale office here, has been released from the Service, and has gone to his home in Kansas City.

Goldman Visits Des Moines.

Sidney Goldman, district manager for Universal, was a Des Moines visitor last week, conferring with Manager Frisch of the U office. Mr. Frisch announces the engagement of Jack Cohen, former roadman with Pathe, as Iowa representative for Universal. Goldman has recently been released from the Army.

Children Have Great Day.

A special morning matinee of Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" was held at the Garden on Saturday morning and, despite cold and snow, the theatre was thronged with the kiddies for two hours. The same morning the Jane and Junior Club of the News entertained its juvenile friends with a special showing of "The Bluebird" at the Orpheum. Two thousand children attended.

J. E. Hostettler, of Waterloo, was a Des Moines visitor the past week. He reports business booming at his Crystal and Plaza theatres there and at his Casino at Marshalltown.

Manager Sheridan had a two days' conference here with General Sales Manager Quimby of the Pathe organization. Mr. Quimby was completing a tour of the Pathe offices.

Weil Has Three Port Huron Houses.

Herbert Weil, of Port Huron, who already operates three houses, has taken over the American in that city. This gives him control of the theatre situation in that town. He now has the Majestic, Family, Maxine and American. Mr. Weil will personally do all of the booking and will spend several days of each week in Detroit.

New Theatre for Heights.

George Sick, who has the Montclair Theatre, says ground will be broken in May, or sooner, for his new theatre in St. Clair Heights.

Newark News Letter

Anita Theatre Opens.

WITH capacity houses at each performance, the new Anita Theatre at 77 Sixteenth avenue, Newark, opened Saturday, February 15. The opening attraction was "Woman." The house, which is owned by Herman Flax and Theodore Taxier, has been entirely remodeled and improved. Additional seats have been installed, making the present seating capacity about 1,000. The projection equipment is new, consisting of two motor-driven Simplex machines with all the latest accessories. Al Goldie is in charge of the Anita's projection.

New Newark Amusement Firm.

To conduct amusement enterprises, the A. D. F. Amusement Company has filed articles of incorporation with the county clerk at Newark. The concern has an authorized capitalization of $2,000, and the registered offices are in the Strand Theatre building, 120 Market street, Newark. The incorporators are Wallace F. Armstrong and William M. Drake, of Paterson, and Fred W. Falkner, of Newark.

Roosevelt Honored at Newark.

Through the courtesy of Manager John B. McNally, of the Newark Theatre, 195 Market street, Newark, the children of the Newark playgrounds observed "Roosevelt Day" February 15 at the playhouse. Manager McNally presented his regular bill for the benefit of the kiddies.

Bloomfield Censors to Publish Titles.

The Board of Censorship of Bloomfield, N. J., has decided to publish the titles of all pictures passed by the board. Noble Bickler, member of the board, will have charge of the publication.

L. J. Ball Owns Regent.

Lewis J. Ball, of 510 Luther avenue, Brooklyn, has filed with the County Clerk at Newark, the Regent Theatre as the name of the moving picture theatre situated at 86 Main street, East Orange.

Producers' and Distributors' News

Many New York Theatres Showing Chaplin Reissues

THERE will be considerable interest to big city exhibitors in the statement that reissues are being taken up by Hugo Riesenfeld, the new managing director of the Rivoli and Rialto, as the comedy features of entertainments at those theatres. The experiment of "trying out" one of the Keystone reissues seems to have convinced the new management that revivals of good comedies are appreciated as much as new subjects by patrons of the Rivoli and Rialto.

Now comes the announcement from General Film Company that Manager John A. Hammell, of the New York exchange, has booked a group of the new series of earlier Chaplins. "Shanghaied," "A Night in the Show," "The Bank" and "Police" are four of the subjects that brought Chaplin his earliest fame and are declared to be new to a vast majority of the clientele which flocks to the houses now under direction of Mr. Riesenfeld. There is a prospect, so it is said, that the Rivoli and Rialto may go further with the display of reissues, bringing in other Chaplins and comedies of different brands.

The next action on reissues was the booking of the same set of four Chaplins for seventy-nine days in Marcus Loew houses, thirty-six days in William Fox houses and for the B. F. Keith Vaudeville Agency houses, all in the Metropolitan District.

The Rialto and Rivoli bookings are for each subject to be used in both houses simultaneously, but as exclusive first run in New York City. It is stated to be Director Riesenfeld's plan to start the week of February 23, if possible with one release at the Rialto, and if conditions permit, also at the Rivoli. After that the road will be clear for a simultaneous showing at both houses at the next subject. The opening release has been designated "A Night In The Show."

The booking for these Chaplin pictures obtained by Manager Hammell are said to be at top prices, although these pictures are several years old and have during their life played repeat engagements after repeat engagements in nearly every motion picture theatre in the United States, and for that matter, in the world.

Some months ago the Essanay company withdrew all old prints of these popular comedies from the market and replaced one group of them—which included "Work," "A Night Out," "A Jitney Elopement," "The Champion," "By the Sea," "In The Park," "A Woman," "The Tramp" and "His New Job"—with new and re-edited prints from the original negatives. These pictures have shown their popularity through General Film exchanges, and the market was ready for the new prints of the four remaining ones, namely, "Shanghaied," "A Night In The Show," "The Bank" and "Police." Now that they are released, the response is even more pronounced than upon the first release of these four pictures several years ago.

Brentwood's Second Picture.

The basic idea of the Brentwood Film Corporation in entering the producing business was that of picturizing stories true to life and carrying a message or planting thoughts in the minds of audiences, of practical application in the every day lives of ordinary people. It was in support of this policy that the Brentwood produced "The Turn in the Road," from the pen and under the direction of King W. Vidor.

That this picture achieved the object of its producers would seem to have been well proved by its six weeks' run at a Broadway Theatre, Los Angeles, showing increasing attendance without any special advertising. The Brentwood maintains its policy in the choice of its second story, also from the pen of King W. Vidor.

This is to be a comedy drama, largely picturing country hotel life, drawing in no detail whatever upon imagination but holding its interest because of its absolute naturalness.

Stories and Stage Play Bought for Paramounters

THE purchase of four new stories by well-known authors, also one of the current season's successful stage plays, all to be used as vehicles for Paramount stars, is announced this week by Jesse L. Lasky, first vice-president of Famous Players-Lasky. Two of the stories are for Lila Lee and the other two for Ethel Clayton, while Wallace Reid will be starred in the screen version of the play which has been purchased.

"The acquisition of these plays," says Mr. Lasky, "is in line with our policy of obtaining the screen rights to the best plays and stories once their picture possibilities are apparent. The play which Wallace Reid will appear in is 'One of Us,' by Jack Lait and Joseph Swerling, which was produced by Oliver Morosco at the Bijou Theatre last September.

"The stories which we have purchased for Miss Clayton are 'Men, Women and Money' and 'The House of Intrigue.' The first named is by Cosmo Hamilton, enlarged by himself for screen use from one of his magazine stories. This is the first work he ever did for the screen. The production of this picture is already under way at our studio in Hollywood, Miss Clayton being under the direction of George Melford.

"The other Ethel Clayton vehicle, 'The House of Intrigue,' is a detective story by Arthur Stringer, the original incidents being remotivated by Beulah Marie Dix, and enlarged in breadth so as to fit the bigger possibilities of the screen. This story, which ran serially in the Pictorial Review in 1918, has since been published in book form by Bobbs-Merrill Co. The stories for Lila Lee are 'A Daughter of the Wolf' and 'Hearts and Horse Thieves,' the former by Hugh Pendexter and the latter an original story and scenario by Edith M. Kennedy. 'A Daughter of the Wolf' was published last month in Woman's World."



"The Wicked Darling." "The Scarlet Shadow."

Universal "Treats 'Em Harsh" in One Picture and Diplomatically in Another.

Universal to Release New Screen Magazine

ONE of the leading features of the New Screen Magazine, a weekly release, the first of which is to be issued by Universal on February 21, is "A Few Moments with a Broadway Star."

The New Screen Magazine resembles a newspaper feature section, and is to be presented in the leading cities as a cinema section of the principal daily newspapers of these cities. Editor Jack Cohn, of the New Screen Magazine, has prepared his outlines for the new issues only after having sent a special representative all over the country to learn the needs of exhibitors and to secure newspaper co-operation on the New Screen Magazine. As a result of his investigations and studies, Mr. Cohn has planned to have the New Screen Magazine divided into seven distinctive departments.

The reel will combine art, science, economics, humor, travelogues and a "woman's section."

The first issue of the New Screen Magazine will contain the following subjects: "Intimate Studies in Shoe Psychology," showing how one might read a man's character by the shoes he wears; "How We Foiled the Hun on the High Seas," an exclusive picture showing the art of camouflaging ships and reasons for various odd designs of camouflage; "A Few Moments with a Broadway Star," this subject being the first of a series to be a part of the New Screen Magazine, and gives a glimpse of Mildred LeGue, of the "Some Time" show, on and off the stage, making up and demonstrating one of her dances.

"Laughographs" is another department of the New Screen Magazine that will be permanently maintained. This department serves as the "editorial page" of the magazine, and contains pointed paragraphs from the daily press of the nation. "The Sweet Tooth of a Nation," a subject dealing with the making of maple syrup from the tapping of the trees to the refining of the syrup. A camera trick that proves there is no good reason for "crying over spilt milk" is the sixth subject of the initial issue of the New Screen Magazine, and the seventh feature is "The Woozit Weekly," animated by Leslie Elton.

Reproduces Pullman for Metro Picture.

A standard Pullman sleeping car built in the Metro shops and assembled on the big enclosed stage of the new Metro studios in Hollywood serves as a background for a number of the exciting dramatic scenes in "The Blind Man's Eyes," Bert Lytell's latest starring vehicle.

The picture is a strong drama that centers in a man wrongly accused of murder who is convicted on trumped up evidence and sent to prison. He escapes and ferrets out his enemy whom he punishes. The story was adapted by June Mathis from the novel by William McHarg and Edwin Balmer.

Naomi Childers is Lytell's leading woman. She plays the daughter of a sightless lawyer, and is the blind man's "eyes." Frank Currier is the blind lawyer. Joseph Kilgour plays Matthew Latron, the unscrupulous money master.

Others in the cast are Mignon Anderson, Gertrude Claire, Richard Morris and Morris Foster.

International Secures Views of Wilson.

Some of the most remarkable pictures of President Wilson yet taken are included in the scenes photographed by U. K. Whipple, International's staff cameraman, when the American executive, with Mrs. Wilson recently paid a visit to Chateau Thierry. President Wilson has made several visits to the battle area of France during recent weeks and the most recent of these trips have been photographed by Mr. Whipple and inserted in Hearst News, No. 7, released through Universal exchanges the past week.



Fatty Arbuckle in "Love" (Paramount).

March List of Paramount and Artcraft Releases

FOUR Artcraft productions and eleven bearing the Paramount trademark are included in the list of releases by the Famous Players-Lasky Corporation for the month of March. "March, 1919," says Vice President Walter E. Greene, in his announcement, "equals the highest previous months in our history in point of total number of releases. These include fifteen new feature productions."

Scheduled for Paramount presentation on March 2 is "Alias Mike Moran," starring Wallace Reid. This is Will M. Ritchey's adaptation of Frederick Orin Bartlett's Saturday Evening Post story, "Open Seasame." James Cruze was the director.

Clare Kummer's "Good Gracious, Annabelle," adapted for Paramount and produced under George Melford's direction, with Billie Burke as the star, is released the same day, as is also "Puppy Love," in which Lila Lee will be seen. This picture was directed by R. William Neill from a story and scenario by Monte M. Katterjohn.

Fred Stone in "Johnny Get Your Gun," an adaptation of Edmund Lawrence Burke's play in which Louis Bennison was seen, is an Artcraft release of March 9. Gardner Hunting wrote the scenario and Donald Crisp directed. This will be Stone's third appearance on the screen under Artcraft auspices.

Elsie Ferguson in "The Marriage Price," an adaptation by Eve Unsell of Griswold's story, "For Sale," is also an Artcraft release same date. In this production Miss Ferguson was directed by Emile Chautard. On March 9 Bryant Washburn returns to the Paramount schedule in "Poor Boob," written by Zellah Covington and Margaret Mayo Selwyn, with scenario by Gardner Hunting. Donald Crisp was the director.

Marguerite Clark in "Three Men and a Girl," directed by Marshall Neilan, is released via Paramount March 16. This is an adaptation by Eve Unsell of Edward Childs Carpenter's romantic stage comedy, "The Three Bears," which, though the title would indicate otherwise, is in no sense a fairy tale. On the same date Thomas H. Ince presents Dorothy Dalton in her newest Paramount, "Extravagance." This is a story by John Lynch, who has written many of Miss Dalton's best vehicles. R. Cecil Smith wrote the scenario and Victor L. Schertzinger directed the production.

Also on March 16 Mr. Ince presents William S. Hart in "The Poppy Girl's Husband," an Artcraft picture in which the popular star will be seen in the characterization of a convict who reforms. The original story, which C. Gardner Sullivan scenarioized, is one of Jack Boyle's "Boston Blackie" series which have been appearing in the Red Book.

March 23 marks the release of D. W. Griffith's fourth Artcraft picture, "The Girl Who Stayed at Home." This production is in seven reels. In the cast are Robert Harron, Richard Barthelmess, George Fawcett, Adolphe Lestina and Carol Dempster and Clare Seymour, two young women who are new to the screen.

Two more Paramount pictures supervised by Thomas H. Ince, will be released the same day. They are "Partners Three," with Enid Bennett, and "The Sheriff's Son," Charles Ray's newest picture. The first named was written by J. G. Hawks and directed by Fred Niblo, and the Ray picture was directed by Victor L. Schertzinger from a William McLeod Haine story which Mr. Hawks adapted.

On March 30 the three releases, all of them Paramounts, will be John Barrymore in "The Malefactor," an adaptation of E. Phillips Oppenheim's novel, directed by John S. Robertson; Vivian Martin in "Little Comrade," an adaptation by Alice Eyton of Juliet Wilbor Tompkins' story, "The Two Benjamins," which Chester Withey directed, and Dorothy Gish in her fourth Paramount picture, "Peppy Polly," and which was directed by Elmer Clifton.

Vitagraph First March Release Announced

Vitagraph's first March release is to be "The Girl Problem," starring Corinne Griffith. Joseph Franklin Poland wrote the piece with Miss Griffith as the direct object of his plot building. Aside from the story development that rivets the interest of playgoers, the production is declared to contain the finest examples of blending and fading of which camera manipulation is capable. Kenneth Webb directed the picture and in the support of Miss Griffith are Agnes Ayres, Julia Swayne Gordon, Eulalie Jensen, Walter McGail, William David, Frank Kingsley and Harold Foshay.



President Wilson Arrives at Chateau Thierry (Hearst News).

Nazimova's Next Superfeature Will Be "The Brat"

"THE BRAT," the Oliver Morosco stage comedy, which ran for over fifteen months in New York as a stage production, and which critics and public acclaimed one of the most entertaining plays of the last decade, has just been secured by Nazimova Productions for Mme. Nazimova.

Nazimova, who personally selects her own stories, chose "The Brat" after an exhaustic examination of a great amount of material submitted. Richard A. Rowland and Maxwell Karger, who present the Nazimova Productions, were equally enthusiastive over the play, which was written and starred in by Maude Fulton at the Fulton Theatre, New York, and obtained the screen rights to the piece for their star from Mr. Morosco.

"The Brat" will be the Russian star's next superfeature following the completion of "The Red Lantern," Edith Wherry's novel of China and California, which was adapted for Nazimova's use by June Mathis and Albert Capellani. It will comprise one of the five de luxe productions which she is to make for Nazimova Productions the coming year.

All of the pictures of this series will be photographed in California. Herbert Blache has been selected to direct the picture.

The titular role in "The Brat" will mark a novel departure in the screen work of Nazimova. She will be seen as an American girl—a piquant, resourceful, optimistic product of the slums and the charity "institutions."

The picturization of the play which enjoyed such a vogue on the speaking stage will bring back Charles Bryant as Nazimova's leading man.

In translating "The Brat," for the screen, Miss Mathis and Mr. Karger have made some alterations and amplifications, but were careful to preserve the cheerful philosophy of the comedy drama's central figure—"the brat"—the wisp of optimistic humanity who is taken from the night court by an author in search of local color and real life.

Universal Has Big Comedies Scheduled.

Six one- and two-reel comedies, decidedly different in character, are on the Universal schedule for the weeks of February 24 and March 3. The L-Ko for February 24 is entitled "Lions and Ladies" and features Babe Hardy, Harry Mann and Rose Gore, and in addition a number of lions, apes and other animals. The Nestor release for February 24 is "The Movie Queen," which features Jane Bernoudy and deals with the rise to stardom of a "movie fiend." Lyons and Moran have contributed a laughable reel entitled "Mixed Tales" to the February 24 schedule.

The week of March 3 will bring "Ragtime Romance," which features Helen Lynch, Dick Smith and Bobbie Dunn; a Nestor entitled "A Poor Prune," which features Sammie Burns, and the Lyons-Moran comedy for the same week is entitled "Oh, Ethel." Mildred Moore, the new leading woman for the two funsters, is said to have her best part to date, in this release.

Many War Charities Will Benefit by "Our Teddy"

IN the details of the disposition of Colonel Roosevelt's estate, an interesting announcement is made as to the disposition of the motion picture profits accruing to the Colonel from the production of the authorized Collins' film "Our Teddy," (first titled "The Fighting Roosevelts") based on the thrilling episodes in the Colonel's career. This confirms the Colonel's statement in a letter addressed to Congressman James A. Gallivan, in which he disposed of his Nobel Peace Prize to several war charities, adding that:

"The American Red Cross and possibly some other war charities will receive further sums of money from my royalties of certain scenarios of motion pictures to be produced by the McClure Company."

Now that this authorized film is being exhibited through the country it is well to recall how enthusiastically eager the Colonel was to secure a large sum of money for war charities from his picture to note that his plans promise fruition.

In discussing the subject he said: "If this picture is what it should be, it properly belongs to the American people, and I want them to receive any benefits derived from it. I feel that in making over my personal profits to the different War Charities I am following my clear duty as an American citizen."

Artcraft Claims Records for DeMille Production

CECIL B. DEMILLE'S Artcraft production, "Don't Change Your Husband," is credited with breaking attendance records during the week of its engagement at Grauman's Theatre, Los Angeles, and for the first time since the theatre was opened a year ago, Mr. Grauman departed from his established policy and held the picture for another week. Grauman's was opened a year ago, the DeMille picture being the attraction chosen for Anniversary Week.

During the opening week, when William S. Hart in the Artcraft picture, "The Silent Man," was the attraction, the theatre set a new attendance record for the city, and it had stood until "Don't Change Your Husband" brushed it aside. On the first night the DeMille feature was shown the receipts practically equaled those of the opening night a year ago. On the following night they were even greater, and by Thursday Manager Grauman saw that the extension of the engagement an extra week was necessary, and made his arrangements accordingly.

The DeMille picture is also declared to be responsible for the smashing of another precedent in Kansas City. So great was the attendance during week of February 2 at the Royal Theatre, where "Don't Change Your Husband" was shown, that Manager Frank L. Newman booked it for the following week at his Regent Theatre, only two and a half blocks from the other house. The receipts the opening day at the Royal established a new Sunday record.

Pick Leads for Eight Green Room Series.

Thomas Wise and Gail Kane are to be the featured players in the eighth photoplaylet of the Stage Women's Green Room series to be released shortly through Universal exchanges. "Romeo's Dad" is the title of the eighth picture and is from the pen of Calder Johnstone. Production of the story was begun at the Estee studios February 11 by George W. Terwilliger.

Mr. Wise and Miss Kane are to have in their support a large cast of the best known of America's younger set of stage players, including Conrad Nagel, Theodore Westman, Jr., Malcolm Bradley, Jack Devereux, recently returned from France, Nedda Harrigan, Jack Cagwin, Helen Lowell, Ethel Stanard and Frank Beamish.

Viola Dana Does Apache Dance.

Viola Dana does an Apache dance in her latest starring vehicle, which, under the working title of "Jeanne of the Gutter," is now in preparation at the new Metro studios in Hollywood. Miss Dana put in several days rehearsing the dance with Louis D'Arclay, the young Belgian ex-soldier who had his theatrical training in Paris.

The character of Jeanne is to Miss Dana's liking; it is different from the roles she has been playing of late. June Mathis and Albert Capellani wrote the original story and it was made into a scenario by Finis Fox.

Maximum Bookings on "Adventure Shop."

Managers of picture theatres find in the Vitagraph-Corinne Griffith feature, "The Adventure Shop," a welcome relief from heavy dramatic fare. This comedy, bristling with delightful humor, supplies in like measure thrills, as it is concocted partly of suspense and partly of frolic. It gives Miss Griffith unusual delineative opportunities and the production as a whole has received particularly effective treatment at the hands of Kenneth Webb, the director. Vitagraph reports maximum bookings.

Rapid Work Done on "Upstairs and Down"

MYRON SELZNICK, president of the Selznick Pictures Corporation, astonished the New York offices of the company this week by telegraphing from Los Angeles that all the scenes of "Upstairs and Down" had been photographed. This is the first production of the new corporation which has announced a series of eight features yearly, starring Olive Thomas.

The quick work in turning out this first production is the more remarkable because the company had to begin building from the smallest detail and is a tribute to the organizing ability of Myron Selznick and Director-General Charles Giblyn. They went to Los Angeles early in January and did not begin work until everything was in first class shape for continuous operations.

The story of the picture follows closely that of the original play by Frederic and Fanny Hatton. Miss Thomas plays the part of the incorrigible flirt, Alice Chesterton, and this role has been built up considerably from the original version. Alice, who is in love with Tom Carey, a perfectly satisfactory but rather deliberate sweetheart, hungers for excitement. She finds it by starting an affair with Capt. Terrence O'Keefe, a gay young Irishman who is in America buying horses for the British Army. She makes up a scandalous story about herself and the Captain, and when O'Keefe and Alice's sister, Betty, fall in love at first sight, Alice throws this monkey-wrench into the machinery. The complications are finally straightened out by O'Keefe's advice to Alice's real sweetheart who employs violent means to tame the little disturber.

Meanwhile there are many interesting happenings going on below stairs and the two sets of incidents are linked together into a fascinating story of society and servant life.

The cast includes Robert Ellis, Rosemary Theby, Mary Charleson, David Butler, Andrew Robeson, Bertram Grasby, Kathleen Kirkham, Donald MacDonald, Mildred Reardon, Harold Miller, Miss Travers and Ernest Pasque.

Big Role for Morey in "Fighting Destiny."

Mystery is a strong element of "Fighting Destiny," coming Vitagraph release starring Harry T. Morey. As it is his affianced who is shrouded in this haze of uncertainties, and his life's happiness is at stake, the plot affords Mr. Morey as the hero of the story a role that is particularly punchy.

Rich in melodramatic tang, the action of the film yet remains true to the verities of life. It will prove a strange screen narrative, yet a convincing one when unreeled to the public sometime near the end of March.

Betty Blythe, first in Mr. Morey's support, has been set a difficult task but she has accomplished it with the seeming ease that marks all work of true finish. She acts a double role, each one so different in the characteristics called for that an entire change of mental perspective was required.

After Miss Blythe, both enacting a part that is significant and sharply defined, are Arthur Donaldson and George Majeroni. The story was written by Stanley Shaw and the direction is in the hands of Paul Scardon.

Big Publicity on "The Better 'Ole."

The exhibitor who books the picture version of "The Better 'Ole," which is being distributed by World Pictures, will have an opportunity to cash in on the publicity obtained by the play. The gross weekly receipts of the different companies presenting the Bairnsfather cartoons in the legitimate theatres throughout the country reaches the unprecedented sum of $97,000 a week. Over a hundred thousand people are seeing the play every week and they are all walking advertisements for the picture. Everyone who witnesses the play will naturally want to see the picture for two reasons—curiosity and to make comparisons.

The billboard advertising costs the management of the play and the theatres where it is being shown in the neighborhood of $2,000 a week. The newspaper advertising for the same period runs over $5,000 a week. It is an extraordinary opportunity for the exhibitor to cash in on an unquestioned success.



Scene from "The Love Hunger" (Hodkinson).

Male Stars Featured in March Releases.

Two male stars are featured in the Universal Special attractions to be released in March, according to announcement from the Universal program department.

The first, "The Light of Victory," features Monroe Salisbury, a photodrama adapted from the story by George C. Hale and deals with an Annapolis graduate's sense of duty to his country. Mr. Salisbury is seen as Lieutenant George Blenton. Betty Compson, Bob Emonds, Andrew Robson and Fred Kelsey are in support of Mr. Salisbury.

"A Fight for Love" is the second Special attraction to feature a male star. Harry Carey is featured in this release, which has been adapted from the story "Mell's Neck" by Eugene B. Lewis. The story deals with the complications which arise when an American cattle rustler goes into Canada to prevent capture, falls in with a band of bootleggers for whom the mounted police are searching and who also meets the "ideal girl" while evading arrest and unconsciously aiding the police to round up the whiskey-toters. Pre-viewers claim this is Carey's best photoplay. All of the scenes of the drama have been photographed in the woods. The picture will be released February 24.

Plans to Better "Big V" Specials.

Vitagraph's two-reel "Big V" Special Comedies have earned a distinct place for themselves in theatres all over the country, and for the coming year instructions have gone forth to Vitagraph's Western studios that if pep, punch, pretty girls, thrills and riotous fun can be bought, they are to be obtained for each of the two-reel comedies being made.

Earl Montgomery and Joe Rock head one of the Big V Special Comedy Companies and Jimmy Aubrey heads the other. Further expansion along these lines is anticipated and Vitagraph does not hesitate to assure exhibitors that its two-reel Big V Specials are going to continue to be real comedies and business builders for them.

Johnson's "Cannibals" Film Going Strong Everywhere

ACCORDING to reports from Exhibitors Mutual, Martin Johnson's "Cannibals of the South Seas" is meeting with great success wherever shown. In Seattle, where recently 30,000 persons went out on strike, the Strand Theatre played the film for a week, and reported excellent business. The Auditorium in Spokane also ran the Johnson attraction for an entire week, doing a land office business. In Portland, Ore., the Liberty Theatre had much the same success which attended the showing at the Liberty in Seattle. Seven day runs at the Alhambra, Milwaukee, and the Liberty, Youngstown, O., once more bore out the drawing power of Johnson's pictures. Even in little Pittsburgh, Kan., the Klock Theatre did record breaking business for three days.

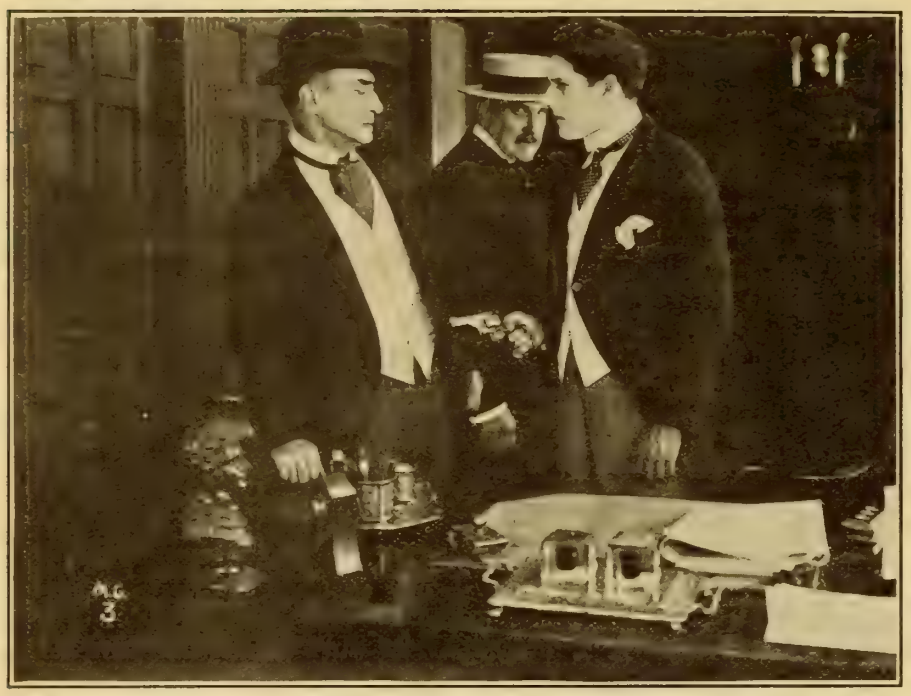
Among the other theatres featuring the Johnson offering exceptionally flattering returns were reported by the Hippodrome, Gloversville, N. Y.; Strand, Pittsfield, Pa.; Imperial, Jacksonville, Fla.; Strand, Buffalo; Grand Opera House, Bay City, Mich.; Orpheum, Ogden, Utah; American, Terre Haute, Ind.; Colonial, Reading, Pa.; Marathon, Brooklyn; Garden, Waterburg, Conn.

Canadian exhibitors are finding the "Cannibals" one of the best attractions that have come out from the United States in many months. The British atmosphere which abounds in the pictures, inasmuch as a majority of the islands which Johnson and his wife visited are British possessions, appeals strongly to the Canadians in addition to the educating and entertaining value.

Broadway Dancers Shown in Weekly.

Intimate motion pictures of the leading dancers and featured players of Broadway theatres taken on the stage are to be made one of the prominent features of the initial issues of the New Screen Magazine issued weekly by Universal.

The first issue of the New Screen Magazine contained pictures of Mildred LeGue, of the "Some Time" company, the second showed Miss Gertie Vanderbilt, of the "Listen Lester" company, and other members of her supporting chorus introducing new dance steps. Veronica, the featured dancer of "Somebody's Sweetheart," does a Spanish dance for the third issue of the Magazine and Loretta McDermott, assisted by Sophie Tucker's jazz band shows the evolution of the famous "shimmy" dance in the fourth issue.



Scene from "Courage for Two" (World).

"What Shall We Do With Him?" Is Timely Subject

THE exhibitor of motion pictures, in these days must adapt himself to a new order of things if he intends to stay in the business. The time when a picture theatre had only to hang a one sheet out in front of the house and then "stand pat" with perfect assurance that the house would be jammed is over. In the early days of the industry when fortunes were made with ease, the public saw a novelty. It was entertainment at prices within the reach of all, and moreover the theatres were located handy to the homes of their patrons. In course of time the element of novelty wore off and such exhibitors as had learned nothing from experience saw themselves shoved into the discard because they stood still. This condition boded ill for the industry, until the managers woke up to a realization that they too would have to hustle and exercise a sense of showmanship or they too would be relegated to the list of life's failures.

The astute manager kept his ear close to the ground and heard the murmur of disapproval of such pictures as had been produced with no definite aim other than to photograph five or six thousand feet of subjects many of which had no appeal to the general public. Now and then along would come a picture that was closely associated with current events and capacity houses greeted such features. Managers saw the box office value of that sort of subjects and hungered for more.

World Pictures in producing features also learned the value of photoplays of this type and produced "Rasputin" and other equally valuable money getters. Thus, when McClure Pictures produced "What Shall We Do With Him?" a picture of current events and not a war picture, they struck another gold mine for the exhibitor. Here is a feature, the subject matter of which is being discussed every day in every newspaper in the world. Column after column is being devoted to the proceedings of the Peace Congress. "What Shall We Do With Him?" has been a burning subject. What part shall America play in establishing permanent peace and prosperity, or in fact the same question can be asked of any of the nations represented at this congress. In pictorial form these grave questions are presented to the public in "What Shall We Do With Him?" The picture is educational in the sense that it makes us think. It is entertaining because it amuses, grips, and thrills.

Pathe Sets Release Date of Its New Ruth Roland Serial

IN accordance with Pathe's announced policy of furnishing exhibitors with a continuous serial offering, Paul Brunet, vice president and general manager of Pathe, has arranged for the release of Ruth Roland's serial "The Tiger's Trail" on April 20. This immediately follows the final episode of Pearl White in "The Lightning Raider" and will enable the exhibitors to plan for a year around serial showing, as at the expiration of the fifteen episodes of the new serial another Pathe serial will be ready for them.

"The Tiger's Trail" will be of the same high order as Miss Roland's previous Pathe offerings. It is by Arthur B. Reeves and Charles A. Logue, with scenario by Gilson Willets. The cast is of unusual excellence and every detail of production is being watched over with the greatest care in order to bring it up to the high Pathe standard. Production is going on at Glendale, Cal., at the Astra Studios.

Photo of Talmadge Window Display.

The success of the piece was instantaneous. Charles R. Rogers, Select's New England Manager, arranged for a big window display. A large framed personal picture of Constance occupied the center.

According to reports the sidewalk in front of the window was blocked from morning until night, so instead of adhering to the usual policy of keeping a window display a half week the store management kept it two weeks to oblige the crowds.

New "Big V" Comedy Is Named.

"Demsels and Dandies" is to be the name of the new Montgomery and Rock "Big V Comedy, to be released the end of February. The comedy was made out at Vitagraph's Hollywood studios. Corroborative of its title, lassies, langorous and lithesome, others static and stubby, are to populate the comedy.

"The Way of the Strong" Is Nearing Completion

THE Metro production, "The Way of the Strong," featuring Anna Q. Nilsson, is rapidly nearing completion at the Metro studios in Hollywood. The picture is a screen version by June Mathis and Finis Fox of Ridgewell Cullum's novel of the Yukon and the great Northwest. Edwin Carewe is directing.

Miss Nilsson is cast in a dual role. She appears first as Audrey Hendrie, weak-willed wife of Alexander Hendrie, Yukon prospector, and the mother of his little son Frank. As Audrey, Miss Nilsson will be seen as a brunette for the first time in her screen experience. Later Miss Nilsson appears with her own natural blonde hair as Monica Norton, Audrey's half sister, whose instinctive love for the latter's son draws her to the man Audrey had betrayed and disgraced.

The story is virile. The prologue is laid in the snow-covered open spaces of Alaska, where travel is by sledge and huskies. The narrative ends in Seattle, where Alexander Hendrie, "the strong" comes to grips with Chester Porter, his wife's betrayer, and crushes him.

Joe King plays Alexander Hendrie. Harry S. Northrup, "Metro's favorite villain," is Chester Porter. Precocious Irene Yeager is little Frank Hendrie, and the same child six years later is played by Arthur Redden. The cast also includes Rita Harlan as Norah, Monica's companion. Rudolph Bergquist is photographing the production.

Constance Talmadge in a Weekend.

The next Select Picture in which Lewis J. Selznick will present Constance Talmadge will be a screen version of William J. Hurlbut's last season stage success, "Saturday to Monday." Harrison Ford will again be seen as Miss Talmadge's leading man. Robert G. Vignola will direct.

In "Saturday to Monday" Miss Talmadge will be seen as Suzanne Ercoll, a young lady whose mind is like a weather-cock. One minute she is for suffrage, and the next minute she believes that the ardent wooing of Foxcroft Grey should be rewarded. Harrison Ford is Foxcroft Grey, an enterprising lawyer who understands women and their whims.

In addition to Miss Talmadge and Mr. Harrisan the cast will include Walter Hier, Vera Sisson, Edythe Chapman, Raymond Hatton and Maym Kelso.

"A Gentleman of Quality" Looks Good.

Favored by an unusually fine run of luck, the Earle Williams production, "A Gentleman of Quality," has been completed in record time at the West Coast studios of the Vitagraph Company. Sets went up with the precision of the pendulum, locations were found without difficulty and every member of the company reported on time each day, there being no breakdowns or blowouts occurring to the machines.

The cast of "A Gentleman of Quality" in its entirety is Earle Williams, Katherine Adams, Joyce Moore, James Carpenter, Robert Bolder, George Pierce and Ronald Byram. The play is based on Frederick Van Rensselaer Dey's book of the same name, which is one of the big sellers now on the stands.

House Peters in Two Hodkinson Releases.

House Peters will be seen in two productions for distribution by the W. W. Hodkinson Corporation. The first is "The Forfeit," a Frank Powell-Sunset adaptation of Ridgewell Cullom's novel. The second is "Thunderbolts of Fate," an Edward Warren production. Both pictures are corking melodramas in which Mr. Peters has a virile and deeply sympathetic role. Jane Miller is featured with the star in "The Forfeit" and Anna Lehr in "Thunderbolts of Fate."

Select's "The One Woman" Receiving Heavy Bookings

ALTHOUGH play dates on the Select Thomas Dixon special, "The One Woman," have already been announced for hundreds of cities throughout the country, bookings on this attraction continue to hold it in the first division of the season's big specials.

Each week brings new bookings in the metropolitan district, the latest dates announced by Select's New York Exchange being Fox's New Britain, three days; Garden, New Haven, two days; Sheffield, Brooklyn, two days; Jefferson, three days; Lincoln, Union Hill, four days; Paradise, Bronx, two days; Eagle, Brooklyn, three days; Plaza, Bayonne, three days; Plaza, Brooklyn, three days; Winchester, New Haven, two days; Hamilton, Yonkers, two days; Park, Bronx, two days and Lawrence, New Haven, two days.

Other cities throughout the country where "The One Woman" has been shown, exclusive of bookings announced prior to January 27, are the Lyda, Grand Island, Neb., four days; Frankford, Philadelphia, two days; Sequoia, Red Wood City, Cal., two days; Strand, Miami, Fla., three days; Apollo, Janesville, Wis., three days; Princess, Sioux City, Ia., four days; Star, Kensington, Pa., three days; Minerva, Pittsburgh, three days; Groggs, Bakersfield, Cal., seven days; Cabrillo, San Diego, Cal., seven days; Proctor's Troy, three days; Strand, Anniston, Ala., three days; Olympia, New Bedford, Mass., three days; Strand, Dorchester, three days; Olympia, Lynn, three days; Proctors, Schenectady, three days; Symphony, Binghamton, N. Y., three days; Grand, Gary, In., three days; Empress, Peoria, three days; Main, Cincinnati, one day, and Alhambra, El Paso, three days.

This list does not include this week's contracts which have been received by the various branches, but not forwarded to the home office.

Kinograms Show Exclusive Pictures.

Steel nets, attached to floating cables, used to trap submarines are shown in pictures for the first time in the current issue of Kinograms, the de luxe news reel being distributed by World Pictures. The censors refused to pass the pictures until long after the armistice had been signed and the German fleet surrendered to the Allies.

The pictures were made by the photographic section of the Italian Navy. It was intended that a complete record of one of the most effective methods of fighting the submarine should be made. Accordingly the nets are shown in process of repair before they are stowed on the fleet of U-boat hunters. The use to which they were put was photographed when an actual hunt for submarines was under way. The nets were floated, miles of them, so as to form a segment of a circle. By good luck a submarine was found in the inclosed circle. A barrage of depth bombs and torpedoes from destroyers and chasers landed one of the undersea craft and floating debris from it was hauled aboard one of the smaller vessels of the fleet.

These pictures are shown exclusively in Kinograms by special arrangement with representatives of the Italian government.

"Fire Flingers" Nearing Completion.

"The Fire Flingers," adapted from the Saturday Evening Post story by William J. Neidig, is being completed at Universal City. Rupert Julian has not only directed the production but has played a dual role in it. In his support are Fay Tincher, Will Jefferies, Jane Novak, Clyde Fillmore, William Lloyd, Fritzie Ridgeway, E. A. Warren and other well known players.

"The Fire Flingers" is in six reels and will be released as a Universal special attraction.



Paging Ananias in "The Prodigal Liar" (Exhibitors Mutual).

Fox to Release Seven Dramatic Films in March

NO fewer than seven dramatic productions will be released by William Fox during March. Of these two are Standard Pictures, three Victory Pictures and two Excel Pictures.

One of the Standard Pictures is a superproduction, "When Men Desire," which was staged by J. Gordon Edwards. The story for this picture was written by E. Lloyd Sheldon and J. Searle Dawley, and the scenario was written by Adrian Johnson.

The other Standard Picture to be released is "Thou Shalt Not," featuring Evelyn Nesbit. It is described as "the story of a girl who came back," being a strong drama of a wronged girl upon whom a Puritanical community visited its wrath. The scenario was written by Charles J. Brabin, who also directed the picture.

March will see another picture starring Gladys Brockwell, entitled "The Forbidden Room." This picture is described as one in which a woman pays for the evil men do. It was directed by Lynn F. Reynolds and the story was written by W. S. VanDyke.

George Walsh will have a picture released next month. It is "Never Say Quit," which the William Fox athletic thunderbolt recently finished at Miami, Fla., under the direction of Edward Dillon. The story was written by Raymond L. Schrock, who has written numerous successes for William Fox, and tells of the misadventures of a young man who was afflicted with an extremely busy jinx.

Another whirlwind Tom Mix play is carded for release next month. This is "Fighting for Gold," which, it is stated by William Fox officials, is one of the fastest and best pictures ever made by Mix. It is an adaptation of the novel "The Highgrader," written by William McLeod Raine, and was staged by Edward J. LeSaint from the scenario of Charles Kenyon.

In her March release, "The Unkissed Bride," Peggy Hyland will be seen as a girl of the Ozark Mountains. The play is said to be replete with delightfully humorous situations, calculated to show Miss Hyland at her best. It was directed by Lynn F. Reynolds.

"Gambling in Souls" is the title of Madlaine Traverse's March picture, which is declared to be even more powerful and stirring than its title suggests. In this picture Miss Traverse will portray the role of a woman who, to revenge the ruin of her husband, becomes the mistress of a fashionable gambling establishment.

To Feature Larry Semon Comedies.

So insistent has been the demand on the part of exhibitors for special exploitation in connection with Vitagraph's Larry Semon comedies that hereafter the Larry Semon comedies will be released as a separate and exclusive unit.

Vitagraph plans to release one Larry Semon comedy every four weeks, the first release being scheduled for April 14, and one comedy to follow regularly every four weeks thereafter.

That Larry Semon has forged to the front as a screen comedian through sheer merit is evidenced by the distinct hit he has made with the picture-going public, and Vitagraph, by releasing one Larry Semon comedy each month, will afford exhibitors the opportunity of exploiting and advertising them heavily. The success of the Larry Semon comedies is assured by the tremendous following that has already been established for this comedian's highly individual comedy characterizations.

Big Bookings for Essanay Chaplins.

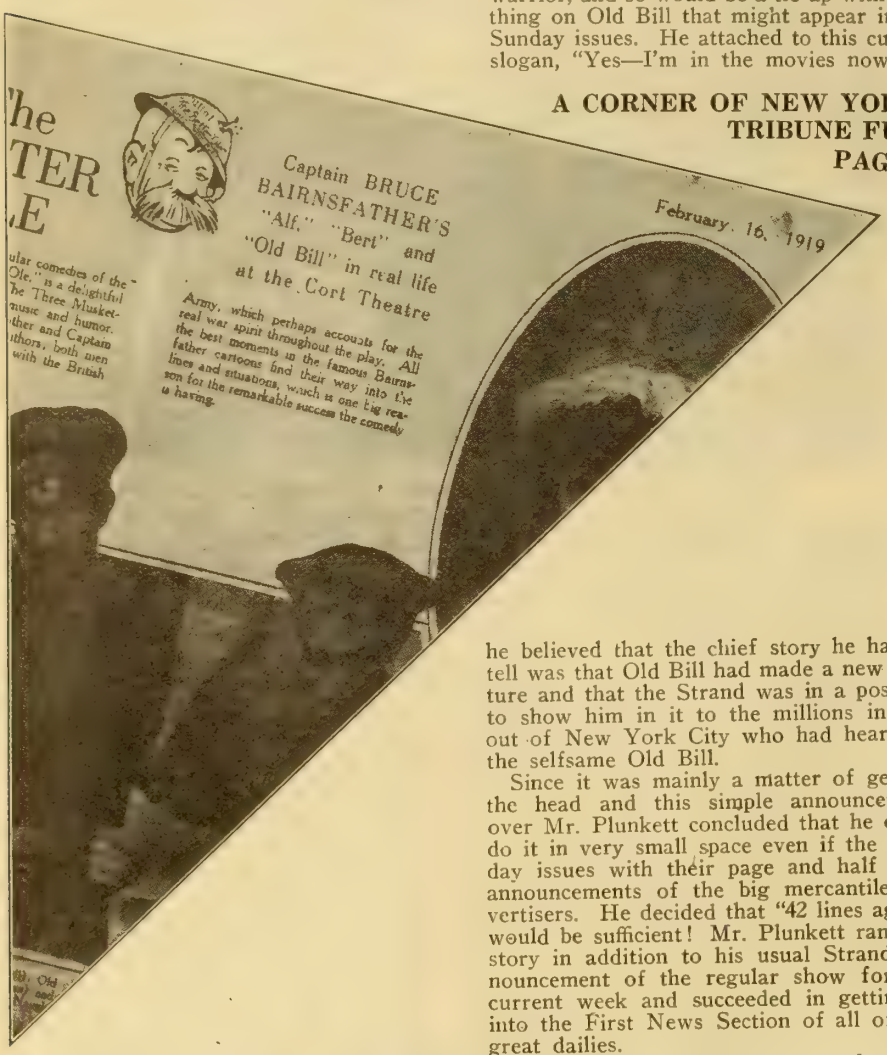
That the prominent exhibitors are treating the new editions of the Essanay Chaplins with all the honors of most important current productions is revealed in further reports from General Film Company exchanges. These Charlie Chaplin comedy classics, which have never grown old in the several years since they were produced, once more on the market in brand new prints through the George Kleine distribution, are proving even more popular than at their debut.

Besides the Broadway bookings in New York, General and George Kleine representatives report the following recent conspicuous bookings: Chicago: For a week's run at the McVicker Theatre or Rialto, and a two or three days' engagement at the Randolph or Orpheum. Washington: The Criterion for a week, and a second run at the Empress. Buffalo: Shea's Hippodrome three days. This house contracted at a price for three days as large as it paid for the same subjects for a week in 1915. Providence, R. I. and Rochester, N. Y.: Fay's theatres.

The contracts relate to the Big Four Chaplin releases, which include "Shanghaied," "A Night in the Show," "Police" and "The Bank."

Plunkett of Strand Reaches Millions Cheaply

Exhibitor circles in New York are commenting upon the "stunt" advertising campaign of Manager Joseph L. Plunkett of the Strand Theatre, in behalf of his presentation of "The Better 'Ole," opening at the Strand, February 24th. "The Better 'Ole" cartoons and books, plus the theatrical attraction, have been receiving so much newspaper publicity in the Greater City that Mr. Plunkett was certain the Sunday issues would be sure to contain something about Old Bill. Therefore he decided on an advance announcement that would play up the now celebrated head of the funny warrior, and so would be a tie-up with anything on Old Bill that might appear in the Sunday issues. He attached to this cut the slogan, "Yes—I'm in the movies now," as he believed that the chief story he had to tell was that Old Bill had made a new venture and that the Strand was in a position to show him in it to the millions in and out of New York City who had heard of the selfsame Old Bill.



A CORNER OF NEW YORK TRIBUNE FULL PAGE

Since it was mainly a matter of getting the head and this simple announcement over Mr. Plunkett concluded that he could do it in very small space even if the Sunday issues with their page and half page announcements of the big mercantile advertisers. He decided that "42 lines agate" would be sufficient! Mr. Plunkett ran this story in addition to his usual Strand announcement of the regular show for the current week and succeeded in getting it into the First News Section of all of the great dailies.

"I employed a special agency for this purpose," said the Strand manager, "and insisted that the copy not appear on the announcement pages, which generally are printed in the second or third extra sections of the Sunday papers. There must be a liking for Old Bill on the part of newspaper advertising managers and compositors because in every case we were in that enviable position—next to reading matter.

"I used this position in the New York Sunday Times, World, American, Herald, Tribune, and Sun with a combined national circulation of many millions and the funny head, in the striking position accorded it, was undoubtedly seen by every one of this enormous army of readers. I know that we received telephone calls from as far as Nyack, New York.

"The entire newspaper campaign cost—to be exact—$368, and I don't know any other attraction that I could have publicized as effectively for that comparatively tiny amount. Also to the way it stands out on a newspaper page—like a house afire!"

To give an idea of the circulation the Strand ad attained through the use of the combined mediums, a letter received from Atlanta, Ga., will prove illuminating. The correspondent said whimsically: "Why is it that here in Atlanta we have laughed at the Old Bill cartoons, bought the Old Bill books and still have not been allowed to see the Old Bill show or movie? Why is Atlanta discriminated against?"

Mr. Plunkett told the writer that all he could suggest was "to hop a train" and come to New York if Atlanta just would not be progressive and show its public the things that they were interested in. The Strand's guess that the Sunday sheets would carry something about "The Better 'Ole" was borne out when Manager Plunkett opened his Sunday papers.

The art section of the New York Tribune, which in addition to its vast national circulation as a part of the Tribune, and is reproduced in many cities, carried a full page of photographs of scenes from "The Better 'Ole" stage presentation. Marcus, the celebrated cartoonist of the New York Times, contributed a sketch of Coburn's characterization of Old Bill that occupied almost a quarter page in the magazine section of the New York Times.

Then there was the ad of the nationally famous sporting goods house of Abercrombie & Fitch whose advertising manager, E. R. Wilbur, "cashed in" on the tremendous country-wide reputation of Old Bill by adapting him to the firm's sporting goods. Book stores all over New York City are to feature the Old Bill head next week with a line about the film, at the instance of Strand Manager Plunkett, who has shown the dealers that the resultant publicity will stimulate book sales just as much as it will benefit the motion picture presentation at the Strand.



SPECIAL CARTOON BY MARCUS IN NEW YORK TIMES

"The Better 'Ole"



It's a 'ard one, Bill, selectin' of the presents—but 'ere's the place!

'Ere's a Gift for the Guv'nor an' the Missus

'Ow's this, Bill—a set o' stuff.

Say, Bill, did you ever play golf?

Abercrombie & Fitch Co.

Ezra H. Fitch, President.

Madison Avenue and 45th St. New York.

"Where the Blazed Trail Crosses the Boulevard."

HOW THE BIG MERCHANTS "TIE UP" OLD BILL

Triangle Is to Release Special Features Series

THE Triangle Distributing Corporation announces that it is to release, in addition to its schedule of program plays, a series of special features.

Taylor Holmes heads the list of specials with the release of his first Triangle production on March 16 entitled "It's a Bear." It is recalled that Mr. Holmes, noted for his work in light comedy on both screen and stage, joined the Culver City forces last summer. Incidentally this is the star's first presentation in a comedy with Western environment. Lawrence Windom directed the production.

The second Taylor Holmes special is scheduled for release on April 13 and is entitled "A Regular Fellow." The other feature productions so far announced include four pictures featuring Triangle's popular feminine star, Olive Thomas. These are entitled "Toton," "Prudence on Broadway," "Love's Prisoner" and "The Follies Girl." Those who viewed "Toton" at a private showing were enthusiastic in their praises.

"Mayor Filbert," with an all-star cast is scheduled for release on May 20.

Taylor Holmes and Director Windom at present are busily engaged in the New York studio shooting the scenes on another Holmes special, the release date shortly to be announced. The title of this picture is "Taxi," and it is a screen presentation of George Agnew Chamberlain's story by the same name which was recently published as a serial in the Cosmopolitan. Much of the action takes place in a metropolitan city, and many of the scenes will be taken in and about Broadway.

Lillian Hall, who appeared as Beth in "Little Women," has been engaged for the leading feminine role. Irene Tames likewise was especially engaged for a prominent part. Charles J. McGuirk was engaged to write the continuity for "Taxi" and for other Taylor Holmes features.

Bessie Love's Popularity Growing.

In the short space of three years, Bessie Love has taken rank with the very foremost and very few stars of the screen of the ingenue type who have achieved a standard value. The booking of a Bessie Love film has become assurance of capacity, according to the reports regularly relayed to Vitagraph's home offices from its various exchanges. Her great promise became apparent with her first role of importance just that many years ago, when she appeared in "The Flying Torpedo" under the direction of John Emerson. Her latest releases, "The Enchanted Barn," is bringing bookings that are fairly swamping Vitagraph branches.

New Earle Williams Picture Finished.

Gradually approaching its release date on the Vitagraph schedule of Earle Williams' photoplays is "A Gentleman of Quality," picturized from the book of the same name by Frederick Van Renesselaer Dey. The production is one of those dextrously constructed plays which tooters on a precarious foundation compounded of suspense in plot and the finest of characterization on the part of Mr. Williams, on which elements it is entirely dependent for success. James Young directed.

Peggy Hyland Begins New Picture.

Under the director of Lynn F. Reynolds, Peggy Hyland has just begun another William Fox Excel Picture at Hollywood. This is the second Hyland picture which Mr. Reynolds has directed, the other being "The Unkissed Bride" which has its setting in the Ozark Mountains of Missouri.

The new picture bears the temporary title "Miss Adventure." The story was written by J. Anthony Roach, and in her supporting company Miss Hyland has Ed. Burns, Frank Brownlee, J. Dwiggins, George Webb and Rockwell Mason.



Scene from "The Girl Problem" (Vitagraph).

All Producing Units of Robertson-Cole Busy

CO-ORDINATION of all the producing units of the Robertson-Cole Company, which releases its product domestically through the Exhibitors' Mutual Distributing Corporation, has been definitely effected, and with the exception of H. B. Warner, every star of the organization is now producing. Warner was due to leave for California on February 20, but his departure was delayed owing to legal procedure instituted by John D. Williams, following Warner's notice that he was leaving the cast of "Sleeping Partners," the star's big success this season.

Little more than three months after the organization began film operations, the following companies were working in California on pictures to which Robertson-Cole control the world rights, and which Exhibitors' Mutual release in United States and Canada. They are the National Film Corporation, Jesse D. Hampton, Productions, Winsome Stars Corporation, B. B. Features, Inc., and Haworth Pictures Corporation.

The National is producing features starring Henry P. Walthall, Billie Rhodes, and Carter De Haven and his wife, Flora Parker. The Hampton studios are turning out features with William Desmond in the leading roles, and when H. B. Warner arrives on the Coast, will produce his features.

From the Winsome Stars Corporation will come the series of eight productions featuring Alma Rubens, who is now working on her initial issue, "Diane of the Green Van."

Bessie Barriscale has her own producing organization, which is one of the Robertson-Cole units, while Sessue Hayakawa's starring vehicles come from the Haworth Pictures Corporation.

The Robertson-Cole organization has also been devoting itself to the foreign exploitation of the rights it holds to all the features of its subsidiary combinations. But now their entire output for nearly two years has been disposed of for practically all of continental Europe and a number of other countries. The rights for the United Kingdom are retained by Robertson-Cole, and only recently a London office was opened for exploitation of their product in Britain.

Eight pictures each will be made by Warner, Desmond, Rhodes, Barriscale, Hayakawa, Walthall, and Rubens under their present arrangements. All of these features, with the exception of Warner's, will be made during the present year. Warner's productions will run into 1920.

The De Havens are slated to produce thirteen two reel comedies one to be released each month, which mans that their works will also run beyond the present year.

All of the Robertson-Cole units have been working steadily since the first of the year.

Heavy Bookings on Vitagraph Serial.

A rush of bookings on "The Man of Might" is reported by Vitagraph. The first episodes of the newest chapter-play to reach the market are being released this month, and the huge exhibitor advertising campaign in behalf of the serial is now under full headway.

From Philadelphia word has reached the Vitagraph home office that that city is almost solidly booked for the fifteen weeks of the new serial's run. Showings have been programed for that period at houses like the Globe, the Jumbo, the Proskey, the Empress and the Lafayette. This fairly well skims the cream of bookings, each house mentioned catering to the best picture patronage of the locality.

The serial blazoned a bright trail last week to the Far West. The apex of a flaring comet of bookings extending into the far stretches of the land struck at the Isis Theatre, Denver, where the serial was inaugurated for its pioneer Denver run.

Use Song "Teddy" to Boost "Our Teddy."

A valuable aid for the promotion of "Our Teddy," the authorized screen version of Colonel Roosevelt's life and works, has appeared recently in the shape of a popular song called "Teddy," which McClure Productions, Inc. arranged with Waterson, Berlin & Snyder, the well-known New York music publishers, to produce. It is dedicated to the "fighting father of the fighting Roosevelts."

Exhibitors have not been slow to make use of this simple and inexpensive means of pushing "Our Teddy" in their localities. The idea of tying up the Roosevelt picture with a popular song about the Colonel was carried out with success recently by the manager of the 81st Street Theatre, New York, who secured four wounded soldiers and organized them into the "Pershing Overseas Quartet." They sang before and after each showing of "Our Teddy" and were a valuable adjunct in packing the house during the picture's run.

Save and Succeed—BUY W. S. S.



Bull in a China Shop.

Bert Lytell, magnetic young Metro stay, is supplying the bull. From the smiles on the faces of the Chinese girls (who were working in the Nazimova production, "The Red Lantern"). Bert's bull is "getting over."

Goldwyn's "The Brand" a Marvel of Alaskan Realism

THE scenario of a Rex Beach photo-drama is only less replete with satisfying detail than a Rex Beach novel. Both represent the work of the author in the two mediums of expression in which he excels. His photodramas are as much a part of the American novelist as his literary works.

"The Brand," his newest play produced for Goldwyn, in its scenario form contained numberless directions for the proper production of the drama. They include not only a psychological analysis of every character, but the action itself was described vividly. A score of illuminating details were furnished by Mr. Beach, whose wish was to achieve the utmost realism and versimilitude.

At one point in "The Brand" McGill (played by Russell Simpson) comes indoors from a raging snow storm. His fur coat naturally shows the effect of his battle with the elements. Any producer would demand that. But Rex Beach, knowing his Alaska thoroughly and determined to overlook nothing, directed that the character must not stop at that. He must show the effects of extreme exposure in his face. Icicles must cling to his eyes and nostrils, his features must be rigid and his entire countenance coated with powdery snow.

With great care the actor made-up not once, but half a dozen times before Mr. Beach was satisfied that the camera would not reveal its artificiality. His face was first made pale; then powdered with counterfeit frost. Almost invisible icicles were attached to the corners of his eyes, being made of a soft, sticky substance.

It is in such matters that Rex Beach renders incalculable aid to the director. The author contends that he never writes about a part of the country with which he is not thoroughly familiar, hence he wishes his living characters to be as real as their originals in a Rex Beach novel.

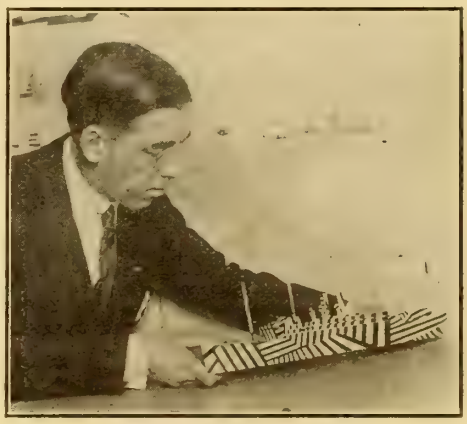
World Pictures Schedules Five Subjects for March

FIVE feature productions are scheduled for release by World Pictures during the month of March in addition to the regular release of Prizma Master Pictures, Twice-a-Week Kinograms and the big special feature production "The Better 'Ole," which is scheduled for national release on March 16.

First of the month's program is "Crook o' Dreams," starring Louis Huff, which will be published on March 3. Others following a week apart are "The Unveiling Hand," starring Kitty Gordon, with Irving Cummings, George MacQuarrie and Anthony Merlo; "The Hand Invisible," starring Montagu Love, with Virginia Hammond appearing in an important role; "Hit Or Miss," in which Carlyle Blackwell and Evelyn Greeley are co-starred; "The Love Defender," with June Elvidge as the star and Frank Mayo and Madge Evans playing important parts.

Weekly Shows Camouflaging of Ships.

Exclusive pictures of the work of camouflaging ships of various types are contained in the initial issue of the New Screen Magazine, just released by Universal. The pictures were taken at Washington, D. C., by a Universal cameraman and show how the various details of designing the many forms of marine camouflage, are worked out. The pictures show how the camoufleurs first turn out a small plaster model of the ship to be camou-



Camouflaged Ship Model.
(New Universal Screen Magazine).

flaged, rig it up completely and then begin the work of laying out the most puzzling design imaginable. Each design is placed amid correctly colored sea backgrounds and the designers judge the effectiveness of their work by peering at the models through especially focused marine glasses.

Another Chambers Novel for Alice Joyce.

Good news for that big proportion of book-reading photofans who have taken a special delight in seeing the heroes and heroines of Robert W. Chambers' novels visualized for them on the screen is contained in Vitagraph's announcement that it has undertaken the picturization of that writer's "The Cambric Mask," featuring Alice Joyce. A strong cast will support her and the production is under the direction of Tom Terriss.

C. K. Y. Film Corporation Files Answer in Law Suit

THE C.K.Y. Film Corporation filed an answer a few days ago in the suit instituted by Clara Kimball Young recently through which suit Miss Young severed her releasing arrangements with the Select Pictures Corporation. Miss Young's claims to the effect that the original terms of the contract under which she made pictures for the defendant corporation for release through Select had been violated were denied in toto and the C. K. Y. company's answer attempts to "put the shoe on the other foot" by alleging that Miss Young is indebted to the defendant company instead of the company's being indebted to her. Just when the case will be heard in court and the tangle straightened out has not been announced.

Litigation has had no effect upon Miss Young's determination not only to continue making pictures, but also to make bigger and better pictures under the management of Harry Garson. Miss Young has been engaged in filming "The Better Wife" on the Coast for the past two or three weeks and a few days ago there was received in the actress-producer's offices in New York a corrected cast for the production. Nigel Barrie, Lillian Walker, Kathlyn Williams, Barbara Tennant, little Bennie Alexander, Edward M. Kimball, Arthur Carew, Irving Cummins, Elinor Hancock, H. G. Pennel, J. G. Underhill, and John Steppling are named as the principals in support of Miss Young. It will be observed that a number of these players are recognized photoplay stars, some of them having appeared at the head of their own companies.

Lyons and Moran's New Burlesque.

Eddie Lyons and Lee Moran, Universal comedians have recently completed a comedy tentatively titled "The Shooting of Hullabaloo" and which is a burlesque on the story "The Shooting of Dan McGrew." Eddie Lyons is seen as a Hawaiian entertainer who comes to Alaska where Hullaballoo is on a rampage, having consumed enough beverage to make Texas go dry, and who temporarily sooths his wrath by playing a few new fangled Hawaiian melodies. But when the stranger finds his former sweetheart in the arms of Hullaballoo, a pistol battle ensues and the South Sea Islander is declared victor. The burlesque is to be released shorty.

Start Work on "Hearts Asleep."

"Heart's Asleep" a typical Bessie Barriscale story, written by H. B. Harvey and prepared for screening by Fred Hyton, is the newest vehicle selected by the Exhibitors Mutual star. Production of the drama has been started in the Brunton studios, in Hollywood, under the directorship of Howard Hickman. Miss Barriscale is cast as a waif of the gutter, "a little dip" whose regeneration involves many thrilling escapades.

In the cast supporting are Henry Woodward, Frank Whitson, George Fisher, Volt Vale, Mrs. George Hernandez, and Tom Guise.

"Hoopla" Good for Children's Matinees.

Exhibitors are finding the Exhibitors' Mutual offering, "Hoopla", a play of the circus lot featuring Billie Rhodes, an ideal children's matinee feature and are exploiting it widely from this angle.

The daring bareback riding of Hoopla Charters, played by Miss Rhodes; the performances on the swinging trapeze, the peanuts, popcorn and soda, that help make the real circus atmosphere, all have their appeal to the children. Exhibitors' Mutual is urging showmen to make an espeeial appeal to the younger theatre going element through "Hoopla."

Helene Chadwick Featured in "Go Get 'Em Garringer"

HELENE CHADWICK, recently signed as leading woman with Douglas Fairbanks, while she has a talent for comedy, possesses, also, a dramatic and emotional gift to meet the demands of really big drama. This has been demonstrated in the pictures which have been released on the Pathe program; but the production in which she does some of the best emotional work of her career thus far will be released by Pathe March 23. It is a five reel western, produced by Astra and is called "Go Get 'Em Garringer."

"Drive" Garringer is the rough-house agent of the Parsons Land Reclamation Company, a concern operating on the Arizona-Mexican border. The workmen are the objects of attack by border outlaws known as the Triple Arrow gang, which resents the company's operations around Puma City. "Go Get 'Em Garringer," is the injunction that is given to break up the gang. From the time he starts, things begin to happen in a rapid headlong fashion.

The role is played by Franklyn Farnum. In the part of Wilma Wharton, Miss Chadwick has a part which takes her through the entire range of feminine emotion.

"Go Get 'Em Garringer" is by John B. Clymer and is photodramatized by Frank Smith. Ernest Traxler directed the picture.

Features Select Player on Cover of Sheet Music.

A big five and ten cent store in Boston recently featured a window display of the late popular song hit, "Then You'll Come Back to Me" which has been dedicated to Constance Talmadge, and bears her picture on the cover.

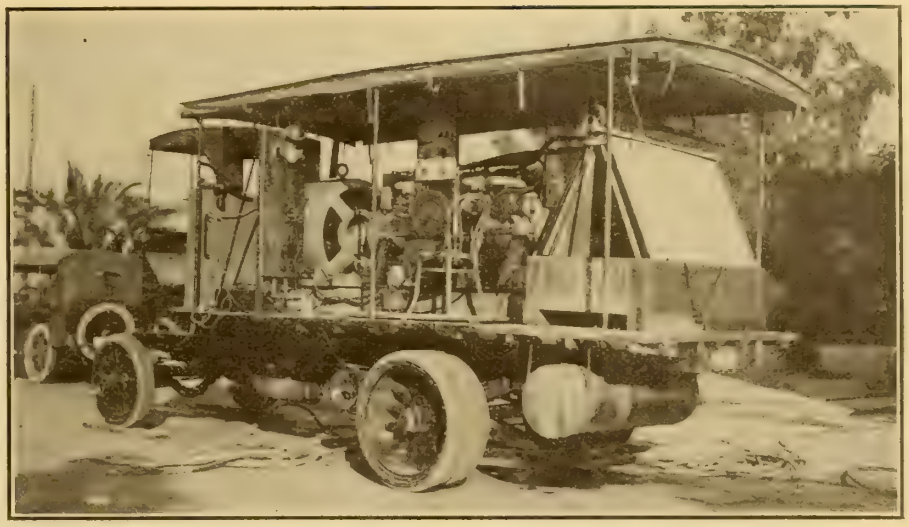
When the song was written the producers decided that it should be dedicated to one of the most popular stars of the screen, and decided upon Constance Talmadge, who is presented in Select Pictures by Lewis J. Selznick. So, naturally, Miss Talmadge's face adorns the music's cover.

New Lyons-Moran Comedy.

"The Medal Winners" is the latest Lyons-Moran comedy to be photographed at the Universal City studios by the funsters. The comedy deals with heroism, both serious and comical and is said to provide the comedians with one of their best stories. Mildred Moore is seen in support of Lyons and Moran.



Window Display for Constance Talmadge.



A Traveling Light Factory.

The apparatus used by Lois Weber to provide current for the banks of lights with which she illuminated the interior of the Hotel Alexandria, Los Angeles, during the making of scenes for "A Midnight Romance," second of the Anita Stewart special productions, to be distributed by First National Exhibitors' Circuit.

Pathe Program for March 2

PATHE program for the week of March 2 is headed by "Common Clay," A. H. Woods' screen production of the Harvard prize play, by Cleves Kinkead, starring Fannie Ward, which has been widely booked in the first run houses.

The film version of this romance, with all of the facilities that the camera offers for broader and more realistic treatment, will, it is said, appeal even more profoundly than the spoken play. It is interpreted by a selected cast of players, including Mary Alden, W. E. Lawrence, Helen Dunbar, Andrew Arbuckle, John Barrows, John H. Cossar, Fred Goodwin and Easter Walters.

Pathe Review No. 4, released March 2 gives an interesting slow motion analysis of juggling, showing how easily the quickness of the hand deceives the eye. Picturesque Japan—Kiushiu—is shown in a series of beautiful Pathecolor studies. Dr. Raymond L. Ditmars continues his constructive natural history exhibitions and shows interesting moods of the tiger, the zebra, the gnu, with its buffalo-like head, the body of an ass and the tail of a horse; the Baisa antelope and the graceful, swift bontebok, the cousin of the hartebeest. Some interesting lessons are shown in electricity, one of the most unusual showing that a person suspended in the air may be charged with electricity; with one hand he receives the current and with the other he attracts a ball of pith.

"The Girl of Tomorrow" is a one reel educational, produced by the Leggett-Gruen Corporation showing the importance of the telephone in modern life. And through it there runs a little love romance.

The ninth episode of "The Lightning Raider," starring Pearl White, with Warner Oland, is called "Falsely Accused" wherein Wu involves the Lightning Raider by a diabolical plot whereby all evidence points to her having murdered Li Ching, a chinaman whose dead body is found in her apartment.

"Hoot Mon" is the title of the last of the Rolin comedies featuring Stan Laurel, the English comedian who spent his recent vacation in this country in acting through a series of laugh making stories by Hall Roach.

The fifth episode of the Diando serial "The Terror of the Range," featuring Betty Compson and George Larkin, is entitled "A Threat from the Past." The apex of the many culminating thrills is reached in this chapter. Lovers of the unusual, the exciting and the good old Western stuff will like this episode.

"On the Fire" Warm Humor.

"On the Fire," the Harold Lloyd comedy released by Pathe Feb. 23, might make Mr. Hoover laugh immoderately if it did not peeve him; for, in a swift, farcical fashion it has to do somewhat with the high cost of eating and reveals to the student of the modern problem just why a tomato is not a custard pie and why a "Welsh Rabbit" has not feet of Scotch plaid.

Pretty Bebe Daniels and "Snub" Pollard heartily enter into the gustatory humor of the skit and the result of their strenuous work is that any man among the millions in the big cities—and the small towns, too—who takes his meals on the fly, will take this satire to his heart and smile when he hears the response from the busy kitchen, "On the Fire."

"End of teh Game," Kerrigan's Next.

J. Warren Kerrigan's next picture, "The End of the Game," has arrived from the Coast and has been viewed by officials of the W. W. Hodkinson Corporation, distributors of Kerrigan pictures. They report that Kerrigan has a particularly sympathetic role in this story of a well-to-do Southern gentleman who seeks adventure in the West. As the action of the story takes place in the days of old '49, you are not mistaken in expecting some real live action. George Elwood Jenks wrote the story and Jesse D. Hampton, the producer, directed it as well.

Pick Pictures for Ray and Fair.

In featuring Albert Ray and Elinor Fair in a series of "the sweetest stories ever told," William Fox has adopted the policy of producing for these two young players pictures that will be peculiarly adopted to their youth, their good looks, and their personal charm.

The first of the Ray-Fair pictures, "Married in Haste," is cited as an example of this policy. Mr. Ray and Miss Fair are already at work on this production at Hollywood under the direction of Art Rosson.

Seek Distant Locations.

In order to secure absolute realism two Paramount companies, one under Irvin Willat, with Lila Lee as star, and the other directed by James Cruze and starring Wallace Reid, will seek distant locations.

The first has already left Hollywood, Arizona being the objective, where in the vicinity of Tucson Miss Lee and her company are filming special desert scenes and mountainous views for "Hearts and Horsethieves," a new Paramount picture.

Wallace Reid will go to Humboldt County, Col. "The Valley of the Giants" is the name of his picture.

General Pershing Sends for "Made in America" Series

GENERAL JOHN J. PERSHING, Commander of America's armies in France and in Germany, cabled through the New York Herald to the W. W. Hodkinson Corporation that "a favor" would be conferred "on the A. E. F." if the series "Made in America" could be sent overseas. Generald Pershing added, "I would like to have it shown to the staff and troops remaining." Immediately upon arrival of this intelligence, a print was ordered packed for shipment overseas.

Saturday morning, February 15, the series was passed by the War College with flying colors. It was shown at the Washington Press Club the same evening when "Joe" Cannon, former speaker of the House and several hundred of the nation's best newspaper correspondents viewed the film.

On Friday night, February 21, the series was shown at the Knickerbocker Theatre in the capital city where 1,700 Government officials and Army and Navy officers, newspaper correspondents and members of the trade received it with enthusiasm.

W. W. Hodkinson will go to Washington and personally present a copy of "Made in America" to Newton D. Baker, Secretary of War, as soon as the date is set. This will be preserved in the archives of the War Department as an historic record which mirrors authoritatively and completely the selective draft and the making of America's armies which gave our country the most daring combatant forces the world has ever seen.

"Made in America" shows the transformation of the civilian to the fighting man through the draft system. It is shown in eight reels, one of which is released each week.

Bert Lytell Completes His Work on "Blind Man's Eyes"

BERT LYTELL has finished "Blind Man's Eyes," at the Metro studios in Hollywood. This production, a scenariorization by June Mathis of the novel by William McHarg and Edwin Balmer, is the first to be completed by Lytell since his discharge from the officers' training camp he entered a few weeks before the armistice was signed.

"Blind Man's Eyes" is a gripping story teeming with suspense and strong dramatic action. Lytell first enacts the role of a man railroaded to jail on a trumped up murder charge brought by a crooked financier who had defrauded his mother of her estate. Later, altered in facial appearance, the ex-convict reappears to wreak vengeance, only to find that the man he was alleged to have slain is alive and still carrying on his nefarious schemes.

Lytell's part is, therefore, in a sense a dual role. Some of the most exciting moments of the story take place on a Pullman sleeper, where there is an attempted murder. The blind man, a lawyer, played by Frank Currier, is largely instrumental in clearing up the good name of the hero; in which he is aided by his daughter, whom he fondly calls his "eyes."

In the supporting cast are Naomi Childers, Joseph Kilgour and Mignon Anderson. John Ince directed the production.

"The Man Hunter" Released.

Declared to be one of the biggest and strongest pictures yet produced for William Farnum, "The Man Hunter" is released this week as a William Fox Standard Picture. It is described as a story of hypocrisy and the sea, and is said to give the star a role which displays his acting ability at its best.

Written and staged by Frank Lloyd, the picture shows the struggle of one man to wreak vengeance on another who had caused his financial ruin and sent him to jail. In this picture are no fewer than three big, thrilling fights—of the type Farnum has made famous.

In the cast supporting the star are Louise Lovely, Charles Clary, Marc Robbins and Beatrice Joy.

Excellent Cast Supports Ruth Roland in New Serial

THE Arthur B. Reeve-Charles Logue serial, "The Tiger's Trail," starring Ruth Roland, which will be released by Pathe immediately following the Pearl White serial, "The Lightning Raider," is nearing completion at the Astra Studios at Glendale, Cal. The earlier episodes have been reviewed by Pathe officials and are said to be superior to any of the previous Roland serials.

A feature of the new serial is the splendid supporting cast which is appearing with Miss Roland. George Larkin will again be Miss Roland's leading man. He will play Jack Randall, a mining engineer. Mark Strong will play the double roles of "Grim" Gordon and Randolph Gordon.

George Field will be Salonga the High Priest of the Hindu Tiger Worshippers in the serial. Harry Moody will play the unique role of Tiger Face. Frederick L. Kohler, who will play Bull Shotwell, is a six-foot athlete, ideally constructed for serial work. There is but one motorcycle fiend in the cast of the new serial and that one is Easter Walter, the girl who plays Hilda the Vamp Maid.

A Tenner Madge Didn't Need.

Madge Evans, the famous World Pictures star, has been enacting the leading role recently in a little play called "The Match Girl," which is being filmed by Prizma Master Pictures in natural colors. The role called for Madge's appearance on the streets of New York in the ragged clothes of an East Side urchin.

While Madge was walking along in this costume, and the camera was "shooting" her through the crowd of pedestrians, a kindly hearted old man spied her and, taking her by the arm, said: "My dear little girl, it's too bad your family is so poor. Here's some money. Take it and go home." He then gave Madge a ten-dollar bill.

Needless to say the donor was considerably astonished when he was informed of Madge's real identity and the reason for her appearance in rags.



"The Match Girl" Inspires Charity.

Universal Decides Upon Releases for Star Series

THE four pictures that will be the first released under Universal's new star series releasing policy have been decided upon. "The Scarlet Shadow," featuring Mae Murray, and dealing with the efforts of a puritanical aunt to prevent her young niece's marrying the man she loved and of her attempts to force the girl into marrying a man with several millions of dollars but with a low moral standard, is to be the first of the star releases on the special attraction list. This film will be marketed March 10.

"The Light of Victory," featuring Monroe Salisbury, supported by Betty Compson and a large cast, will follow the Murray film. This drama relates a story of a sailor's sense of duty even after he has denounced his flag and proves that the love of country is deeper rooted than even the officer himself believed.

"A Fight for Love" is the title of the Harry Carey drama which will follow the Salisbury play. This play has its setting in Canada where a cattle rustler from the United States and a band of bootleggers are being rounded up by the mounted police and unfolds a story of love.

Priscilla Dean in "The Silk Lined Burglar" is the fourth on the new release schedule. This drama deals with the efforts of a young girl to aid her sweetheart, who is in the secret service to prove the guilt of a German spy (before America's entrance into the war) without developing international trouble.

"Johnny on the Spot" Is a Perfectly Human Story

IN appeal and heart interest, acting, and direction the latest of Hale Hamilton's starring vehicles, to be released on Feb. 17, is pronounced to be another "The Spender," Bert Lytell's recent comedy success. "Johnny on the Spot" is the name of it and in it the star has the role of an ordinary, every-day man.

The story of "Johnny on the Spot" is a perfectly human, every-day story of the awakening of a man who is fortunate enough to come in contact with the good woman, at just the right stage of the game of life, but throughout the story sparkles with a refreshing vein of clean, rapid-fire comedy.

"Johnny," Hale Hamilton's part, is a writer, young and ambitious. In the role of Ann Travers, the girl in the case, whose influence so affects Johnny that he is propelled to success and fame, is Louise Lovely.

The supporting players include Philo McCullough, Ruth Orlamond, Edward J. Connelly, Hardee Kirkland, Lili Leslie, E. N. Wallack, Neal Hardin, Oral Humphreys and Fred Warren.

Shannon Fife is the author of the original story which was adapted by June Mathis of the Metro scenario staff. The production was directed by Harry L. Franklin.

Next Alice Brady Will Be "Marie, Ltd."

Announcement was made by Select Pictures Corporation that Alice Brady's forthcoming Picture, to follow her current attraction, "The World to Live In," will be "Marie, Ltd." This is the production in which she is being directed by Kenneth B. Webb. The author of "Marie, Ltd.," is Louise Winters, and the scenario was written by Jane Murfin.

The story of "Marie, Ltd." revolves about the fashionable Fifth Avenue millinery establishment of Marie Hilliard, the mother of the character portrayed by Miss Brady.

The story is typical of metropolitan life. The supporting cast includes Leslie Austen, Frank Losee, Gladys Valerie, Gertrude Hillman and Josephine Whittell.

Among Independent Producers

Conducted by C. S. SEWELL

Franklyn Farnum Signed for Art-O-Graf Feature

OTIS B. THAYER, Director General, of the Art-O.-Graf Film Corporation, left Tuesday afternoon for Denver, Colorado, where he will start work immediately on an eight reel production entitled "The Wolves in Wall Street." Mr. Thayer announced he had signed Franklyn Farnum for the leading role and that work would be commenced immediately at the National studios in Denver.

"We are going to put on something unusual in the line of feature photoplays," announced Mr. Thayer in the offices of the Arrow Film Corporation. "Our plan is to make big features, from unusual and timely stories and with stars. I believe the state rights market as well as the large distributing organizations require star pictures in order to be successful.

"Following 'Wolves in Wall Street' we are going to produce Caroline Locknart's widely read story 'Me, Smith,' which I feel will make one of the biggest pictures in its line. For this picture we have secured Edmund Breeze, an old time favorite who is well known for his many successes.

"Our first production 'Miss Arizona' is already on the market, being distributed by the Arrow Film Corporation."

Big Business in Chicago for "Romance of the Air"

THE Independent Sales Corporation production "A Romance of the Air," with Lieutenant Bert Hall, who enacts the leading role, appearing at each performance in person, is said to be establishing a record at the De Luxe Theatre in Chicago.

The management of the theatre put forth special efforts in advertising this production. One effective method was the wide distribution of a kind of miniature daily prepared for the occasion, which was devoted to news of the stars and stories, cuts and items of interest regarding the picture. The usual newspaper stories and display ads were supplemented by a cartoon appearing in a prominent newspaper, and it is said that the day on which this cartoon appeared was the banner day of the engagement.

Lieutenant Hall appeared in full uniform, wearing the many medals he has received in actual warfare, and told the audience of many of his interesting experiences in the air on three different battle fronts.

Enthusiastic Reports Received on "Mickey"

ONE hour after his return to Detroit, Joe Horwitz, who had purchased the rights to "Mickey" for that state, closed a contract for an extended run of "Mickey" at the Majestic Theatre, one of the largest in that city, at a rental price said to be the largest ever paid by that playhouse. Two days later W. H. Productions Company received a letter from Mr. Horwitz, stating, "I got the biggest contract that was ever written in the State of Michigan from the Butterfield circuit for "Mickey,"—forty-one days consecutive bookings in nine different towns in Michigan."

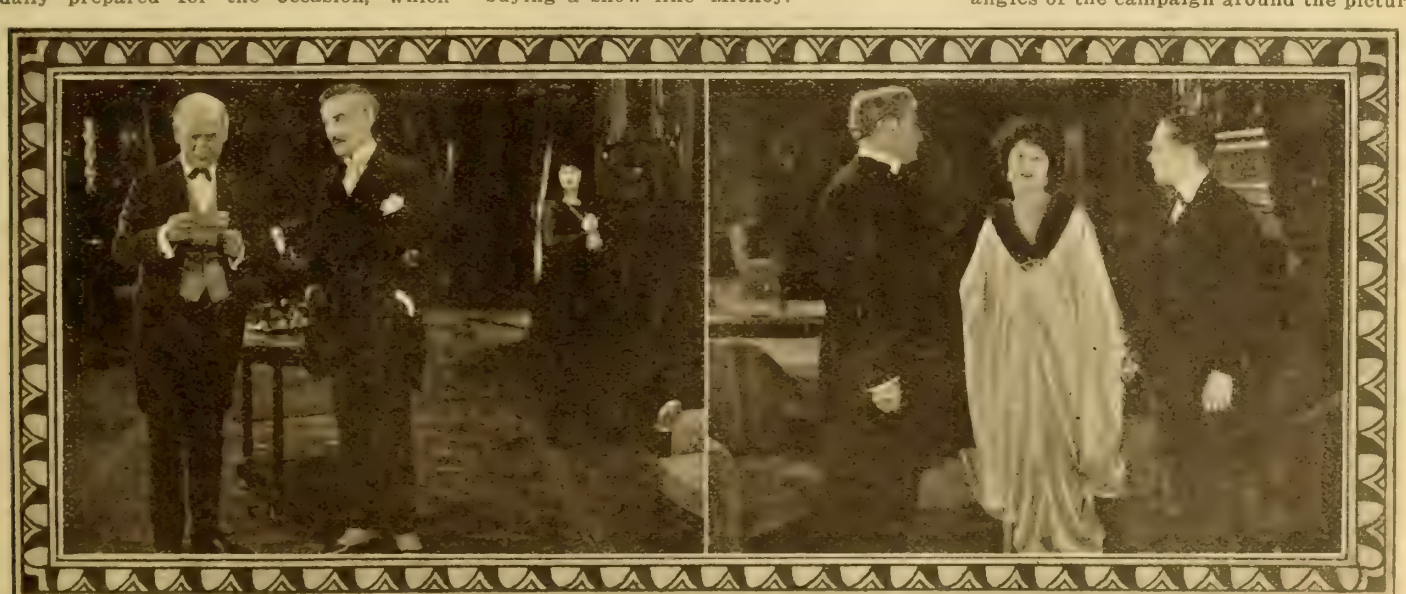
The Victoria Theatre, of Harrisburg, Pa., which wired the Supreme Photoplay Productions, who control the rights for Pennsylvania and Ohio: "'Mickey' knocked them cold. Today's business pays show and advertising, tomorrow will pay expenses and help, then balance of week gravy. If I don't make six thousand profit at least will be greatly disappointed. Turned away over two thousand today, and as you know the Victoria is the largest theatre in the state. Give us some more like 'Mickey.' Congratulate you in having such good judgment in buying a show like 'Mickey.'"

From the Strand Theatre, Worcester, the following telegram was received: "The town is going wild over 'Mickey' and they are stampeding us. Every indication points to smashing all records." At the Castle Theatre in Chicago, where "Mickey" opened in Illinois, it is said to have established a precedent for record box office receipts, and the manager writes: "I played 'Mickey' for eight days and can state I have never played a picture in this theatre which has elicited more enthusiastic comment from my patrons."

In commenting on the Chicago showing, The Mickey Film Corporation which controls the rights for "Mickey" in Illinois, advise "We are doing with 'Mickey' downtown what has never been done in the history of Chicago, as we are playing the Casino Theatre seven days repeat in the loop after having played eight days at the Castle Theatre, four days at the Oak Park Theatre, five days at the Pantheon and two days at the Paramount, preceding the week of its return to the Casino, and then finishing the Pantheon run, playing the Covent Garden, the Michigan, West End and Vitagraph during the week of the tenth while running at the Casino."

After the first showing of "Mickey" in Buffalo, at Shea's Hippodrome, the manager of that theatre advises "Mickey broke every record the house had ever seen—which is going some for the Hippodrome. Its appeal is wide and our audiences enjoyed it very thoroughly."

Exhibitors are taking advantage of the advertising campaign developed by H. J. Shepard, and exchanges are showing them how to co-operate to their mutual advantage with the music dealers and Five and Ten Cent Stores, for window displays, advertising in local papers, etc. In addition, W. H. Productions Company send to each exhibitor, as he books the picture, a detailed explanation of how to co-operate to the best advantage, along the many angles of the campaign around the picture.



Sheldon Lewis and Virginia Pearson in Scenes from "The Bishop's Emeralds," First Release of Virginia Pearson Photoplays.

Sherrill Goes to California to Make Two-Reelers

WILLIAM L. SHERRILL, President of the Frohman Amusement Corporation, left recently for Los Angeles, to establish his West Coast organization for the production of the twenty-six two-real Westerns in which Texas Guinan is to be starred. The entire staff has been selected and will leave for the Coast early next week.

The working titles of the first six pictures are: "The Sea Wolf"; "South of Santa Fe"; "Malamute Meg"; "Dead Man's Hand"; "Down Roseta Way"; "Little Miss Deputy." Each story has been written by a different author in order to provide a wide variation of theme. The productions will be produced, staged, and exploited as feature attractions.

While it is the intention of Mr. Sherrill to stage the interiors in Los Angeles, the exterior scenes will be photographed at points extending all the way from northern California to El Paso, Texas, and in Mexico. Variation will be the essence of these attractions not alone by way of stories and locations, but in the casting. The supporting company for Miss Guinan will be selected separately for each picture. Mr. Sherrill is more than encouraged by the demand existing for these productions.

How a Tacoma Showman Handled Rapf Feature

PETER DAVID, manager of the Liberty Theatre, Tacoma, Wash., set a high mark for showmanship when he put over the Harry Rapf feature, "Wanted for Murder," starring Elaine Hammerstein, to the biggest business his house has ever known, and incidentally showed that a meritorious production properly exploited will bring its reward for the extra efforts put forth on special advertising.

Many unique and sensational advertising angles were used to advantage by Manager David. He had the town "sniped" with 9x28's and half-sheet posters carrying only a description of the man—"Wanted for Murder"—with reward for any information leading to his apprehension.

After two or three days, the same description was used as a display—single column four inches—for two days, in the newspapers, under the classified ad. columns.

By this time great curiosity had been aroused and Manager David came out with a smash in the daily papers, telling that "Wanted for Murder" was a special picture attraction at the Liberty Theatre, at the same time billboard displays of the "Wanted for Murder Posters" were used.

The newspapers carried curiosity-arousing stories in advance of the picture, and did not reveal the secret until the date set, and even then did not destroy the element of suspense that had been worked up.

Regarding this campaign Manager David says:

"As you no doubt have heard, "Wanted for Murder" went over big at the Liberty Theatre in Tacoma. This picture was one of the best drawing cards we have had for a long, long time—if not the best. The advertising possibilities on this picture were great. Since starting to advertise 'Wanted for Murder' under classified ads, if we had one telephone call, we must have had a thousand. Everybody in Tacoma was aroused over both the method of advertising and the picture."

Pier Wrecked by Explosion in Filming "Virtuous Men"

ONE of the spectacular features of "Virtuous Men," forthcoming Ralph Ince Film Attraction starring E. K. Lincoln, will be the blowing up of a shipbuilding dock. The story deals in part with the shipbuilding industry. Many scenes were secured through the courtesy of the Sun Shipbuilding Company, in their yards at Chester, Pa. and the dock is an exact reproduction of one belonging to the shipbuilding organization.

Walter Ackerman, former technical director of the Vitagraph Co., was placed in charge of the details for these explosion scenes. He succeeded in securing permission to blow up a pier one hundred thirty feet long at Staten Island, which was almost an exact reproduction of one in the Sun plant. Five hundred pounds of powder were used. The entire structure was demolished, in addition to several buildings standing back of it.

The scenes secured for "Virtuous Men" by this explosion are said to be unusually realistic and spectacular and to be but one of several sensational scenes in the first "Ralph Ince Film Attraction."

It is announced that the force of the concussion threw E. K. Lincoln and others to the ground, and the star was unconscious for several moments.



Amusing Scene from "The Chauffeur" (Bull's Eye), a Billy West Comedy.



L. L. Hiller.

Hiller Boosts Open Market Distribution for Serials

FEW serials in recent years have scored success in so short a time as Francis Ford's latest serial, 'The Silent Mystery. Its ready reception by exhibitors and the general public has been largely due to the vigorous exploitation along sound and up-to-date business lines," says L. L. Hiller, of Hiller & Wilk, selling agents for this production. "The way this serial has gone over has exceeded our expectations. In New York the bookings have reached a total of over $40,000.00 and there is no sign of a let up. It simply goes to show what can be done in the 'big town' in the independent field.

"In Chicago it has broken two booking records. First, it is the first and only serial ever booked for 105 continuous and consecutive days in Chicago, the Loop (downtown) 15 weeks—7 days each, and, it is the first and only serial ever booked in Balaban & Katz's beautiful Central Park Theatre. In Washington, nineteen theatres have booked it.

"In Canada the reports indicate it is going to play the Dominion from one end to the other and it is doing a record breaking business there now. This is the first serial we have handled and it is one of the few serials marketed through state rights exchanges, and our experience has proven that this method of distribution is the most successful and profitable for handling big serials. What we have done in this instance confirms what I have been saying for the last four years with regard to the successful handling of big pictures through the state rights or open market system.

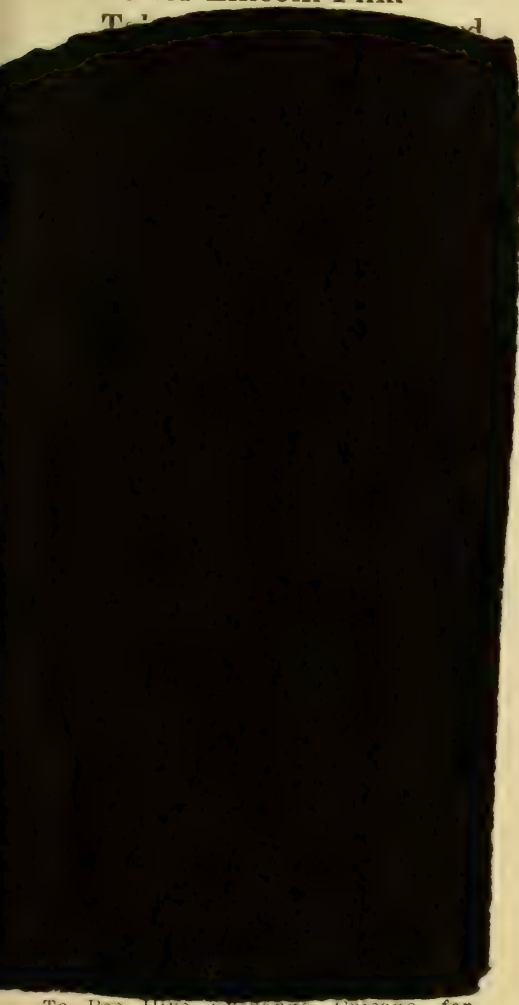
"It's the day of the independents! The relationship of the independent producer—exchange man—and exhibitor is one where picture merit must be given first consideration. The only way to insure the wholesome growth of a business is to turn out a product for which there is a public demand. It is necessary, in some measure, to create that demand, but, if it is going to require unlimited artificial stimulus it is eventually doomed to fail.

"The experienced independent producer keeps his fingers constantly on the public pulse. The independent exchange keeps careful tab on public taste through the exhibitor and other sources and the box office registers daily to the exhibitor the likes and dislikes of his patrons. The independent producer—to the independent exchange—to the independent exhibitor method means the intensification of effort and the economy of effort—therefore the minimum waste with the assurance of maximum quality."

P. E. Meyer Visiting Exchanges.

Mr. P. E. Meyer, manager of the New York branch of the Independent Sales Corporation, who has instituted a number of new booking and distributing methods in his exchange, left New York Saturday, on a trip to several cities where units of the Independent are in operation, with a view of conferring with the local managers relative to inaugurating his newly developed systems in the various branches. Mr. Meyer's first stop will be Atlanta, Ga.

Scenes for Lincoln Film



To Bee Hive Exchange, Chicago, for Indiana, Wisconsin and northern Illinois on the series of Columbia Kay-Bees and Liberty brand Keystones; to Standard Film Service, Cleveland, for Ohio, Kentucky and Michigan, series of Liberty and Eagle Keystones; to Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey, series of Liberty and Eagle brand Keystones.

To Greater Features Company, Seattle, for Washington, Oregon Idaho and Montana, series of Liberty Keystones; and to Emerald Film Service Kansas City, for Kansas and Missouri, series of Liberty and Eagle brand Keystones.

Leo White Meets with Accident.

Leo White, who is doing leading work with Billy West in Bulls Eye Comedies at the Hollywood studios, met with a painful accident last week, when a "trick" automobile with which Billy West is making "The Chauffeur," his forthcoming comedy, collapsed at the wrong moment. Leo was under the car, when a miscue resulted in the vehicle dropping on him. When the dismayed studio hands extricated Leo, the latter found he was shy two teeth. Leo submitted to slight medical attention and insisted on the work going on.

C. B. Price to Distribute State Rights Pictures

MAKERS of states rights pictures will welcome the advent of C. B. Price into the distribution field. He has recently opened offices at 1114 Times Building and is said to be busily engaged in his plans for marketing of several noteworthy features already entrusted to his promotion. Mr. Price will not only market production for others but will buy features that look like real money-getters. He is said to be well financed and interesting developments may be looked forward to from his offices.

This former aggressive salesman and divisional manager counts on his wide personal acquaintanceship with state rights buyers and exhibitors to achieve the largest possible distribution of features which he undertakes to exploit. His large circle of friends has been won through his many years association with General Film, V. L. S. E., Mutual, Triangle and Fox Film Corporation in the United States and Canada. His last connection was with the latter firm as special representative in Washington, D. C., and Pittsburgh, both of which offices he reorganized.

Known as a keen judge of 'money-makers,' Mr. Price announces as his policy



C. B. Price.

to promote only the best offerings. His methods will be of the frank, fair and square stamp which have distinguished his past efforts. He will shortly make announcement of his first release.

Strong Contrasts for Star in Initial "S-L Picture"

IN the forthcoming Ralph Ince Film Attraction, E. K. Lincoln, the star, has a role which is said to provide striking contrasts and enable him to display his versatility. In the earlier scenes he has to do some strenuous acting, such as leading lumber-jacks against a forest fire, participating in a riot in a lumber camp, and narrowly escaping being blown up by an explosion. On the other hand, in the later scenes, in the character of Bob Stokes, an up-to-date American who fights his way up from the bottom of the ladder, the action of the picture which is a society melodrama, gives the star a chance to appear in evening clothes, amid settings of beauty and refinement, and in these scenes he is said to have been afforded an opportunity for some of the best work of his career.

The massive sets employed in these scenes were built by Charles Chapman, formerly a scenic expert of the Vitagraph Company.

Believing this to be an unusual production worthy of special handling, Messrs. Sawyer and Lubin are arranging for a Broadway showing of "Virtuous Men" as a theatrical attraction, at a prominent theatre, before releasing it to motion picture houses throughout the country.

McClure Offers Feature on State Rights Market

NOW that there is evidence of increased activity in the state rights market, McClure Productions are offering to territorial buyers the five-reel production entitled "Fruits of Passion." This picture was produced in the Adirondacks and is said to abound in beautiful scenes and striking situations, and Philip Yale Drew, known on the stage as "Young Buffalo" gives a striking exhibition of horsemanship in several of the scenes.

George Ridgwell wrote the story and directed the production, and the story was scenarioized by L. Case Russell. The drama features Alice and Frances Mann, two sisters who have shown splendid promise on the legitimate stage and who have also appeared in motion pictures. Included in the cast are:—Emile J. de Varny, Colin Campbell, Donald Hall, John L. Russell, Harry Fischer and Charles Robbins.

Good Bookings Reported on Keystone Reissues

W. H. PRODUCTIONS COMPANY report its bookings of Keystone comedies in some of the best theatres in New York City and throughout the country. It is releasing two series of single reel Keystone comedies, for which practically the entire state rights have been sold; and a series of twenty-eight two reel Keystones, for which the entire country has now been disposed of. The single reelers are under the brand names of Liberty and Eagle, and each series contains twenty-eight.

"These Keystone comedies will always remain first-class productions," says W. H. Productions Co. "Each reissue contains a combination of some of the greatest comedy stars of today—a combination that is well-nigh impossible under present studio and production conditions.

"It was these reissues that first brought out the great possibilities in motion picture comedies. The fact that they are as popular today as they were four or five years ago, is proof of their basic and genuine worth. Our Keystone comedies are essentially comedies without padding, leaving laughs only. This, accounts for their popularity and appreciation by the public today."

Spooner Patrons Like Graphic Film.

Graphic Film Corporation announces that its latest release "The Echo of Youth" written and directed by Ivan Abramson, received a tremendous ovation at David V. Picker's Spooner Theatre, where this production had its first New York run. The crowds on the second night of this run is said to have been so great that at 8:15 the box office had to be closed, while the line outside extended for nearly two blocks, in a drizzling rain.

Announcement is also made of the sale of "The Echo of Youth" to the Variety Pictures Corporation of Baltimore, for Delaware, Maryland, District of Columbia and Virginia.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

WHO says that the moving picture does not defend the home? Three of the best pictures of recent date are entitled "Don't Change Your Husband," "Happy Though Married" and "The Indestructible Wife."

There are at least two important pictures to be shown next week. One is a screen version of Eugene Walter's widely known and highly successful stage play, "Paid in Full." It will be recalled that a moving picture version of the drama was made by Lubin several years ago. The story is a powerful one and it will be interesting to compare the two screen versions for an advance in technic. "Paid in Full" is drama in the best sense of the word.

The other picture is "The Brand," the latest Rex Beach story to be put in film form.

The reviewer's life isn't all cakes and ale and there'll not be any ale after—everybody knows the date. The other day a disagreeable person connected with a film company made this remark in the hearing of the writer: **"Our company never pays any attention to reviews."** Properly chastened, the poor chap hurried to the office of the publication where he is employed. It was the day of publication and even as he crossed the threshold he overheard a messenger from this same film company asking for several copies of the new number.

Of the pictures reviewed there are probably 25 per cent. for which the reviewer can safely predict uniform good business and another 25 per cent. for which he can with equal surety predict uniform bad business. Of the other 50 per cent., how is he to render the decision of a financial Daniel when the following is a sample of the box-office reports on a picture of this class?

"Just a fair attraction." "Very poor picture." "Nothing to it." "Good picture." "A splendid story and picture to a small audience" (this exhibitor should be given a gold medal for his refreshing optimism). "Poor business." "Star scored in this one." "Very good picture."

Here are opinions ranging from good, bad and indifferent, and all but one colored by the box-office returns.

An intelligent estimation of the merits and demerits of a picture and comprehensive information as to its personnel is the exhibitor's only safe aids. He must be guided in his final decision by his own knowledge of the picture's availability to his theatre's individual needs. WEITZEL.

IN THIS ISSUE.

The False Faces (Paramount-Artcraft).
The Prodigal Liar (Exhibitors Mutual).
The Girl Problem (Vitagraph).
Crook of Dreams (World).
Carolyn of the Corners (Pathe).
Johnny-On-The-Spot (Metro).
Mrs. Wiggs of the Cabbage Patch (Paramount).
Peggy Does Her Darndest (Metro).
The Two Brides (Paramount).
Marriage for Convenience (Sherry).
The Little White Savage (Universal).
The Scarlet Shadow (Universal).
Hell Roarin' Reform (Fox).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"THE FALSE FACES."

Paramount-Artcraft Special, Presenting Henry Walthall in Stirring Melodrama by Louis Joseph Vance.

Reviewed by Louis Reeves Harrison.

A SECRET Service melodrama of the war, "The False Faces," is derived from one of the best stories of its kind. It is also one of the best of its kind released by the Paramount-Artcraft. It opens up with a vivid night picture of No-Man's Land that put a crowded Rivoli audience on edge with expectation. This intense start is closely followed by stirring incidents, handled with skill by Irving Willatt. Exaggerations were to be expected, but they are largely due to the prolongation of fighting scenes. There are enough really "big" situations to supply a half dozen old-fashioned thrillers, some of them truly remarkable, notably the escape of "Lone Wolf" from a torpedoed steamer to the submarine whose captain sank the Lusitania.

With all this masterly handling of incident there is lacking at moments that dramatic quality which leads up to a crisis. This is compensated for in a measure by the fine impersonation of Walthall, whose native ability and admirable training enable him to make effective use of his opportunities. He is capably supported by Lon Chaney as "Erkstrom" and practically all the men in the cast, but Mary Anderson seldom rises to the gravity of her role. "The False Faces" will hold closely the atention of any audience.



Plots and Intrigue Featured in Cleverest of Detective Stories.
Henry Walthall Again Becomes Screen Star in the First of His New-Series Productions.
World War and Hun Plotting Woven Into Film Story of Keen Interest.
Paramount Artcraft Presents Henry Walthall in Special Film Production of Importance.
Gripping Film Story Replete with Thrills, Sensations and Surprises.

Feature Henry B. Walthall as "The Lone Wolf" and Mary Anderson as Cecelia Brooks.

Program and Advertising Phrases: Paramount-Artcraft Sensational Feature Has Henry Walthall as Its Star.
Most Popular Leading Man of the Screen Stars in Ince Production.
Henry B. Walthall, Star of "False Faces," Has Great Personal Appeal.
Popular Star in Thrilling Play with Strong Dramatic Situations.
Famous Star and Director Collaborate on Great Screen Play.

Advertising Angles: Work all the angles on this. Mr. Walthall is seen so seldom of late that his reappearance is noteworthy. The book is a continuation of the Lone Wolf stories, the early ones of which have been screened. Take plenty of space

to work on both of these selling points. Use extra lithographs, and see if you cannot get some extra reading notices for the star.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 16.

"THE PRODIGAL LIAR."

Jesse D. Hampton Picture Supplies Original Entertainment About an Eastern Girl Seeking Romance in the West.

Reviewed by William J. Reilly.

THE use of the plural, "Liars," in the title of this breezy J. D. H. exposition of the art which made Ananias famous would not have altered the relation between the name of the picture and its character. As it stands, the use of "Liar" centers attention about the hero, whereas all the characters in the story become capable understudies of the afore mentioned Ananias before the plot is well under way. The lies are never repeated. They pile up with grace and abandon. To those who believe that the end has been reached in the way of the complicating incident this story from the pen of George Elwood Jenks furnishes a masterly example to the contrary. It is not an exaggerated type of society drama which at first glance its title might indicate, but a natural and convincing story of the great Southwest. The picture calls this section our glorious country "unromantic," and then proceeds to make a prodigal liar out of itself. William Desmond has the title role, but makes an honest division of big honors with pretty Betty Compson. Thomas N. Heffron, able director of the production, exhibits his stars to advantage in what is primarily an outdoor picture.

Cast.

Percival Montgomery Jenks ..... William Desmond
Jim Rainey ..... Louis Morrison
Paddy Donohue ..... Walter Perry
Hope ..... Betty Compson
Steve Logan ..... Frank Lanning

Story by George Elwood Jenks.
Directed by Thomas N. Heffron.

The Story.

Hope, an Eastern girl, who has an ultra romantic conception of the West, believing it full of "Virginians" and "Bill Harts," comes to the ranch of her uncle, Jim Rainey. Jim, not willing to see her pretty dreams shattered, makes a bad man out of Percival Montgomery Jenks, Jim's good friend, a healthy, handsome, rich young American. Percy Monte plays the character of Steve Logan, a real bad 'un who at the moment is in prison, awaiting trial for murder, and takes up his abode in Logan's old dugout in the hills. Hope, lead on by her uncle's tales of the romantic robber, meets Monte in his bandit role alone and learns his story. After creating a lurid yet appealing past, Monte tells Hope that he is not naturally a bad man, but is suffering from a blow on the head received early in youth. Jim Rainey tells Hope the only way to cure such an affliction is to hit the sufferer another blow on the head. Hope "operates" on Monte, but just at the moment the real Logan has escaped from jail and returned to his lair in time to take Hope away from the unconscious Monte. An exciting pursuit ends with the capture of the real bandit.

Program and Advertising Phrases: How an Eastern Girl Had Her Own Ideas of the "Woolly West."

Excitement and Adventure in Oddly Conceived and Clever Photoplay.

Betty Compson Makes Her Way to Stardom Via the Screen.

Brilliant Photoplay, Fast Moving and Eventful, Provides Ideal Entertainment.

Mistaken Impressions of the "Wild West" Basis of Clever Photoplay.

Advertising Angles: Play up the story angle, working Desmond into the announcement, such as "See William Desmond as a bad, man man, by special request." "William Desmond could not tell a lie. One wasn't enough to satisfy the exacting young woman from the East." "She slammed him on the head with a rock to make him good—and she surely did slam him good." Get jagged rocks weighing about ten or fifteen pounds and use them for window displays in connection with the latter idea or ask "Why should she bean the man she loves with a boulder like this? See 'The Prodigal Liar' and you won't blame her. She meant well."

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released in February.

"THE GIRL PROBLEM."

Vitagraph Features Corinne Griffith in Charming Drama.

Reviewed by William J. Reilly.

DO not get the idea that "The Girl Problem," the Vitagraph production, released March 3, is a drama of society intrigue, an educational film labelled as such, or a problem play of any sort. It is a picture of real merit, telling a love story in charming manner, and placing the principal characters in a situation which at first appears unnatural, but which is simply new and original. Corinne Griffith is seen in the principal role, one requiring her beauty and intelligence. She wears a number of beautiful gowns. The love story has popular appeal. Interest is high at all points, centering about the hero's honorable fight against the circumstance of his own engagement to another woman and the girl's struggle against the fact that she is a manakin used by the hero as material for a satire on the "flapper." Kenneth Webb deserves praise for his artistic direction of the picture. He does not use the fadeout with a kiss at the end. Joseph Franklin Poland has conceived an excellent story and the supporting cast is a strong one.

Cast.

Erminie Foster ..... Corinne Griffith
Ernest Sanford ..... Walter McGrail
Helen Reeves ..... Agnes Ayres
Monte Ralston ..... William David
Mrs. Reeves ..... Julia Swayne Gordon
Aunt Julia ..... Eulalie Jensen
Eric Garland ..... Frank Kinsley
Hasbrook ..... Harold Foshay

Story by Joseph Franklin Poland.
Directed by Kenneth Webb.

The Story.

Ernest Sanford, a brilliant and wealthy young novelist engaged to Helen Reeves, is inspired by the latter's lack of appreciation to write a satire on girls. He finds what he considers an ideal "Flapper" type in Erminie Foster, a model who has literary ability unknown to him. Circumstances force Sanford to take Erminie to his home where he has ample opportunity to study her character. She, finding him writing a satire on girls, writes a satire on men, using him as material although he never suspects it. Complications enter when Helen Reeves confesses to an old lover, Monte Ralston, that she really loves him and not Sanford. The latter's book is rejected, whereas Erminie's satire is a big success. Sanford awakes to the fact that he is in love with her, and the end straightens out the tangle.

Program and Advertising Phrases: Vitagraph Presents Corrine Griffith in Feature Photoplay of Speed and Action.

Not a Real Problem Play—but a Fast-Moving Picture of Merit.

The Problem Is to Understand the Woman and Her Ways.

Charming Love Story Told in Speeding Scenes of Keen Interest.

Beautiful Corinne Griffith, Star of Vitagraph Blue Ribbon Feature.

Advertising Angles: Work on the title for most of your selling talk. Tell that this is the story of a man who thought he understood women and a woman who knew he didn't. Add that the reader can imagine what happens and can verify his suspicions by seeing the play. Get a mix up story on the lines of "Sanford loved Erminie but was engaged to Helen, who really loved Monte. Monte threatened to tell Sanford so Erminie tried to get Helen's letters that Sanford might marry her, but Sanford really didn't want to marry Helen and he did want to marry Erminie, and Erminie wanted to marry Sanford, so they did at last what they should have done in the first place. See how they did it at (house and date)."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released March 3.

"CROOK OF DREAMS."

Five-Reel World Picture Presents Louise Huff in Heart-Interest Story.

Reviewed by Robert C. McElravy.

THERE is a pronounced heart appeal about "Crook of Dreams," a World production, adapted by George D. Proctor from the original by Forest Halsey, and directed by Oscar Apfel. It is a crook story with a rather imaginative tendency, and yet it has been so well acted that it conveys a sense of reality. It gets a strong hold on the interest and maintains it.

Louise Huff is cast in the role of a pretty girl, reared in the slums by two old offenders. Kempton Green appears as the girl's brother, Sam. Both these roles are capably portrayed and various other characters are equally good, notably Virginia Hammond as the mother and Florence Billings as her secretary.

The slum settings are in keeping with the fore part of the story and reflect the sort of life in which the girl has been reared. The later scenes occur for the most part in the Waldron home and are also good. The theme of mother love is handled in a dramatic way and makes a direct appeal to the sympathies. The recognition of the nurse in the final scenes seemed slightly overdrawn, but will no doubt pass. The number tells a worth while story.

Cast.

Constance Waldron ..... Louise Huff
Mrs. Waldron ..... Virginia Hammond
Laura Campbell ..... Florence Billings
Sam ..... Kempton Green
Sam's Mother ..... Josephine Williams
Pete ..... Edward Elkas
Mrs. Hadwin ..... Kate Lester
Charles Hadwin ..... Frank Mayo

Story by Forest Halsey.
Scenario by George du Bois Proctor.
Directed by Oscar Apfel.

The Story.

Constance Waldron has been reared by two aged crooks, a man and woman. The man's name is Pete and the woman has a son, Sam, an adept at picking pockets.

At the opening of the story the police make a raid upon the slum home and arrest Pete and the woman. Sam and Constance escape.

The latter reads of the search being made by a Mrs. Waldron for her daughter, who had been kidnapped before by her nurse. He induces Constance to pose as the daughter. Constance reluctantly agrees and they communicate with Mrs. Waldron, whose secretary, Laura Campbell, detects the deception. To save Mrs. Waldron's mind, they decide to pass Constance off as her daughter. It develops that Constance really is the long lost daughter, and that Sam's mother was the nurse who stole her. There is a pleasing love affair between Constance and a young lawyer.

Program and Advertising Phrases: Louise Huff, Star of Engaging Photoplay, with Strong "Heart Interest" Plot.
Strange Developments in "Crook Play" of Entertaining Elements.
Typical Settings and Realistic Scenes Displayed in Crook Play of Entertaining Speed.
Crime Story Ends in Happiness for Misguided Heroine.
World Pictures Present Louise Huff in Interesting Photoplot.

Advertising Angles: Work on the star for your chief angle, then present phases of the story. Just offer it as a spirited melodrama with a well liked star.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released March 2.

"CAROLYN OF THE CORNERS."

Five-Reel Pathe Presents Bessie Love in Pleasing Child Study.

Reviewed by Robert C. McElravy.

BESSIE LOVE'S real age may or may not be an open secret, and she has undoubtedly not yet reached the time when young ladies begin skipping birthdays. She may never have to do this if she continues to portray child roles as well as she has done in this five-reel Anderson-Brunton production, released by Pathe, entitled "Carolyn of the Corners."

In this pleasing little story of country life she has given one of the best studies of child life ever pictured on the screen. Her impersonation of Carolyn May Cameron is a triumph of natural acting. The role is a sort of "Peg O' My Heart" conception, the little girl in this instance going, as an orphan, to the home of her uncle in a down East village.

There is not a great deal of plot to this release, but it finds a gathering charm in its true picture of the humors and sorrows of country life. There is considerable excitement toward the close during the forest fire, and this feature is splendidly handled. Carolyn herself is interesting every minute, and we thing this should succeed as an offering to the quiet, realistic type. Children will like it.

Cast.

Carolyn May Cameron.....Bessie Love
Jos. Stagg.....Chas. Edler
Amanda Parlow.....Charlotte Mineau
"Aunt Rose" Kennedy.....Eunice Moore
Prince .....By Himself

Story by Ruth Belmore Endicott.
Scenario by Frank S. Beresford.
Directed by Robert Thornby.

The Story.

Joseph Stagg, a middle aged bachelor, lives in the down East village of Sunrise Cove, where he is the leading merchant. He, years before, broke off his engagement to Amanda Parlow, daughter of the village carpenter, and his home is presided over by "Aunt Rose" Kennedy.

Stagg receives a letter advising that his sister and her husband have been lost at sea, and that he must provide a home for their child, Carolyn. The coming of Carolyn is not long delayed, and she and her dog, Prince, bring many changes to the home of her uncle, and the life of the village itself.

Carolyn meets Amanda Parlow and learns the story of her love for Uncle Joe. She goes with Amanda on a vacation trip to the mountains and it is during a realistic forest fire that her uncle comes to rescue both, herself and Amanda, which results in bringing on the old love affair again. Carolyn, feeling neglected after the wedding, runs away to her former home, a flat in Harlem. Uncle Joe and Amanda take up the pursuit and find her there, and there is a pleasant surprise at the close when her missing parents also turn up, alive and well.

Publicity Points. Bessie Love gives an exceptionally fine portrayal of a little girl in this subject, one of the best the screen has offered.

There are many excellent pictures of country life, including humorous barnyard scenes and a country school in session. The forest fire is pictured with good effect.

Program and Advertising Phrases: Pretty Little Bessie Love Star of New Pathe Feature.
Pleasing Child Study Presented in Interesting Photoplay.
Sensational Forest Fire Scene Featured in Gripping Photoplay.

Advertising Angles: Play up the star and tell that this is a story full of surprises, with the biggest surprise at the end. The story does not lend itself to stunting, so work on the newspaper end with more than usual care.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released March 9.

"JOHNNY-ON-THE-SPOT."

Metro Subject in Five Reels Presents Hale Hamilton in Whimsical Comedy.

Reviewed by Robert C. McElravy.

SHANNON FIFE, the author of the Metro comedy "Jonny-On-The-Spot," has not hesitated to indulge his imagination to a considerable extent. The situations are nearly all of lightly humorous, preposterous sort. The interest is carried along without any perceptible break and there is a laughable close.

Hale Hamilton was pleasing as the hero, Johnny Rutledge, and Louise Lovely looks quite like her last name as the heroine, Anne Travers. Much of the humor of the opening scenes centers about the unavailing efforts of the hero and heroine to make a living, and the manner in which they fall in love.

There is considerable ingenuity in the latter part of the story, picturing Anne's adventures with a pair of designing individuals who have learned that she is a wealthy girl in her own right, though she herself does not know it. The hero's experiences as a traveling medicine vendor are amusing; also the scenes in which he impersonates the minister at the forced wedding. The number has an imaginative touch and is generally enjoyable.

Cast.

Johnny Rutledge.....Hale Hamilton
Anne Travers.....Louise Lovely
Arthur Abington, alias Cooley, Philo McCullough
Mrs. Webster, Rutledge's landlady, Ruth Orlamond
Judge Martin Crandall..Edward J. Connell
Dr. Barnabas Bunyon....Hardee Kirkland
Jim Burton, a detective....E. N. Wallack
Lillian Dupre, an adventuress.Lilie Leslie
"Pipe" Brooks.....Fred H. Warren
"Buck" Bates, a clerk.....Neal Hardin
"Canary" Kelly.....Oral Humphreys

Directed by Harry L. Franklin.

The Story.

Johnny Rutledge and Anne Travers inhabit a boarding house run by a Mrs. Webster. Both are would-be authors and neither can sell enough fiction to make a living. But they fall in love and look hopefully to the future. Anne is really an heiress and at the time the story opens a special detective is trying to locate her, so her fortune may be turned over within the necessary two month's time. Johnny joins a patent medicine vendor, and goes about to small towns selling a pain killer and acting as the doctor's patient. After Johnny leaves, a crook named Cooley, poses as a famous author. Cooley, assisted by a woman accomplice, calls upon Anne and persuades her that she is a coming writer. They induce her to go to a country house, where Cooley endeavors to marry her, in order to claim her fortune. But Johnny turns up in the nick of time and saves the girl from this fate.

Publicity Points.

One of the best humorous features is that depicting the work of a patent medicine vendor and his assistant, introducing their wares in a small town. This is true to the methods usually employed and will bring laughter.

Program and Advertising Phrases: Hale Hamilton Provided With a Successor to His Role in "Get-Rich-Quick" Wallingford.
Johnnny Wins Happiness As a Medicine Vendor Selling Pain Cure.
Good Cheer and Waves of Laughter in Speedy Comedy Drama.
Screen Feature Furnishes the Spirit of Cheer in Entertainment.
Fun and Frivolity Runs Through Screen Feature of Entertaining Quality, Starring Hale Hamilton.

Feature Hale Hamilton as the young vendor, Louise Lovely as the girl who writes for a living.

Advertising Angles: As Miss Lovely is as well known as the star, feature both. Tell the story brightly, and dwell upon Johnny's experience as a medicine faker, or tell that he has to win $5,000 to gain a fortune, and ask how the reader supposes he earned it. For this angle use the "How would you earn $5,000 in a year if a fortune depended on it?" idea.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released February 17.

"MRS. WIGGS OF THE CABBAGE PATCH."

Paramount Presents Marguerite Clark in a Sympathetic Interpretation of "Lovey Mary."

Reviewed by Louis Reeves Harrison.

IN spite of the fact that novels seldom furnish the right kind of material for screen drama, the homely, humorous and heart-warming picture of Lovey Mary and Mrs. Wiggs in the Paramount version of "Mrs. Wiggs of the Cabbage Patch" is eminently successful. There is the usual scattering of forces and the customary diversity of interest shown when novels are faithfully presented on the screen, but the connecting threads hold the structure together until there is strong interest in the outcome. This interest is aroused

less by the author's attempt at naturalism than by her sparkling humor—the subtitles brought most of the laughter, but there was also fidelity of setting and type that speaks eloquently of careful handling by the producers. Miss Clark as Lovey Mary made the role one enlisting tender sympathy, but she was so ably supported that honors are widely scattered over Mary Carr as Mrs. Wiggs, Vivia Orden as Tabitha Hazy and others in a line longer than that of the Wiggs children.

This successful visualization of a novel widely known and enjoyed pleased a full house at the Strand and it should not only prove a good billboard attraction, but, what is far more valuable, a picture which will satisfy a large number of spectators and bring them back again to see others as pleasing.

Cast.

Lovey Mary.....Marguerite Clark
Mrs. Wiggs.....Mary Carr
Miss Tabitha Hazy.....Vivia Ogden
Maggie Duncan.....Gladys Valerie
Billy Wiggs.....Gareth Hughes
Dick Morgan.....Jack MacLean
Hiram Stubbins.....Robert Milash
Mrs. 'Phroney Morgan.....Maud Hosford
Mrs. Eichorn.....Mary Davis
Mrs. Shultz.....Anita Brown
Tommy.....Lawrence Johnson
Baby Wiggs.....Marion Stewart
Asia.....Lola Hernandez
Australy.....May McAvoy
Europeana.....Wanda Valle

Story by Alice Hegan Rice.
Scenario by Eve Unsell.
Directed by Hugh Ford.

The Story.

Lovey Mary is an inmate of an orphanage, who runs away with a little boy put in her charge, to whom she has become strongly attached. She finds refuge with Mrs. Wiggs, who is barely able to get along in a wretched settlement, where the Lord seems to provide for herself and five children, only the eldest boy working out. Mrs. Wiggs takes in the two forlorn orphans on a rainy night, shelters them, feeds them, lies for them when the sheriff is sent to bring them back and displays a sweet patience and courage representative of many a struggling mother. Through the interference of some of the amusing characters living at what is known as the "Cabbage Patch" is brought about a series of incidents providentially favoring the growth and improvement of Lovey Mary, who turns out to be a Godsend. It is through her that the little child she has mothered is made legitimate and the entire Wiggs family attains prosperity.

Program and Advertising Phrases: Homely, Humorous and Heart-Warming Story Brought to Screen from Stage Original.
Marguerite Clark, the "Lovey Mary" of Drollest of Screen and Stage Successes.
Famous Story and Play Created Into Ideal Screen Entertainment.
How Mrs. Wiggs Kept Sunshine in Her Poverty-Stricken Home by Virtue of Her Stout Heart.
Paramount Pictures Introduce to the Screen Another Famous Play and Story.

Advertising Angles: Here you have both a star and a play of unusual merit. To sell the combination it is only necessary to advertise that you have it and renew interest in a story which swept the country some years ago. Probably your local book stores have copies of the book and will be glad to work with you, but put most of your efforts into the newspapers and billboards. Get the latter all over town, and take extra space, trusting more to the title and the name of the star than to reading matter. Get both name and title in the largest type you can get nicely into the space.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 9.

"PEGGY DOES HER DARNDEST."

Five-Reel Metro Subject Presents May Allison in Pleasing Light Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "Peggy Does Her Darndest," succeeds almost to perfection in attaining and holding an agreeable light comedy atmosphere. May Allison is cast as the younger daughter of a millionaire named Edward Ensloe. The scenes practically all take place in the home and grounds of the Ensloe estate, the settings being particularly attractive and in accord with the story.

May Allison gives a true picture of Peggy Ensloe, a boisterous, self-willed daughter of wealth, with a special penchant for athletics. The opening scenes picture her in a boxing bout with her brother, and one of the big laughs comes where she throws her sire over her head upon the floor, by means of jiu jitsu. The scenes between the two sisters are also very lifelike, Rosemary Theby playing the older girl.

The story as a whole is not very powerful as to plot, but there is so much originality in the things pictured and the manner of development that it will give an audience an enjoyable time. It should have wide appeal.

Cast.

Peggy Ensloe.....May Allison
Eleanor Ensloe.....Rosemary Theby
Edward Ensloe.....Frank Currier
"Lonesome Larry" Doyle, a crook, Augustus Phillips
Hon. Hugh Wentworth.....Robert Ellis
Nick Nolan.....Wilton Taylor
Bob Ensloe.....Dick Rosson
Mrs. Ensloe.....Sylvia Ashton
Snowball Snow.....Ernest Morrison

Story by Royal Brown.
Scenario by George D. Baker.
Directed by George D. Baker.

The Story.

Peggy and Eleanor are sisters. Eleanor is the older and when the Hon. Hugh Wentworth arrives from England, bringing her millionaire father a great diamond, known as "The Light of the World," Eleanor pushes her sister aside and pre-empts the young man. Eleanor is disgusted with Peggy's athletic aspirations, when she chances upon the girl in a boxing match with their young brother, Bob. But Peggy is full blooded and fond of life and goes on without worrying. She takes a correspondence course and becomes a graduate in "Detectivity." Lonesome Larry Doyle, a gentleman crook, who has heard of the famous diamond, begins making friends with Peggy, and soon gains entrance to the house. Peggy, who has been passing herself off as a maid, awakens from a light sleep and discovers the crook prowling about. She gives him a touch of her jiu jitsu and makes him captive, saves the diamond and wins the love of the Honorable Hugh.

Program and Advertising Phrases: May Allison Dainty Star of Delightful Photoplay of Light-Comedy Bent.
Pretty Girl Becomes Detective to Clear Her Way to Happiness.
Metro's Pretty Screen Star Seen in Her Best Photoplay.
Fast Work by Clever Screen Heroine Sets Example for Self-Reliant Women.
May Allison and Rosemary Theby Jointly Prominent in Ideal Roles.

Advertising Angles: Play up Miss Allison and get them interested in her character. Tell that she is a tomboy who sets herself up as a private detective and proves of greater skill than the professional hired to protect a valuable diamond. Say "Peggy did her darndest to guard the Light of the World and win the Hon. Hugh Wentworth. She did not, but she had to do her darndest." You can probably work in with jewelry stores on displays of diamonds, hooking up with "The Light of the World" or get a glass stone from a novelty store and give it a handsome velvet bed, using it as the basis for a lobby display.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released February 24.

"THE TWO BRIDES."

Paramount Presents Beautiful Lina Cavalieri in a Story by Alice Ramsey.

Reviewed by Louis Reeves Harrison.

THE beauty of Lina Cavalieri finds adequate expression in "The Two Brides," in marble and in the flesh, and no one who watches her graceful self revelation can doubt that Paramount has in this accomplished actress a tremendous resource for the future. It is hardly of the present, for she is yet to be given opportunity commensurate with her ability. The vehicle merely permits her to please the eye. The play that fails to interest of itself, to stand on its own merits as a dramatic composition, does anything but add to Cavalieri's reputation as a screen actress.

By way of illustration, there is built up in "The Two Brides" an idea that the beautiful daughter of a famous sculptor, also his model, adores her father and reverences his work. His last and crowning masterpiece, "The Island Goddess," exhausts him and causes his death. It is forever enshrined in her heart, yet she smashes it later on in a fit of temper, an impossible thing for a woman of fine ideals.

There are many other illogical developments in the story, and these, with an almost utter lack of suspense, reveal very limited constructive ability on the part of the author so far as screen presentation is concerned. There is compensation in the fine directing and in the selection of admirable exteriors and charming interiors, but these high values need a story measuring up to their quality.

Cast.

Diana di Marchesi.....Lina Cavalieri
Prince Marko.....Courtenay Foote
Count Gabrielle di Marchesi, Warburton Gamble
Donata di Marchesi.....Hal Reid
Marchesi's Housekeeper.....Mrs. Turner
Young Wife.....Miss Richards
Boy .....Sherry Tansey
Fisherman.....R. E. Milash
Doctor .....Emil Roe

Story by Alicia Ramsey.
Scenario by Margaret Turnbull.
Directed by Edward Jose.

The Story.

A noble Italian sculptor, living on an island, has his daughter for a model. He becomes paralyzed at the completion of his masterpiece, "The Island Goddess," and is in that condition when visited by two men, a dissipated young relative, who has forged the name of Prince Marko, an art collector, and by the Prince himself.

Thffie adventurer wins the girl's love while the Prince is purchasing the masterpiece, but he is persuaded to abandon her and the island by threats of exposure. After the sculptor's death the Prince marries his daughter and lives happily with her until the adventurer calls to extort more money. His threat to expose the husband for "buying" his bride is overheard by her and she renounces him. In a rage she destroys her father's masterpiece and goes back to the island. Both men follow her and have a life and death struggle on the edge of a cliff. The husband wins the struggle and also his wife. Reconciliation comes when she poses in life as "The Island Goddess."

Program and Advertising Phrases: Beautiful Operatic Star Seen Again as Reigning Screen Queen.
Lina Cavalieri's Personal Charm Accentuated in New Photoplay.
Paramount Presents Lina Cavalieri in New and Impelling Photoplay.
Love and Romance Figure in Gripping Photoplay with Lina Cavalieri as Star.

Advertising Angles: Make all the use you can of the name of the star, who is accounted one of the most beautiful women of the operatic stage, and refer to such of her film plays as you may have shown. She will be your chief selling point; so work hard on the name. Get a lavish but dignified lobby, using several portraits, and for a side line work on the statue angle. Get pretty plaster casts into windows with scenes from the play and a card reading "See Cavalieri, the most beautiful woman in grand opera as a statue far more lovely than this."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.
Released February 9.

"MARRIAGE FOR CONVENIENCE."

Keeney Production Features Catherine Calvert and Develops Melodramatic Tendencies.

Reviewed by Margaret I. MacDonald.

The Frank A. Keeney production, "Marriage For Convenience," which appears on the program of the William L. Sherry Service, features Catherine Calvert supported by a competent cast. The picture has strong melodramatic elements which will appeal to the average audience; but at times the effort to arrive at dramatic situations is somewhat obvious. As the picture progresses, however, and the slight clumsiness which is evident in the handling of the story in the opening reels is forgotten, the development of the plot acquires more intensity, and if one cares for melodrama he will find all he wants of the good old-fashioned kind. Catherine Calvert gives a pleasing portrayal of the character of Natalie Rand which affords considerable opportunity for the display of her charming personality. Excellent performances are also given by George Majeroni and Henry Sedley.

Cast.

Natalie Rand .....Catherine Calvert
Barbara Rand .....Blanche Davenport
Mrs. Raleigh Rand.....Anna May
Negro Servant .....Edward Slow
Ned Gardiner .....Edward Burns
Mrs. Daniel Chester.....Sadie Leonard
Oliver Landis .....George Majeroni
Howard Pollard .....Henry Sedley
Dick Stanton .....George Pauncefort
Lazzare .....Caesar Gravina

Story by E. Lloyd Sheldon.
Directed by Sidney Olcott.

The Story.

Natalie Rand, the daughter of a Southern soldier living with her mother and sister in the old home, is sought after for her beauty by Landis, a millionaire of despicable moral character. One evening the younger sister, accompanied from a masquerade by a friend of Landis, thoughtlessly accepts an invitation to take supper at a wayside inn. The girl becomes ill from the effects of liquor which she is inviegled into drinking, and is taken to an upstairs room to recover. Landis who has arrived at the inn about the same time has become intoxicated and seeing the girl enter the room he follows her. In the struggle which ensues she throws herself from the window and is saved from drowning in the river below by a tree which breaks her fall. Believing that she is drowned the two men bind the innkeeper to silence and prepare to cover their guilt. Natalie with her fiance returning to the masquerade to bring her sister home, finally discovers her only to find that she has become blind through the fall. In trying to gain money to pay for an operation on her sister's eyes she is forced to marry Landis who has not counted on the blind girl regaining her sight. On the day when the bandages are taken from her eyes he enters the room and she recognizes him as the man who attacked her at the inn. In the meantime Landis has quarreled with his friend and thrown him to his death over a cliff. At the moment when his wife is denouncing her husband the police enter to arrest him and he shoots himself in the head.

Publicity Points.

The Marriage of Natalie Rand to the man who wronged her sister provides effective melodramation incidents.

The throwing of a man from a cliff and the leap of a woman from a window overlooking a river are thrilling details of the picture.

Advertising Angles: Advertise Miss Calvert widely. In your advertising play up the sensational features of the story strongly, making the chief capital of the fact that she married the man whom she had sworn to kill. Use such catch phrases as "She married the man she swore to kill not knowing he was the man she sought." Work this up strongly and with a sensational appeal, but keep the sensation clean. Work on the vengeance idea rather than from the attempted assault. Also use the angle of the sister's sight and what it means to the chief actors. Use photographic displays for the lobby, and use plenty of photographs to make them important.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, two one column, one two-column and one three column production cuts; one one-column, one two column and one three column ad cuts, one 11x14 and one 22x28 blue and white photo; one slide.

"THE LITTLE WHITE SAVAGE."

Carl Laemmle Presents Carmel Myers in Amusing Five-Reel Universal Subject.

Reviewed by Robert C. McElravy.

THIS five-reel Universal feature, entitled "The Little White Savage," is an entertaining yarn, written by Frances Nimmo Greene. It is an imaginative tale, told by one of the owners of a circus sideshow, and is not intended to be taken too seriously. There is a great deal of humorous appeal about the story, though it would be well to eliminate certain suggestive situations, which may easily be accomplished by judicious cutting.

Carmel Myers plays the part of the "White Savage," a girl alleged to have been brought from a mysterious island in the South Atlantic, the natives of which were descendants of a colony founded by Sir Walter Raleigh. The star brings to the picture a certain ingenuous charm which does much to soften the unconventional nature of certain scenes and make them acceptable. At the same time, the scenes in the minister's bed room need trimming, as above suggested.

There is a good tang of adventure about this offering, and the photographic effects obtained on the island of mystery are both strange and interesting. The number as a whole gets well away from the beaten track.

Cast.

Minnie Lee.....Carmel Myers
Kerry .....Harry Hilliard
Larkey .....William Dyer
Mate .....Richard Cummings
Sailor .....John Cook

Story by Frances Nimmo Greene.
Scenario by Waldemar Young.
Directed by Paul Powell.

The Story.

The story is one related by Larkey, a circus man, in front of a sideshow, and is pictured as he tells it. It relates the manner in which a boat filled with men, one of them a young minister named Kerry Byrne, landed on an island populated by descendants from a lost colony founded by Sir Walter Raleigh.

One of the natives, a beautiful white girl, is being punished as the story opens, by being put into the stocks, the natives still clinging to old English customs as well as language. The girl, whose name is Minnie Lee, escapes from the stocks, and while she is roaming over the hills discovers Parson Kerry, with whom she promptly falls in love. But the young minister refuses her advances, much to her humiliation.

Later Larkey and his men steal the girl and bring her back to civilization as a circus freak. The young minister follows and they meet again under seemingly scandalous circumstances when the circus visits his home town. But Parson Kerry, in order to absolve the girl as well as himself, marries her and joins the circus.

Publicity Points: This opens with scenes before a real sideshow and has a strong atmosphere of the circus.

The life and customs of the alleged descendants of Sir Walter Raleigh and his colony are pictured with entertaining humor.

Program and Advertising Phrases: Carmel Myers Beautiful Screen Star Seen in the Best Photoplay in Her Career.
Here Is a Circus Story with Real Heart Interest to Boot.
See the Modern Idea of Sir Walter Raleigh's Alleged Descendants.

Advertising Angles: Feature Miss Myers, but in connection with the elements of the story. These will sell even better than the star. Draw vivid word pictures of the minister with the half clad semi-savage girl on one side of the door and the deacons on the other. Hook up with department stores on displays of underwear, telling that they are like the one Carmel Myers wears in this play, and get another hook up with sellers of flashlights telling how one of the lights saved a shipwrecked party from a band of semi-savages who thought the owner a god.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released Feb. 24.

"THE SCARLET SHADOW."

Six-part Universal Subject Presents Mae Murray in Story of Moderate Appeal.

Reviewed by Robert C. McElravy.

IN this six-reel production, "The Scarlet Shadow," Mae Murray finds another variation from the type of emotional stories in which she has so frequently appeared. The plot in this instance cannot be said to be one of

any considerable strength, but it has the advantage of being splendidly acted and is so attractive in the matter of settings and photography that it will give much pleasure to observers.

It is not a sex story in the ordinary sense of the word. The girl in this instance, Elena Evans, has been reared by her aunt, who has given her to understand that her mother had committed some unpardonable sin. But it later develops that her mother's only sin was that of marrying twice, which the aunt could not forgive.

The presentation of the story has been done in so leisurely a way that it has a rather drawn-out effect, yet there is no time that it is not interesting and in good continuity. It is lacking in any particular effect, but has moments of high interest, and certain of the comedy touches are excellent. Willard Louis does much with his opportunities in portraying the unwelcome and portly suitor, Joseph Fleming.

Cast.

Elena Evans .....Mae Murray
Aunt Alvira Evans.....Martha Mattox
Harvey Presby .....Frank Elliott
Van Presby, his nephew....Ralph Graves
Edith Presby, Van's mother
Clarissa Selwynne
Joseph Fleming .....Williard Louis
The Gardner .....J. Edwin Brown

Story by Lorne H. Fontaine and Katherine L. Robbins.
Scenario by Harvey Thew.
Directed by Robert Z. Leonard.

The Story.

Elena Evans, the heroine, is a young girl reared under the close scrutiny of her Aunt Alvira. The latter chances upon the girl one day indulging in a harmless flirtation with a youth, over one of the garden walls. She reprimands Elena severely, but the latter goes out one evening to a picture show with her admirer, Van Presby. The aunt later catches the young man in the house and insists that he marry the girl, taking the quixotic attitude that her honor had been compromised.

Van's uncle, Harvey Presby, prevents this hurried match, and takes the girl to the home of Van's mother, Edith Presby. Mrs. Presby receives the girl and packs Van off to college. Later she finds that Uncle Harvey has developed a strong interest in the girl and lays plans to marry her off to a portly man, named Joseph Fleming, as she herself is in love with Uncle Harvey. On the evening of the proposed wedding, Elena suddenly rebels and refuses to marry Fleming. Van has returned from college and tries to take advantage of the girl, but Uncle Harvey again comes to the rescue and marries her himself.

Publicity Points: This is a thoroughly beautiful subject in the manner of settings and photography. There is scarcely a scene in it which is not above the ordinary.

Program and Advertising Phrases: Especially Beautiful Scenery Frames Gripping Photoplot of More Than Usual Interest.

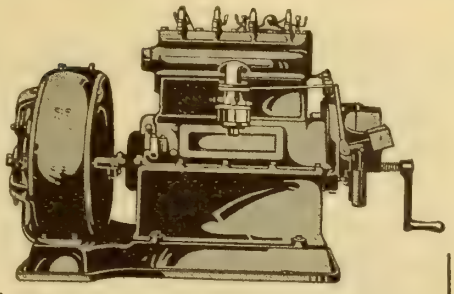
Mae Murray, the "Girl from the Follies," Star of Another Interesting Photoplay.

Comedy Element Makes Particular Appeal in Newest Mae Murray Photoplay.

Quality Entertainment Found in Cleverest of Photoplays.

Advertising Angles: Play up Mae Murray and start an interest campaign in the Scarlet Strain, asking what the strain was and what frightful thing Elena's mother had done. Do not reveal the secret, but lead them to guess all sorts of things and defy them to arrive at the real facts. Arrange a photo or lithograph of Miss Murray in the lobby with a red light upon it, and letter the card "She was under the Scarlet Shadow. What do you suppose that Crimson Affliction was? You can't guess. See the picture to find out."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white, lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

PERFECTION IN PROJECTION

Gold King Screen

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Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

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EQUIPMENT FOR

Mazda Lamp Projection

ARGUS LAMP & APPLIANCE CO.

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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

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THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"HELL ROARIN' REFORM."

Tom Mix, the Fox Cowboy Star, Stirs Stunts and Laughter Into a Lively Drama of the West.

Reviewed by Edward Weitzel.

ONE thing is evident in "Hell Roarin' Reform"—if Tom Mix is a true representative of the cowboy the rest of the gang are a hard riding, death defying, love making and all-round entertaining lot. To watch Tom lift himself into the saddle is a pretty sight to see. And after he gets on his horse there are more pretty sights, also some that are thrilling. In the present picture he rides his mount all over town, and in and out of the buildings. When he tires of this he rides around on the roofs and ends by going through one roof and breaking up a bunch of outlaws who have pulled down a church when he was "spelling" the regular minister who had been chased out of town by this same collection of the ungodly. Tom's attempts at preaching are not much of a success until he gives out a hymn and the congregation is asked to join in singing the appropriate number, "Where Do We Go from Here?"

"Hell Roarin' Reform'" is written and acted in a spirit of broad comedy and wild adventure and could take for its motto: Everything goes, if it's funny or means risking a fellow's neck. There is a real love interest, real thrills and real entertainment in the picture. Tom's first stunt is good enough for the finish of the average cowboy romance, and the screen story beats the old time dime novel all hollow. The star has been given the proper settings for the tale, and is ably supported by Kathleen Connors as the pretty girl whose heart he wins.

Cast.

Tim .....Tom Mix
Doris Jenkins .....Kathleen Connors
Jenkins, her father.....George Berrell
Minister .....B. M. Turner
Baxter .....Jack Curtis
Bartender .....Cupid Morgan

Story by Joseph Roach.
Scenario by Charles Kenyon.
Direction by Edward LeSaint.

The Story.

The cowboy hero of "Hell Roarin' Reform" is a playful young chap, named Tim, who stirs up so much cheerful excitement in the town of Elkburg that the citizens take up a collection for the Belgian Babies' Milk Fund and appoint Tim to convey the money to the postoffice, which is a ride of some ninety-five miles. The messenger is robbed by bandits but he turns the tables on them when he sees them rob the stage coach. He drives them off by a trick, and rescues Doris Jenkins, the heroine, after the horses run away with the coach. These events are merely a sort of warming up process for Tim. The real doings commence when he hits the tough town of Tarantula, the home of Miss Jenkins, and the headquarters of the bandits.

The leader of this gang is the sheriff of the town. He has had the only minister frightened away. Tim knows of the matter and takes the preacher's place. Finding they cannot get rid of him, the outlaws pull the church down over his head. Tim forgets his meek and lowly calling

and starts in to get even. Then follows a series of stunts on horseback and other dare-devil acts that would put Tom Mix in a class by himself if he hadn't put himself there long before. The gang gets all that is coming to it, the real minister returns and marries Tim and Doris.

Publicity Points.

Pulling a church down on top of the preacher, and riding a horse up the stairs in front of a three-story building, leaping him over to the roof of the next building and then going through the roof are a part of the thrills in "Hell Roarin' Reform."

Program and Advertising Phrases: Tom Mix Comes Again With One of Those Wild Riding, Hard Hitting, Straight Shooting Pictures.

Tom Mix, Smart Man of the Screen, Shoots, Rides and Hits Out From the Shoulder in Snappy Film.

Screen Star Blessed With Youth and Vigor Leaps, Shoots, Fights and Does Other Lively Things in Snappy Film.

Tom Mix Puts the Joy of Youth and Vigor Into Newest Film.

Advertising Angles: Play up Mix in connection with the story. Tell that he is seen as a cowboy who gets sore on a town when its inhabitants rob him of the money he is taking to the post office for the Belgian Babies and so he cleans up the town. Use such lines as "As a minister he was about the best bad man in the country and he took the sting out of Tarantula." All that is necessary in most instances is to assure your patrons that Mix has a fast moving vehicle, but be sure that everyone is told that fact.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released February 16.

COMMENTS

Pathe Exchange, Inc.

ON THE FIRE, (Rolin), February 23.—This is a one-reel comedy featuring Harold Lloyd as a chef with certain devices for labor saving. His manner of serving up a dinner is very funny; also his efforts to catch a live fish from the hotel fountain for dinner. Harry Pollard and Bebe Daniels are in the assisting cast.

HOOT MON! (Rolin), March 2.—A knockout comic featuring Stan Laurel and a large cast. The scenes are laid in Scotland and the characters are all carefully costumed. Stan appears as an American who has purchased an inn. Some of the incidents are amusing, though there is not a great deal of plot. The characterizations are the strongest feature of this.

MESHES OF EVIL, (Pathe), February 16.—Episode No. 7 of "The Lightning Raider." Pearl escapes from Wu Fang and the gang with the ebony block. She and Tom find in it directions to go to Caluchi Cave, which is in Brazil. The chief excitement of the number is found in the efforts of Wu's men to get information regarding their plans. Tom, who is still injured, fights a whole band of men with one free arm. The number closes with all hands starting for Brazil.

THE CAVE OF DREAD, (Pathe), February 23.—Episode No. 8 of "The Lightning Raider." Some excellent settings, picturing the heart of the Brazilian wilderness, give this instalment a wierd and impressive atmosphere. The experiences of Lightning and Tom in the Cave of Caluchi, where they again meet Wu Fang, are one of the strongest features thus far shown. The number closes with all hands back in New York, where Wu interrupts the marriage of Tom and Lightning.

Universal Film Company.

HEARST NEWS, NO. 4, (Universal), Jan. 21.—A big feature of this subject is a picturing of the new type of submarine being added to the American navy, which is better than anything Germany built. Scenes from Camp Merritt, the return of the Black Hawk division to Chicago and numerous other features are included.

TAPERING FINGERS (Western), Feb. 15.—This is the best two-reel Western shown in some time. Gertrude Astor divides the honors with an interesting newcomer, Fritzi Ridgway, who is given her first chance at a leading role, which she handles very well. The story itself is free from the obvious and holds the interest much better than the average.

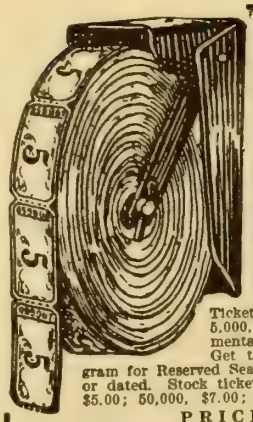
MIXED WIVES (Nestor), Feb. 10.—A comedy number of the knockabout type featuring Wm. Franey, Milburne Moranti, Elsie Cort and Beulah Lewis. Most of the scenes occur at a beach resort, where the men unwittingly trade wives. The scenes contain a fair amount of amusement, though there is no particular plot.

CURRENT EVENTS, NO. 4, (Universal), Jan. 26.—This pictures the departure of French troops for Siberia, winter sports at Lake Placid, a day with the doughboy in France, President Wilson in Italy and other features. A cartoon by Harry Murphy closes the number.

LIONS AND LADIES, (L-KO), Feb. 26.—A fractious automobile plays an amusing part in the opening scenes of this knockabout number. There is scarcely a trace of plot, but some of the incidents are laughable. Animals and birds appear frequently, and the principal human characters all dive into the ocean at the close. The offering strikes a good average.

Vitagraph.

THE MAN OF MIGHT, No. 4.—"The Gripping Hand" is the title of this episode in which the mystery of what happened to those in the dynamite infected cabin at the close of the last episode, is cleared up. Scarface obtains a piece of the flag from Buck Stebbins under false pretenses and also divulges the seeret of the whereabouts of another piece which is in the possession of Chu Chen Ling in San Francisco. A thrilling series of scenes are staged in the chinaman's shop which ends with the gripping of Polly by mysterious arms as she holds the gang at bay with a pistol.



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Every State—total, 25,300; by States, $3.50. Per M.

1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
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TO AVAIL THEMSELVES OF OUR EXPERIMENTAL DEPARTMENT
Finest Tools, Instruments, Apparatus
TO DO THINGS WITH
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Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

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THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.
(One-Reel Comedies.)

Jan. 26—Easy Payments.
Feb. 2—How to Be Happy Though Married.
Feb. 9—Merely Marrying Mary.
Feb. 16—Almost a Hero.
Feb. 23—Their Baby.
Mar. 2—The Wigwag System.

FEATURES.

Jan. 19—Bonds of Honor (Sessue Hayakawa—Five Parts).
Jan.—Hoop-La (Billy Rhodes).
Jan.—The Eleventh Commandment (Ralph Ince Production.
Feb.—Long Lane's Turning.
Feb.—A Trick of Fate (Bessie Barriscale).
Feb.—Shadows.
Feb.—What Every Woman Wants.
Feb.—The Prodigal Liar (William Desmond).
Feb.—Martin Johnson's "Cannibals of the South Seas" (Final Installment).
Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).

OUTDOOR SUBJECTS.

Dec. 8—A Maori Romance.
Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geesers and Geysers.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 26.

A Vagabond of Romance (Henri Kraus—Four Parts—Drama).
The Lighting Raider (Episode No. 4, "Through Doors of Steel"—Two Parts—Drama—Astra).
Going! Going! Gone! (Harold Lloyd—Comedy—Rolin).
Official War Review No. 31 (Topical).
Pathe News No. 10 (Topical).
Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 2.

The Lightning Raider (Episode No. 5, "The Brass Key"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 1, "Prowlers of the Night"—Two Parts—Drama—Diando).
Hustling for Health (Stan Laurel—Comedy—Rolin).
Pathe Review No. 2 (Educational).
Official War Review No. 33 (Topical).
Pathe News No. 12 (Topical).
Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 9.

Todd of the Times (Frank Keenan).
The Lightning Raider (Episode No. 6, "The Mystic Box"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 8, "The Hidden Chart"—Two Parts—Drama—Diando).
Ask Father (Rolin Comedy—Harold Lloyd—One Reel).
The Story of the Orange (One Reel Educational—Leggett Gruen).
Pathe News No. 14 (One Reel—Topical).
Pathe News No. 15 (One Reel—Topical).

RELEASES FOR WEEK OF FEB. 16.

The Lightning Raider (Episode No. 7, "Meshes of Evil"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 3, "The Chasm of Fear"—Two Parts—Drama—Diando).
Toto's Troubles (Toto-Comedy—Rolin).
Pathe Review No. 3 (Educational).
Pathe News No. 16 (Topical).
Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Bread"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

RELEASES FOR THE WEEK OF MAR. 9.

Carolyn of the Corners (Bessie Love).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell)
Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).

W. W. HODKINSON.
(Released Through Pathe.)

Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.
Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 6—Wolves of the Night (William Farnum).
April 20—The Siren's Song (Theda Bara).

EXCEL PICTURES.

Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Unkissed Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).

VICTORY PICTURES.

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of New York (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh).

SUNSHINE & FOX-LEHRMAN COMEDIES

Jan. 26—Oh, What a Knight (Two Parts).
Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.

THE GREAT NINE.

Jan. 12—The Regeneration (All-Star).
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).
Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).

Vitagraph

VITAGRAPH FEATURES.

Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).

BIG V COMEDIES.

Jan. 20—Traps and Tangles (Two Parts).
Jan. 27—Footballs and Fraud (Two Parts).
Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Feb. 24—Damsels and Dandies (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring Edith Johnson and Joe Ryan.

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).

HEARST NEWS.

(One-Reel News Weeklies.)

Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—Issue No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).

L-KO.

(Two-Reel Comedies.)

Jan. 8—Fools and Duels (Ford Sterling)—03485.
Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.

NESTOR.

(One-Reel Comedies.)

Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.
Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All-Star).

UNIVERSAL SPECIAL ATTRACTION.

Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).

The Lure of the Circus.

Mar. 3—Episode No. 16, "The Knockout"—03618.

UNIVERSAL SCREEN MAGAZINE.

Dec. 28—Issue No. 98 (Educational)—03446.
Jan. 4—Issue No. 99 (Educational)—03456.
Jan. 11—Issue No. 100 (Educational)—03466.
Jan. 18—Issue No. 101 (Educational)—03478.
Jan. 24—Issue No. 102 (Educational)—03493.
Jan. 21—Issue No. 103 (Educational)—03568.
Feb. 7—Issue No. 104 (Educational).
Feb. 14—Issue No. 105 (Educational).

NEW SCREEN MAGAZINE.

Feb. 21—No. 1 (Educational)—03579.
Feb. 28—No. 2 (Educational)—03591.
Mar. 7—No. 3 (Educational)—03624.
Mar. 12—No. 4 (Educational—03634).

SCREEN TELEGRAM.

Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03578.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.
Feb. 26—Issue No. 9 (Topical)—03613.
Mar. 5—No. 10 (Topical)—03623.
Mar. 12—Issue No. 11 (Topical—03633).

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Feb. 17—No. 1, "The Pool of Mystery"—03590.

CURRENT EVENTS.

Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feb. 7—Issue No. 6 (Topical)—03580.
Feb. 14—Issue No. 7 (Topical)—03592.
Feb. 21—Issue No. 8 (Topical)—03604.
Feb. 28—Issue No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—Issue No. 11 (Topical—03635).

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Jan. 5—Straight Crooks—03463.
Jan. 12—How's Your Husband?—03471.
Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Jan. 8—A Kaiser There Was—03442.
Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 15—Tapering Fingers (Fritzi Ridgeway)—03593.
Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Crooked Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).

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Unless Otherwise Specified All Subjects Are Five Reel Dramas

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STAR SERIES PRODUCTIONS.

Feb. 2—The Bondage of Barbara (Mae Marsh).
Feb. 16—Sis Hopkins (Mabel Normand).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Feb. 23—The Woman on the Index (Pauline Frederick).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).

CAPITOL COMEDIES.

(Two Reels each)

Jan. 26—The Big Idea.
Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.
Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.
Mar. 16—Once a Mason.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 2—Hard Boiled (Dorothy Dalton).
Feb. 2—Happy Tho' Married (Enid Bennett).
Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Extravagance (Dorothy Dalton).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).

Artcraft Pictures.

Jan. 26—Don't Change Your Husband (Cecil B. DeMille Production).
Feb. 2—Breed of Man (William S. Hart).
Mar. 16—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Feb. 3—One Every Minute.
Mar. 30—Beresford of the Barboons.

SUCCESS SERIES (RE-ISSUES.)

Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

Feb. 2—With the American Y. M. C. A. in London.
Feb. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.

PARAMOUNT-BRAY PICTOGRAPH.

Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighbors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.
Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.

World Pictures Corp.

Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Heart of Gold (Louise Huff).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

FEATURES.

April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

Feature Releases

BLUEBIRD.

Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).
Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

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Through the Storm.
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The Outlaw's Sacrifice.
Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Feb.—Oh, Baby.
Feb.—Good Gracious, Bobby.
Feb.—You Couldn't Blame Her.
Feb.—For Love or Money.
Feb.—Salvation Sue.
Feb.—Four of a Kind.
Feb.—Welcome Home.

EDUCATIONAL FILMS CORPORATION.

Feb. 1—First Photoplay Magazine Screen Supplement.
Feb.—Indian Life.
Feb.—An Indian Love Story.
Feb.—A Day with Carranza.
Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Wanderer and the Whozitt.
The River Gray and the River Green.
The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

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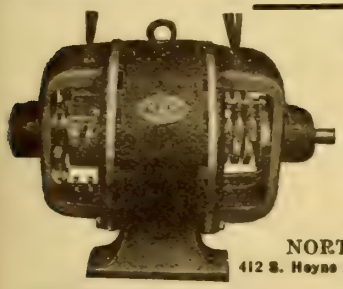
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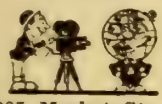
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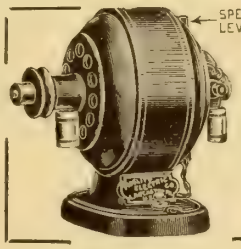
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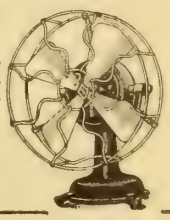




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Feb. 15—The Heart of Humanity (Dorothy Philips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).
Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).
Feb.—Over There (Anna Q. Nilsson and Charles Richman).
Feb.—The Public Be Damned (Mary Fuller and Charles Richman).

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Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Her Code of Honor (Florence Reed).

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Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).
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The Struggle Everlasting (Florence Reed).
The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
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Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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The Warrior (Seven Parts—Drama—McClure Picture).

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Woman (Maurice Tourneur Productions).
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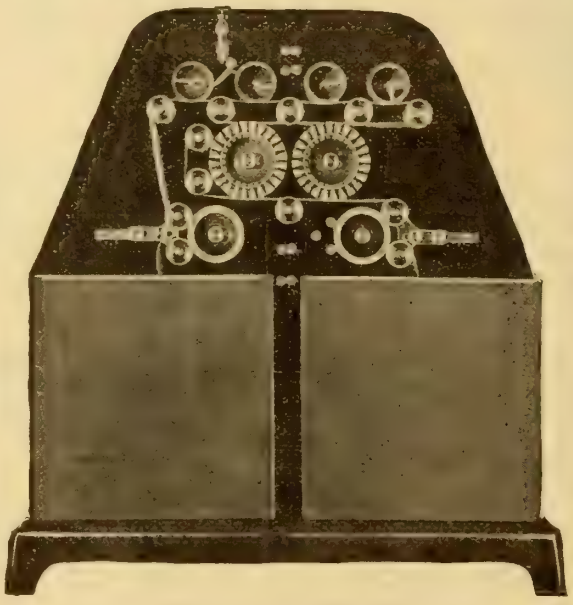
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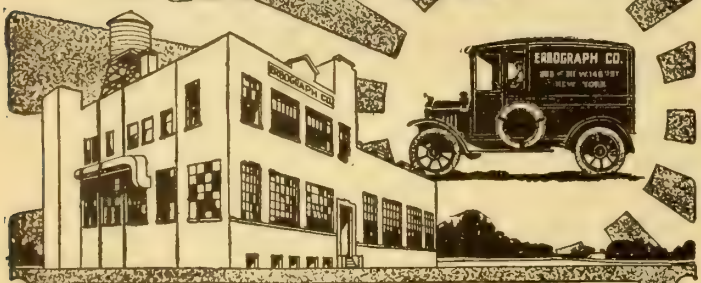
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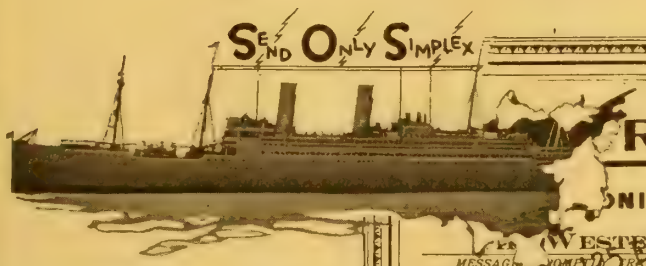
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JANUARY 17-1919 191

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SEND THE FOLLOWING MESSAGE "VIA MARCONI" SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK HEREOF, WHICH ARE HEREBY AGREED TO

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SIMPLEX MACHINES HIGHLY EFFICIENT SALE CONSUMATED PREPARE ONE ADDITIONAL MACHINE FOR POSSIBLE SALE

S. B. ROSE
5.50 P.M.

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January 27, 1919.

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Thanking you for your very satisfactory service, I am

Yours very truly,
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Surgeon (E) U.S.N.

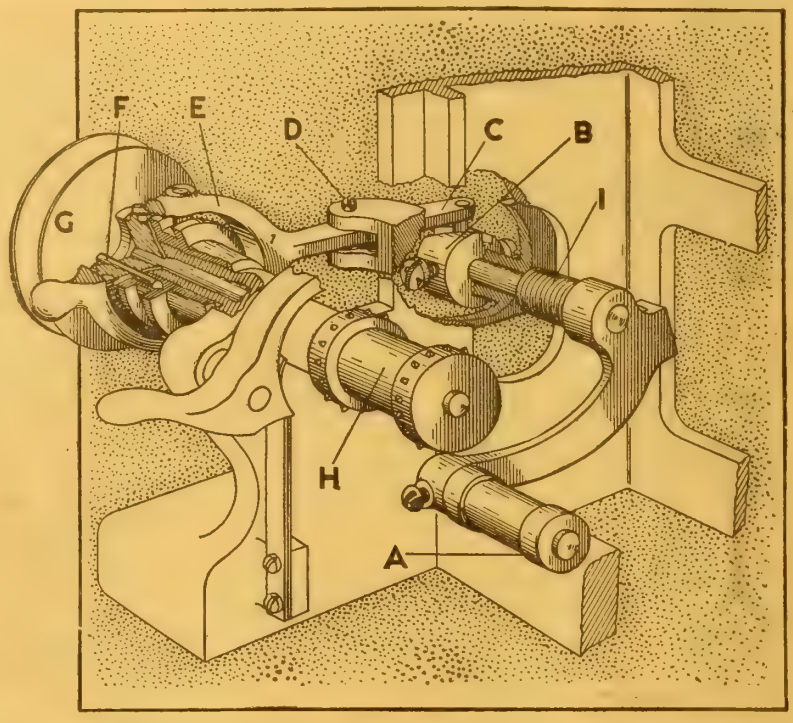
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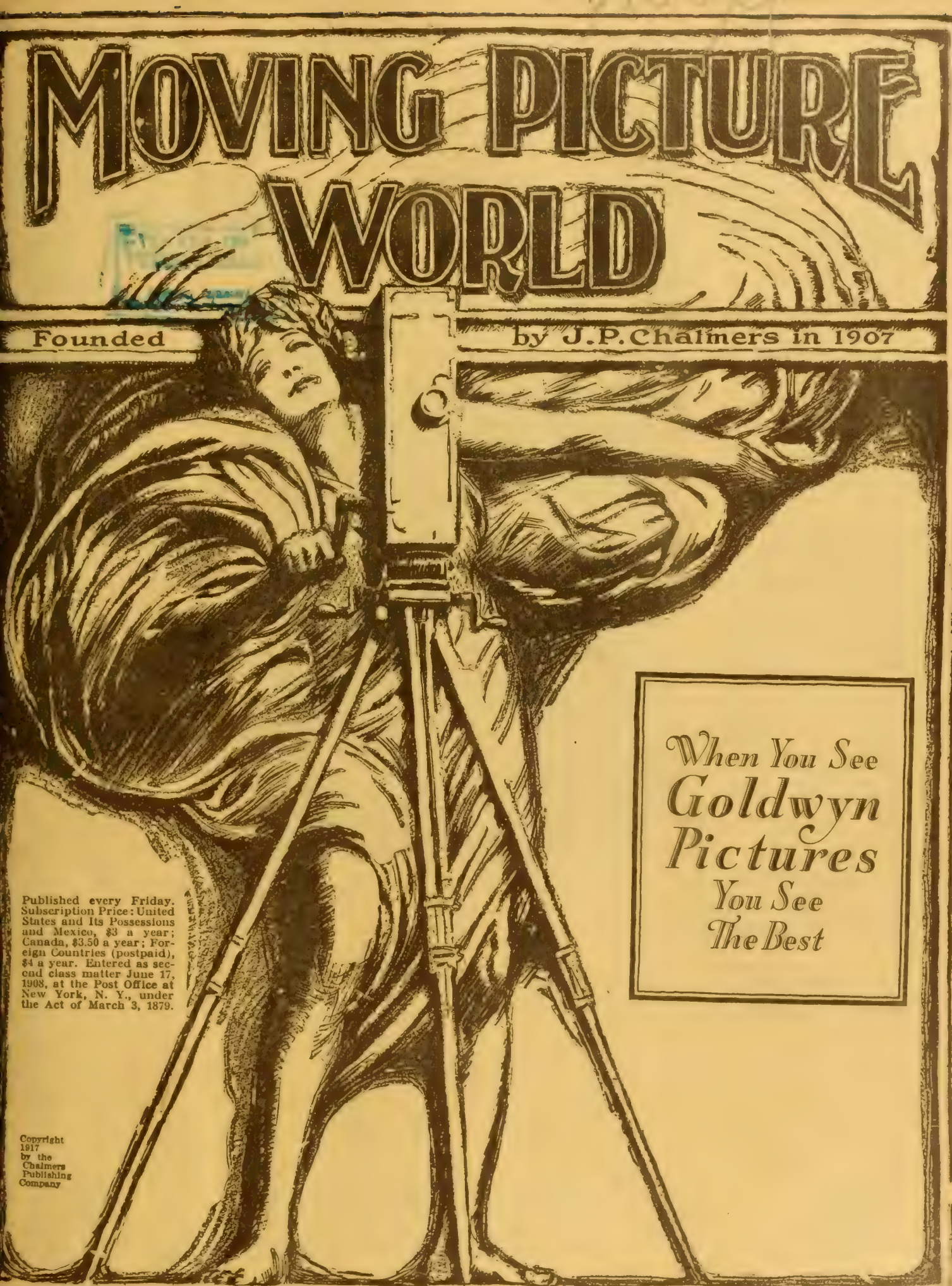
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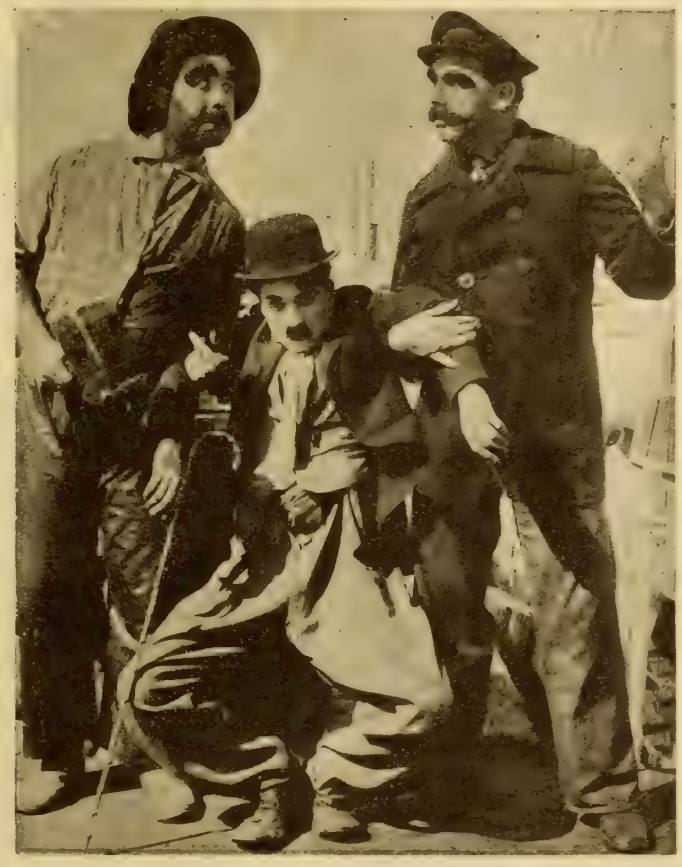
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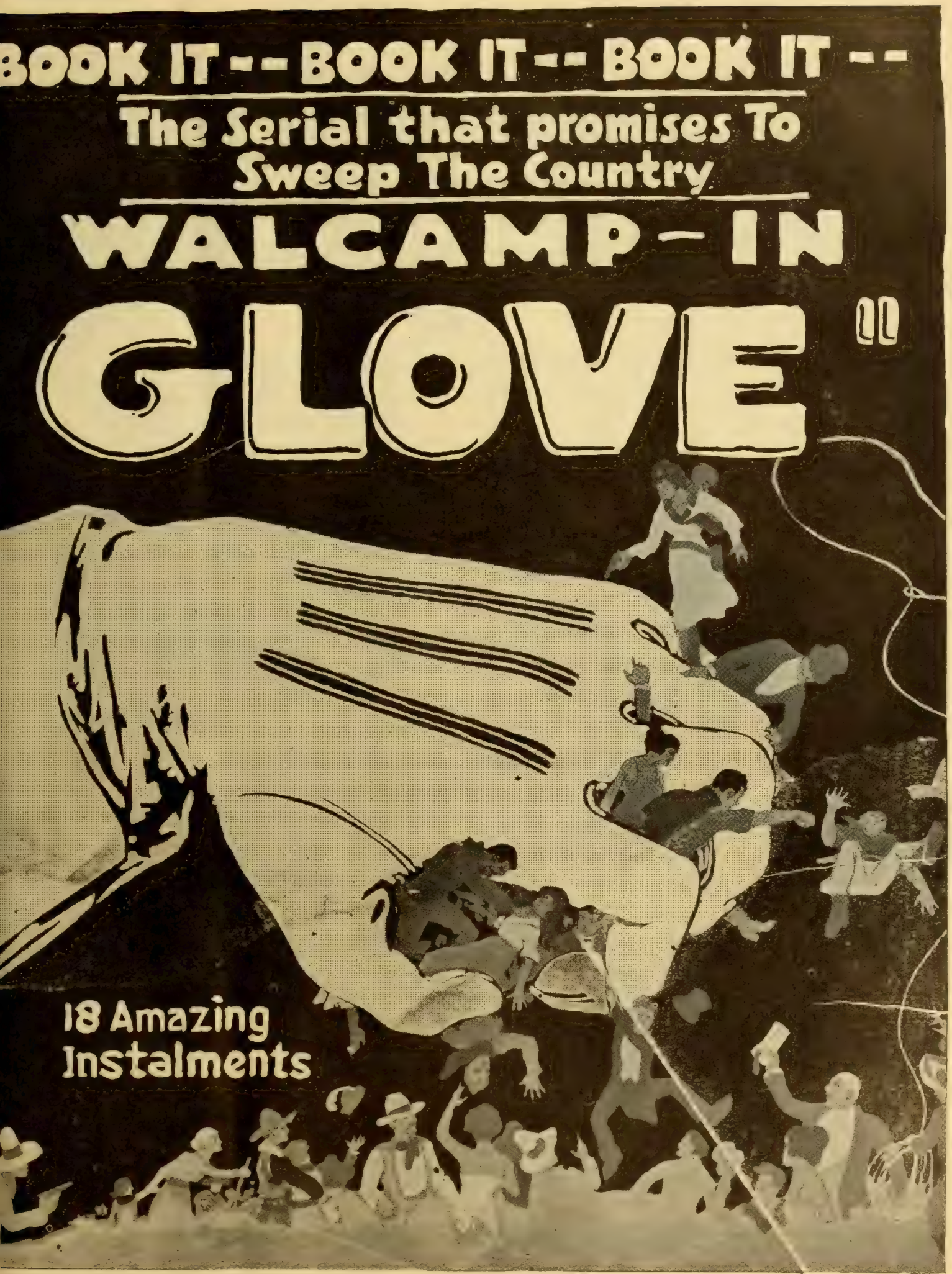
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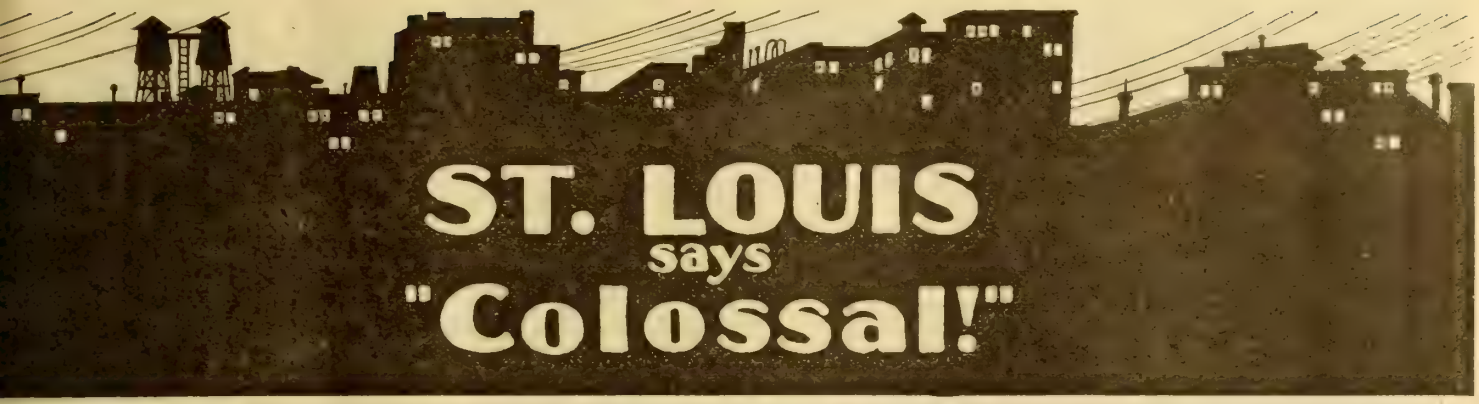
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The following schedule has been adopted for release of features listed:

March	3	Clara Kimball Young	in "The Road Thru the Dark"
"	10	Norma Talmadge	in "The Heart of Wetona"
"	17	Alice Brady	in "The Better Half"
"	24	Marion Davies	in "The Belle of New York"
"	31	Constance Talmadge	in "Sauce for the Goose"
April	7	Mitchell Lewis	in "Code of the Yukon"
"	14	Anna Case	in "The Hidden Truth" (Special)
"	21	Clara Kimball Young	in "Cheating Cheaters"
"	28	Constance Talmadge	in "Who Cares?"
May	5	Alice Brady	in "Her Great Chance"
"	12	Marion Davies	in "The Burden of Proof"
"	19	Norma Talmadge	in "The Probation Wife"
"	26	Mitchell Lewis	in "Children of Banishment"
June	2	Constance Talmadge	in "Mrs. Leffingwell's Boots"

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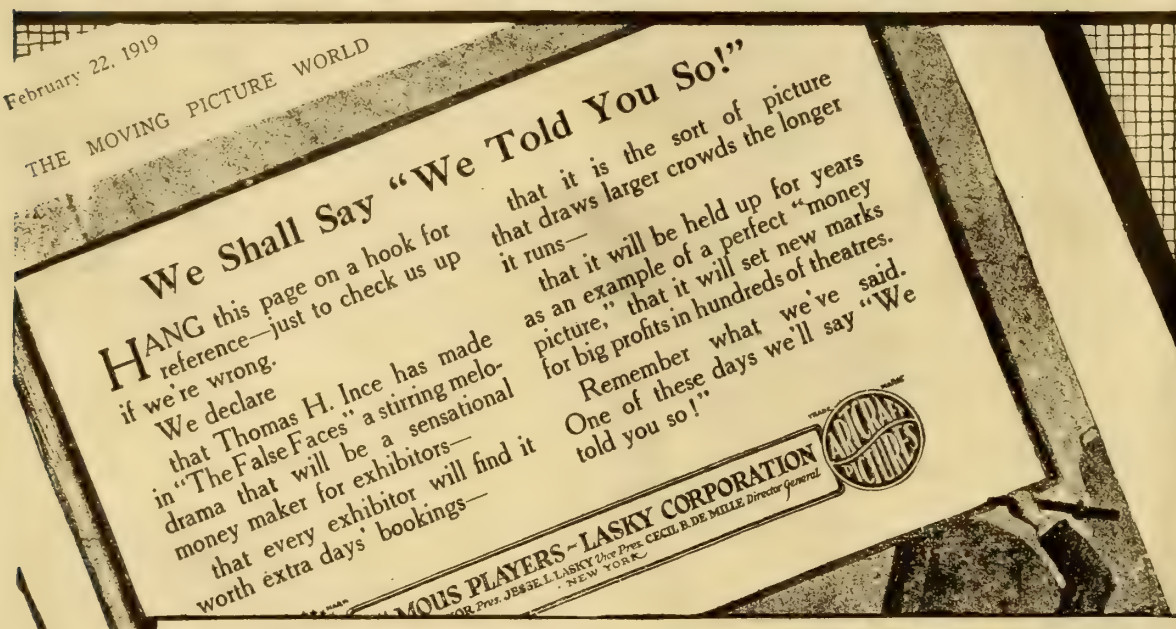


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Now a master of the camera, now realizing the fullest values of the screen, Louis Bennison attains his highest level of achievement in his third Betzwood Star Series production, "Speedy Meade."

It is a fast, full-of-action story of the East and the Border; it vibrates with action and adventure and romance. And, above everything else, it reveals to you *the power of the Louis Bennison personality;* his appeal and fascination.

One look at the picture on this page discloses the answer to the riddle of personality. You know instantly *why* the public likes and welcomes this star.

There are six Louis Bennison Star Series productions, distributed exclusively through Goldwyn and exhibitors are hurrying to book them. "Speedy Meade" will be released March 23.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

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The One Big Essential Is That Comedies Have ENTERTAINMENT Value

"Smiling Bill" Parsons knows how to make audiences laugh. He also knows your patrons want more than a mere comedian in their favorite comedies. So he gives you a variety and change of scene, as well as new players in every comedy he makes.

These wise precautions unquestionably account very largely for his own popularity and the wholesale booking by several thousand theatres of Capitol Comedies.

Goldwyn offices are now ready to show you the last four Capitol Comedies releases—representative laughter-makers with the comedian who is hailed joyously in more than 3,000 houses:

"A Master of Music"
"The New Breakfast Food"
"The Potum of Swat"
"The Midnight Alarm"

There are 26 Capitol Comedies a year. Every second Monday.

The most convincing proof of "Smiling Bill" Parsons' popularity is found in the fact that less than one year ago he had never appeared in a picture and that today he is a world-wide favorite booked by theatres large and small on the merit of his stories and his own likable personality

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Here's Proof of "A Hit" in the BOSTON territory

Zane Grey's name is *magic* with millions of Americans. Boston and New England are heavy buyers; loyal readers of his books.

"The Border Legion" starring Blanche Bates and Hobart Bosworth is at this moment one of the big, assured hits of the year in the New England territory. T. Hayes Hunter, its director, has packed the story tight with melodrama and thrills.

These representative bookings started the vogue of this production in New England:

Park Theatre,	Boston
Old South,	Boston
Washington,	Boston
Franklin Park,	Boston
Empire,	Fall River
Strand,	Lowell
Broadway,	Lawrence
Empire,	Portland
Suffolk,	Holyoke
Scenic Temple,	Cambridge
Mystic,	Malden

Exhibitors everywhere are making money on "The Border Legion."

This is a story of banditry and romance, of hard riding and quick-on-the-trigger action; of love and lawlessness in golden California in the days of '49. This is proving to be the most popular of the Zane Grey stories that have been brought to the screen.

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donable Sin" wirelessed the "Hard
was the Greatest Production they

Now all the "Hard-boiled Eggs"
to the "Hard-boiled Eggs" of Los

YOU CAN'T SCRAMBLE THE OPIN

Begins run at
BROADWAY STRAND, DETROIT, March 2
AT $1.00 PRICES

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HARRY GARSON **AEOLIAN**

Angeles who saw "The Unpar
boiled Eggs" of New York that it
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n New York are wigwagging back
Angeles—You are right!!!!

ON OF A HARD-BOILED EGG!!!!

Begins run at
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HALL **NEW YORK**

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exceptional

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the latest and greatest feature comedy
in five parts

"YANKEE DOODLE IN BERLIN"

featuring

BOTHWELL BROWNE,
FORD STERLING, MARIE PREVOST, BEN TURPIN

and an all-star Sennett cast

The biggest and funniest laugh-film in years—

(Sol Lesser bought the rights to all the Pacific Coast States before he was half through reviewing the picture)

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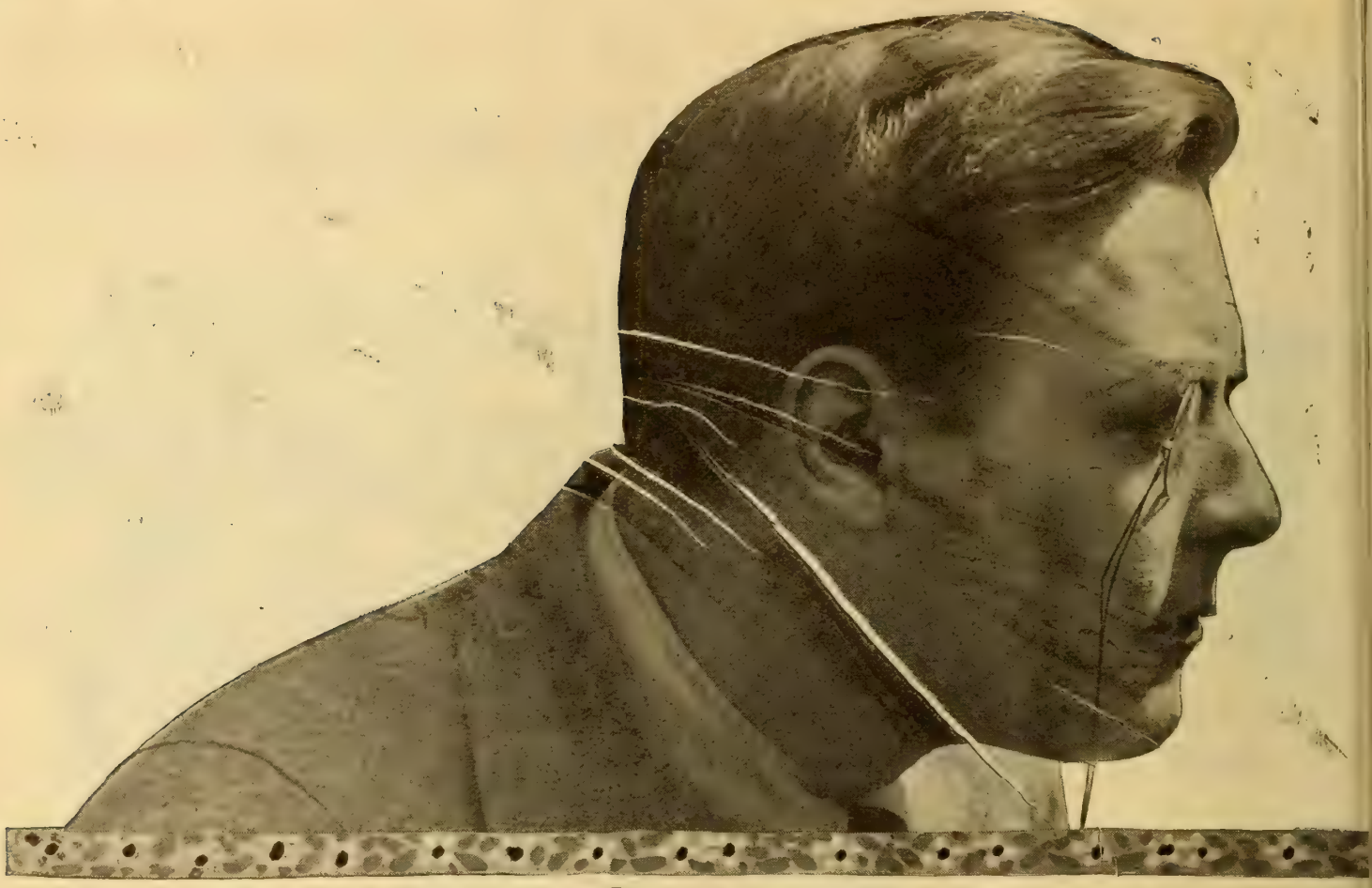
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One of the greatest pictures in all of Harold Lockwood's brilliant career and the last, but one, of the Lockwood productions.

Finis Fox adapted and Edwin Carewe directed this Screen Classics production for Yorke Film Corporation.

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All Metro Exchanges in SHADOWS *of* SUSPICION

By George Gibbs

Lockwood's intense popularity is greater today than ever before ----

Book this big production and be assured of a Box Office success –

METRO

She fought, she scratched, she pursued, she annoyed, she actually devilled the man into marrying her and she did it in a way that makes you glad she did and glad you can see her do it.

It's the kind of a picture you have come to expect from the name *Metro All Star Series Production* — and VIOLA DANA is absolutely fascinating as its star.



METRO PRESENTS

VIOLA DANA

IN

SATAN JUNIOR

Adapted by John Collins from Vanzo Post's novel "Diana Ardway" published by the J.B. Lippencott Co. and directed by Herbert Blaché.

RELEASED BY METRO MARCH 3rd

MAXWELL KARGER, *DIRECTOR GENERAL*

WORLD-PICTURES



WHAT SHALL WE DO with him

Hold a voting contest!

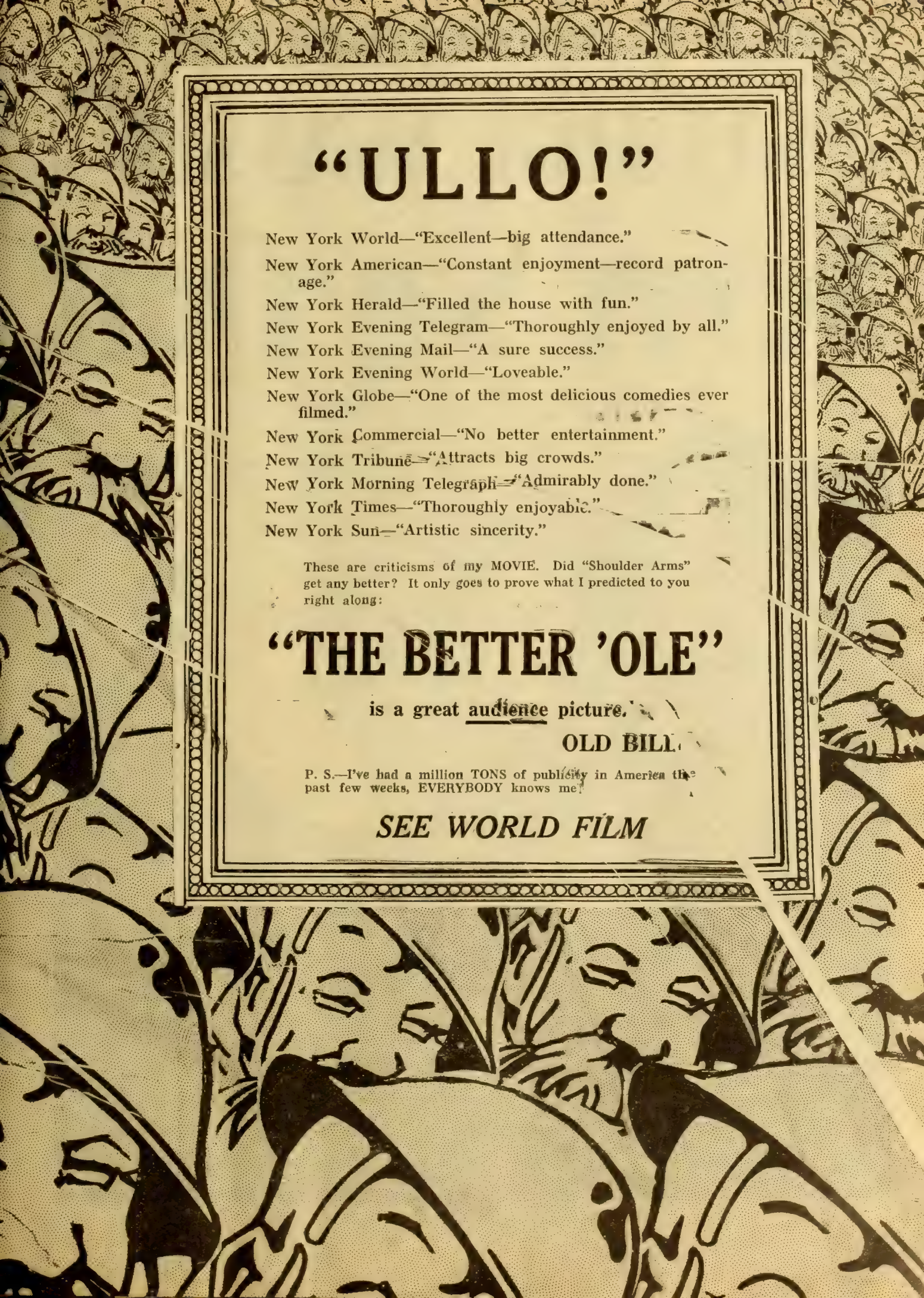
Think of the stunt possibilities!

This is a showman's picture

Let your nearest World Branch help you cash in on McClure's national publicity campaign

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"ULLO!"

New York World—"Excellent—big attendance."

New York American—"Constant enjoyment—record patronage."

New York Herald—"Filled the house with fun."

New York Evening Telegram—"Thoroughly enjoyed by all."

New York Evening Mail—"A sure success."

New York Evening World—"Loveable."

New York Globe—"One of the most delicious comedies ever filmed."

New York Commercial—"No better entertainment."

New York Tribune—"Attracts big crowds."

New York Morning Telegraph—"Admirably done."

New York Times—"Thoroughly enjoyable."

New York Sun—"Artistic sincerity."

These are criticisms of my MOVIE. Did "Shoulder Arms" get any better? It only goes to prove what I predicted to you right along:

"THE BETTER 'OLE"

is a great audience picture.

OLD BILL.

P. S.—I've had a million TONS of publicity in America the past few weeks, EVERYBODY knows me!

SEE WORLD FILM

PLAY A WINNER !

GEORGE WALSH

in

Never Say Quit

A WILLIAM FOX PRODUCTION



A rollicking comedy-drama that starts with love on Friday 13th and ends with triplets

THE SADDEST STORY THAT EVER MADE YOU LAUGH!

DIRECTED BY EDWARD DILLON

VICTORY PICTURES

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George Walsh
in
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BIGGEST MONEY MAKER YET!

BOOK IT NOW

THEDA BARA

IN

SALOME

DIRECTED BY J. GORDON EDWARDS

EVEN OUTDRAWING CLEOPATRA
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Gambling IN Souls

is a

SURE THING for your box office

A William Fox production—Directed by Harry Millarde.

BOOK EXCEL PICTURES

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UNANIMOUSLY APPROVED BY THE TRADE AT THE SHOWING



HARRY MacRAE WEBSTER'S Gripping Drama

"RECLAIMED"

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A FIGHT FOR A SOUL BETWEEN LOVE AND HATE!

WITH

MABLE JULIENE SCOTT

AND

NILES WELCH

Directed by Harry MacRae Webster

From the pen of Richard Field Carroll

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MARGARET MARSH

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Story by Arthur B. Reeve *Creator of* Craig Kennedy & John W. Grey

Directed by Donald Mackenzie



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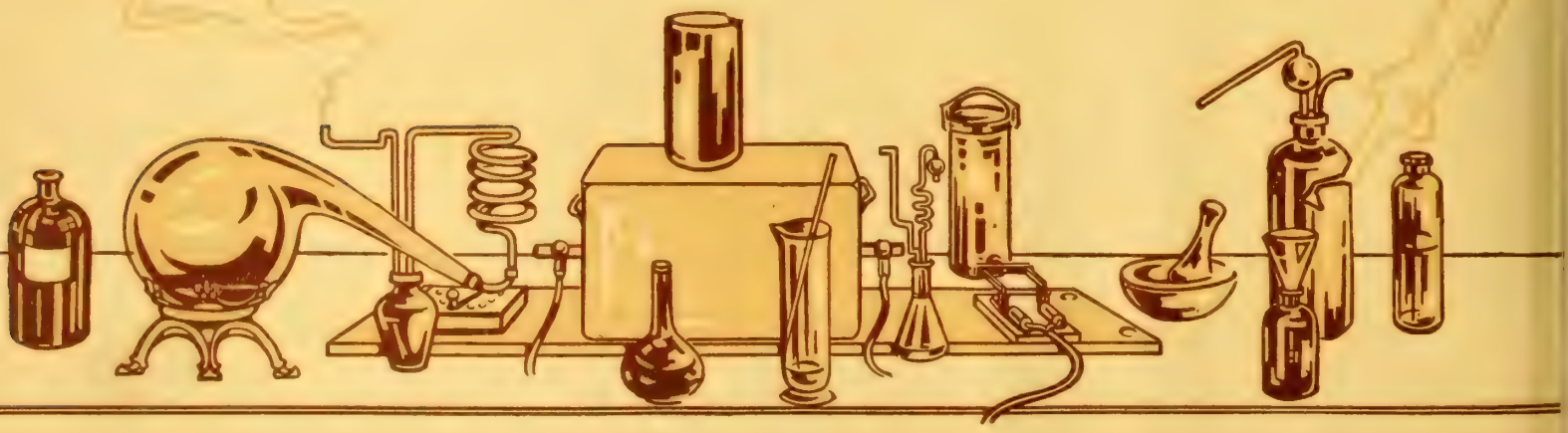
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Speaking of Scoops—

Pathé News

1. President Wilson's arrival in London (beat competition by three weeks) shown Jan. 11
2. President Wilson's tour through England (beat competition by one week) shown Jan. 22
3. King Albert's entry into Brussels (Exclusive) shown Jan. 11
4. French entry into Alsace Lorraine (Exclusive) shown Jan. 8
5. Demonstration of American tanks (Exclusive) shown Jan. 4
6. Vindictive sunk in Zeebrugge (Exclusive) shown Jan. 4
7. Aeroplane flight over Washington, shown Jan. 18
8. Guatemala earthquake, shown Jan. 4
9. Aeroplane flight over New York (beat competition by 27 days) shown Dec. 18
10. Naval dirigible flight over New York (shown Dec. 25) (Exclusive)
11. Submarine chasers in heavy seas (beat competition by a week) shown Dec. 25
12. King of Italy's entrance into Trieste (Exclusive) Jan. 18
13. The first pictures of the German Revolution, shown Feb. 8

Many of the above events the competition has not yet shown. Pathé News leads!

Pathé Review

A Film Magazine
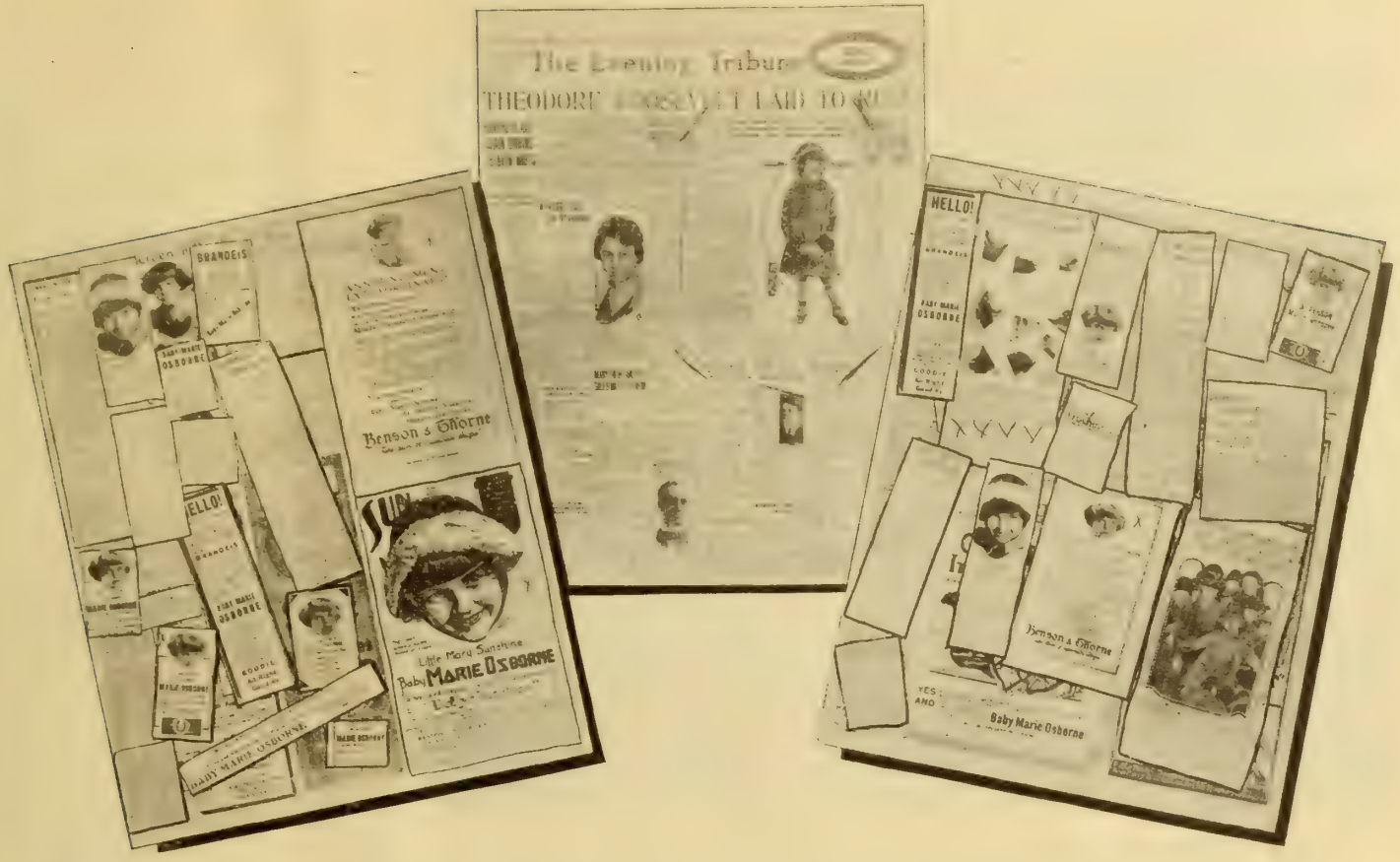
The selection of the best houses everywhere. It's in

New York's Strand
" " 77th Street
" " Plaza
Chicago's Riviera
Los Angeles' California
San Francisco's California
Cincinnati's Gifts
Dayton's Dayton
Philadelphia's Stanley
Milwaukee's Saxe
Scranton's Comeford
Washington's Rialto
Kansas City's Royal
Denver's Isis
Seattle's Liberty
Detroit's Madison
Newark's Strand
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Rochester's Regent
and a lot of others!

Wonderful slow motion photography, Pathécolor scenics, scientific bits, etc.

One Reel Every Other Week

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When she was in Des Moines, Omaha, and other cities recently on her trip to the coast she was a big front page story. Her popularity was most strikingly proved.

Cash in with her latest feature –

BABY MARIE OSBORNE

in

THE OLD MAID'S BABY

Produced by Diando Directed by Wm. Bertram

Written by Agnes Johnston

PATHÉ
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When You Subscribe to the WORLD, the $3.00 Returns in VALUE Manyfold Each Year



A Sensational Ball Room Scene That, For Action, Has no Equal in Film History.

A popular and beautiful star in a story by an author who knows what the public wants.

"She's not a thief," Roger interrupted. "You've made a terrible mistake."
"Well, what's her name?" Mazie shrieked. "I—I—I don't know," Roger stammered.

FULL OF THE STUFF

Only a Couple Of

A MAN wouldn't have the nerve to attempt a stunt like it. Only a woman, who knows a woman's mind, could know that a woman of given circumstances would do a thing like it. A man held the check book that paid for the acting cast, the time, energy and superb settings these two women required to do it.

Imagine—Anita Stewart at midnight, beautifully gowned, charming, in a love scene with a darned good looking leading man. And then—The next morning he finds her in his hotel room—a maid of all work, and he blame near breaks her heart with the call down he gives her for apparently fooling him.

Sounds illogical as the deuce?

Well it isn't!



Script said "hotel scenes." So the Hotel Alexandria, Los Angeles, was rented. She wanted class and got it.

Marion Orth put this situation in the story.

Lois Weber put it in the picture, and it becomes logical, possible, convincing.

Miss Weber not only had the responsibility for producing a picture. She had to produce a successor to the phenomenal "Virtuous Wives." Louis B. Mayer says she has. He's an exhibitor and knows the box office.

EVERY Audience Loves A Persecuted Heroine —Particularly When She Is Beautiful.

Produced by a director who has a long list of money makers to her credit.



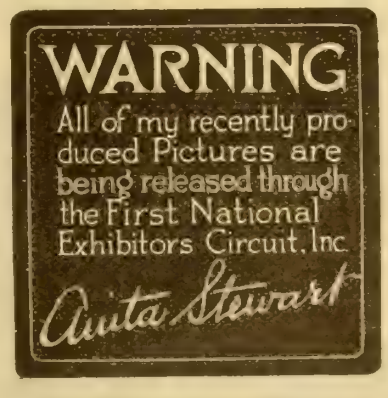
"So, my beautiful, charming young companion is only a cheap adventuress," he sneered. Marie stifled a desire to speak—to tell him.

THAT GETS THE MONEY

Women Would Try It

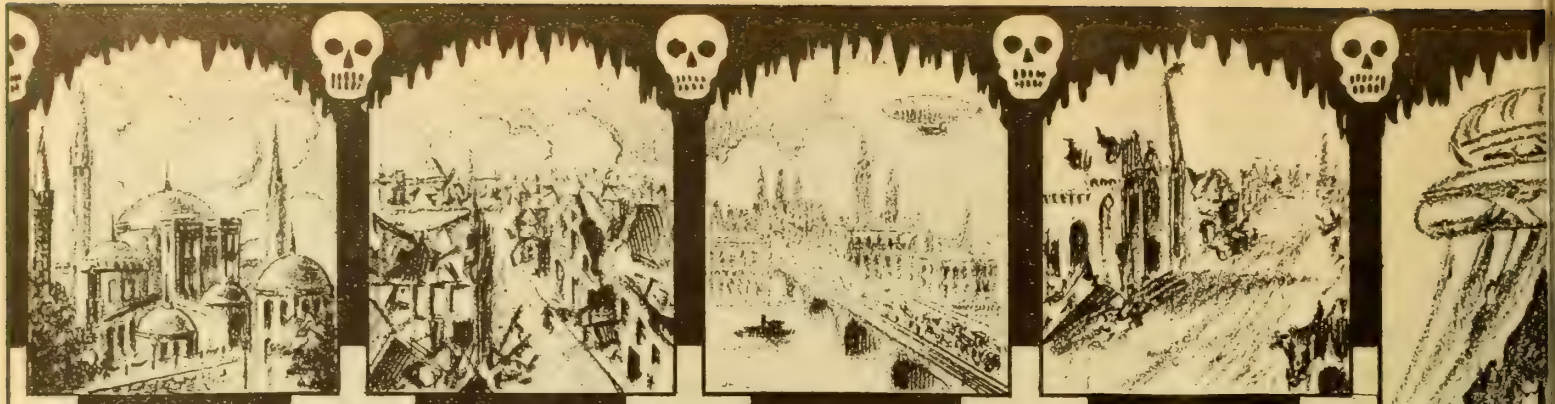
THERE are a lot more stills with good punchy situations that will make corking lobby displays. And the 3-sheet is full o' pep. Has on it a lot of real mysterious things that'll get attention. Human nature's first fault is curiosity. The second of the ***NEW*** Anita Stewart productions hits curiosity right on both i's and keeps punching it up for several thousand feet.

We're getting mighty enthusiastic about "A Midnight Romance." Perhaps it's because of the names on the right—they'd inspire pre-release confidence in harder shelled film critics than we are.



If you early run chaps want to announce another ***NEW*** Stewart picture before our ad helps and copy suggestions get to you, just say:

LOUIS B. MAYER
presents
ANITA STEWART
in
"A MIDNIGHT ROMANCE"
A LOIS WEBER PRODUCTION
from the story by Marion Orth, author of "The Price of a Good Time"
A FIRST NATIONAL
Exhibitor's Circuit
ATTRACTION



THE BONES OF A MILLION CHRISTIANS LITTER THE DESERTS OF THE NEAR EAST

EVERY OTHER MAN IN FRANCE MAIMED OR BLIND- HER CITIES LEVELLED

ENGLAND ON THE VERGE OF STARVATION- HER YOUTH DESTROYED

ITALY'S TIME OLD SOIL LAID WASTE- A MILLION KILLED

DYNAS

DESTR

THE ARGUMENTS WHICH INSPIRED AND THE PRODUCTION OF

WHOM THE GODS

From the Story

Directed by FRANK BORZAGE
Produced by OLLIE L. SELLERS

A GIANT
A CATACLYSMIC
AND HISTORICAL FACTOR.
SPECTACLE. A NOVEL SCREEN
TAINMENT. ONE OF THE FOUR MILE-

MACAULEY PHOTOPLAYS, INC.



AMERICA TO ENTER THE WAR

WOULD DESTROY

"HUMANITY"

by C.R.MACAULEY.

ROMANCE.
MESSAGE.A TIMELY
A MASTODONIC SCENIC
FEATURE. A PERFECT ENTER-
STONES IN MOTION PICTURE HISTORY

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"UNDER FOUR FLAGS"

The Government's Great Victory Picture



Exhibitor Comment:

"Wonderful picture. Extra Big Business." "A picture that every theatre should play"——*M. P. News.*

Consensus:

"Powerful production with extra big drawing powers"——*M. P. News.*

This Great Victory Picture of America and the Allies gives the exhibitors in the smaller towns a remarkable opportunity for box-office profits.

The Government rental price is fixed on a scale that allows a margin not obtainable with any other attraction.

The picture was a sensation with the war-picture-surfeited screen patrons of the larger cities. It was a tremendous box-office success.

Patrons of the smaller towns are not surfeited with war facts. Like the city people, they want to see how the war was won—but their desire is even more keen.

Exhibitors can give their patrons what they want. The rental is figured on a basis that permits high profit at regular admission prices.

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Pershing's Crusaders—First National Exhibitors
Our Bridge of Ships—General Film Corporation
America's Answer
Under Four Flags
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Available through the WORLD FILM CORPORATION, *except* FOR CALIFORNIA Sol. L. Lesser, State Council of Defense San Francisco.
FOR MICHIGAN Michigan War Preparedness Board, Lansing. (Except Detroit and Wayne County, through World Film Corporation)

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman
Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

The Bureau of War Photographs *The Bureau of War Expositions—presented by the United States and Allied Governments*

This Announcement Will be Read by Exhibitors Who Never Met a Film Salesman

Edgar Lewis PRESENTS



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A SUCCESSION OF SENSATIONAL SITUATIONS AND A GREAT CLIMAX

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WIZARD OF FAST MOVING FICTION

A SPLENDID CAST INCLUDES
MITCHELL LEWIS, V. SUTHERLAND
HEDA NOVA AND LOLA PAUZDROVNA

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BY WILLIAM HAMILTON OSBORNE

A GREAT HUMAN INTEREST DRAMA OF THE PERIOD, WITH A CAST INCLUDING GLEN WHITE, W.T. CLARK CURT KARPE, JOSEPHINE HILL AND ADOLF BAUERLE

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CATHERINE CALVERT

IN

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A Vivid Drama of Hearts and Souls that Enthralls

BY E. LLOYD SHELDON

DIRECTED BY SIDNEY OLCOTT

CLEVER CATHERINE CALVERT IN A CLIMAX OF COSTUMING

WITH SOME GREAT PLAYERS INCLUDING EDWARD BURNS ANNA MAY, GEORGE MAJORONI BLANCH DAVENPORT AND GEORGE PAUNCEFORT

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"MARRIAGE FOR CONVENIENCE"



IS A STARTLING DRAMA OF SOCIAL LIFE WITH A GREAT HUMAN STORY

CATHERINE CALVERT AT HER BEST IN A SENSATIONAL ROLE

RELEASED FEB. 9 — BE SURE TO BOOK THIS ATTRACTION

ALSO IN "MARRIAGE" BY GUY BOLTON A GREAT CALVERT SUCCESS

"A ROMANCE OF THE UNDERWORLD"

PAUL ARMSTRONG'S BEST PLAY

"OUT OF THE NIGHT"

BY E. LLOYD SHELDON



WHAT THE CRITICS SAY

The New York American.—Catherine Calvert in "Marriage" has a very satisfactory medium for the display of her unusual ability.

The Chicago Daily Journal.—Catherine Calvert makes a very satisfactory pictorial drama of Armstrong's "A Romance of the Underworld."

The Minneapolis Tribune.—"Marriage," the Guy Bolton version, is made interesting by Catherine Calvert, who is clever as well as beautiful.

The Cincinnati Inquirer.—Catherine Calvert gives a fine performance in her new version of Armstrong's famous "A Romance of the Underworld."

The St. Paul Daily News.—"Marriage," the new Guy Bolton social satire, affords a satisfactory vehicle for Catherine Calvert.

SERVICE EXECUTIVE OFFICES 729–7th AVE. N.Y.C.

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"FROM HEADQUARTERS"

ANITA STEWART in

The Most Powerful Police Drama Ever Written



"FROM HEADQUARTERS" brings to the screen the most dominant, heart-searching drama of a generation—pounding, pulsing, throbbing with passion and pathos.

"FROM HEADQUARTERS" pictures a woman's soul on the rack of "justice"—a father's soul torn between love and duty—a man's soul burned of its iniquity by a woman's sacrifice and redeeming love.

"FROM HEADQUARTERS" is a living, breathing, virile, crashing drama of tremendous situations, building up to an overwhelming climax.

"FROM HEADQUARTERS" is life laid bare—a picture that will seize upon every emotion of your audiences—a picture that people will want to see again and again and *again*.

Directed by RALPH INCE

The WORLD Costs More Than its Rivals, and Subscribers Find it Worth More

ANITA STEWART
IS MAGNIFICENT—SUPERB—IN
"FROM HEADQUARTERS"



Read This Story of Elemental Passions

IT all seemed like a nightmare to her—the private office—the leering lips that once had whispered words of love—the knife—the moment of vengeance.

And then—*her own father*—known by the world as a never-failing detective, grim, relentless—assigned to the case, only to find the trail doubling back to *his own home.*

The very peak of drama is reached in this tense climax—one of the countless situations in "From Headquarters," affording Anita Stewart one of the greatest opportunities of her distinguished screen career.

VITAGRAPH
Albert E. Smith, *President*



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2nd.Release

Teddy Birds.

A Close-up of the Late, Theodore Roosevelt

ANNOUNCING

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FIRST RELEASE

AUGUSTUS THOMAS'
GREAT N.Y. SUCCESS

"AS A MAN THINKS"

READY IN APRIL

There is NEWS in the WORLD Advertisements for the Big and Little Showmen

Naked Truth of "Cannibals of the South Seas"



Real Facts Written by
Martin Johnson, Himself

Write for your copy today to the
Exchange Manager of the
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A sparkling story of circus life played by Miss Rhodes in her inimitable style



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Produced by B. B. Features
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Considered one of the most fascinating plays ever interpreted by this popular star



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in "The Prodigal Liar"

Produced by Jesse D. Hampton

A corking comedy-drama that runs strong to humor and whirl-wind comedy situations, with Desmond in turning b-a-d man, just for love



HENRY B. WALTHALL
in "The Long Lane's Turning"

Produced by National Film Corporation of America

A powerful and timely story that touches on prohibition with Walthall interpreting a forceful character

Released through
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THE GREAT PRODUCTION
OF THE OFFICIAL INTERNATIONAL FILM

"The Spirit of Lafayette"



STATE RIGHTS BUYERS—
ATTENTION!

JAMES VINCENT
Presents

"THE SPIRIT OF LAFAYETTE"

from the Book of
James Mott Hallowell
Adapted for the Screen by
J. Searle Dawley

With Endorsement of
United States Government
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, Chairman
DIVISION OF FILMS
CHARLES S. HART, Director

THIS IS NOT A WAR PLAY

It opens with peace in the signing of the armistice of November 11, 1918. Portrays the welcome of the returning soldier. Tells the story of Lafayette and shows how the spirit that inspired Lafayette to aid American Colonies is the same spirit that inspired our boys to aid France.

That Exhibitors and the public may take advantage of this timely subject as soon as possible, it has been decided to release on State Rights. Send all communications and bids to me personally.

JAMES R. SHEEHAN
General Manager

JAMES VINCENT
1465 Broadway, New York City

THE FIRST PRESENTATION OF THE OFFICIAL INTERNATIONAL FILM

"The Spirit of Lafayette"



Ex-President Taft says of this wonderful film, which had its first production in St. Louis, February 23rd, in connection with the great mid-continent Congress of the League of Nations:

"I have seen the motion picture 'THE SPIRIT OF LAFAYETTE.' It is in admirable harmony with the thrill of deep patriotism stirred by the war and its victorious ending. Its climax in the League of Nations, exemplifying Lafayette's love of world liberty and giving an answer to his family motto 'Why not?', should in these fateful days challenge us all. I sincerely hope that the American people will see it.

"(Signed) WM. H. TAFT."

Telegram from Manager Louis K. Sidney of Pershing Theatre, St. Louis:

"'The Spirit of Lafayette,' produced by James Vincent, received its initial presentation at the Pershing Theatre, St. Louis, February 23rd, playing to crowded houses at every performance. It is a wonderful story of the modern doughboy. It has a strong, pathetic appeal and holds the interest throughout. Earl Schenck as Marquis de Lafayette and Violet de Biccary as Adrienne are splendid. Their capable support helps put the picture over in good shape. The settings are magnificent and the photography is exceptionally good. The theme of the connection between the Lafayette incident in helping America and the payment of the debt by America is handled in an excellent manner and makes a direct appeal to the sympathies. The production is unusually entertaining as well as educational, and will undoubtedly appeal to all classes of audiences.

"(Signed) LOUIS K. SIDNEY."

From the St. Louis Daily Globe-Democrat:

"Few pictures have succeeded so well in bridging over the wide spaces of history, the history that pertains to America as a world power as this, 'THE SPIRIT OF LAFAYETTE.' The picture, strong on its historical side, is a splendid example of modern cinematography. The happy idea of the Director, James Vincent, was to begin the Hallowell story with the return of the American soldiers from the battlefields of France, and their welcome home. The streets of New York are pictured on the day the authentic news of the signing of the armistice is received. The hero of the story at that stage returns wounded, but victorious, and the home-coming is pathetically but hopefully pictured. The same spirit which inspired Lafayette in 1776 has been transmitted to the American descendants and inspired them to imperishable deeds of valor in 1918. Director James Vincent has been successful in assembling a splendid cast, among whom are capable actors like Earl Schenck, Violet de Biccary, Marion Barney, Robert Elliott, Paula Shay and that pretty child actress, Kittens Rickert."

Miss Grace Johnson, of St. Louis Republic:

"Crowds view historic film at Pershing. 'SPIRIT OF LAFAYETTE' reveals many events in life of great leader. That history repeats itself is graphically shown at Pershing Theatre. This production gives a far-sighted significance to the French hero who is recorded as having visualized the idea of a League of Nations. The production was well received. All the characters are human. The picture also gives an opportunity to gaze upon it from a sartorial as well as histrionic point of view. The ball at Versailles reveals a very elaborate setting and is one of the commendable features of the production."

STUPENDOUS PRODUCTION—THOUSANDS OF PEOPLE—EXCEPTIONAL ALL-STAR CAST, ESPECIALLY SELECTED—AUTHENTIC AND GORGEOUS SETTINGS—EIGHT MONTHS IN THE MAKING. AN INTERESTING AND ABSORBING STORY FILLED WITH JOY AND HAPPINESS—EXCITING AND THRILLING INCIDENTS, DRAMATIC CLIMAXES—TRUTH PROVEN STRANGER THAN FICTION—FILLED WITH HEART THROBS OF THE PRESENT DAY AND ALL TIME. A MOST BEAUTIFUL LOVE STORY. COMPLETE ORCHESTRATION HAS BEEN PREPARED BY NICHOLAS ORLANDO. DO NOT DELAY. TERRITORY WILL BE TAKEN RAPIDLY

JAMES R. SHEEHAN
General Manager

JAMES VINCENT
1465 Broadway, New York City



TO CONTENTS

Advertising for Exhibitors....1351
A. F. L. Joins Fight Against State Censorship....1314
Advertising Aids and Reviews....1384
Adopts Novel Policy to Boost Second Day Runs....1332
American Extremely Active on Coast....1333
Among Independent Producers....1381
Appoints Supervisors for Exhibitors Mutual Branches....1311
Approves Plans for $300,000 House....1323
Arrange for Houdini to Make Own Story Features....1311
Asks Congress for Funds to Make New Health Films....1308

Ball of Operators' Union Finely Managed Affair....1314
"Better 'Ole, The" (World)....1392
"Boots" (Paramount)....1390
Bijou Syndicate Builds New Theatre in Lima....1314
"Brand, The" (Goldwyn)....1386
Brady, Reconsiders His Resignation....1314
Bryant, Charles, Returns....1345
Bridgeport House Proves Wisdom of Rebooking....1332
Business Is Good in San Francisco....1366
Buys Rights to Jack London Stories....1323

Capellani Productions Are Active....1345
Carey, Harry, Begins Western Tour....1350
Cameraman Rose Founds Institute....1335
Chicago News Letter....1333
Cincinnati Passes Measure Taxing Exchanges....1338
Cinema Opera Is Given Composer Simons..1346
Conditions in Pittsburgh Are Exceptionally Good....1311
Cleveland Will Have a New Rialto....1370

Defeats Sunday Closing Measure....1364
Detroit's Fine Arts Changes Owners....1364
Detroit League to Oust the Dishonest Exhibitor....1311
Distinctive Colors to Advertise Fox Players 1326

Employ Detective Aid to Spot Dishonest Exhibitors....1347
Essanay Company Loans Studio to the Drews....1316
Eureka Screen Company Claims Unique Product....1328
Exchanges May Move from Omaha....1338
Exhibitors Convene at Syracuse....1313

Famous Comedies to Make Reappearance on the Screen....1341
Film Pirates Must Be Swept Away....1343
Food Automats Will Have Movie Opposition July 1....1338
From a Back Seat in the Balcony....1317

Garson to Exploit His Production....1344
"Girl Dodger, The" (Paramount)....1391
Glass Film Devised by Germans....1340
Goldwyn Ready for Rogers to Begin Contract June 1....1344

Hot Fatty Arbuckle Makes "Love"....1319
How Poleminikos Stirred Up Town....1312

"Indestructible Wife, The" (Select)....1393
Indiana Will Get Two New Theatres....1365
Indinapolis Houses to Aid in Stamping Out Anarchy....1343
Introduce Bill for Ohio Sunday Shows....1343

Kane Addresses Exchange Managers....1345
Kansas Theatres Face Negro Problem....1342

Laemmle, Carl, Makes His Annual Trip to the Coast....
"Light of Victory" (Universal)....1387
Line Up for Fight on Sunday Shows....1336
Live News from Everywhere....1364
List of Current Film Release Dates, 1394, 1396, 1398, 1400
"Long Lane's Turning"....1389
"Love Hunger, The" (Hodkinson)....1391

Mantioba Showmen Want War Taxation Abolished....1384
"Man Hunter, The" (Fox)....1384
Many St. Louis Houses Are Reopening....1367
"Mickey" Smashes Record in Seattle....1346
Minneapolis Picture Man Arrested for Grand Larceny....1338
Motion Picture Educator....1349
Move to Eradicate Exhibiting Evils....1350
Music for the Picture....1359

N. A. M. P. I. Acting on Film Fire Prevention....1341
New House Planned for Elizabeth....1368

Overcrowding of Theatres Discussed in Minneapolis....1316

"Paid in Full" (Paramount)....1388
Parcel Post Delivery May Be Improved....1347
Pennsylvania Exhibitors Discuss Bills....1338
Perrin, Dwight S., Resigns as Goldwyn's Publicist....1318
Personal and Otherwise....1323
Photoplaywright....1358
Picture School Promoters Arrested in San Francisco....1350
Pittsburgh Picture Men Work for Sunday Opening....1336
Plan Special Features for Orient....1324
Producers' and Distributors' News....1371
Progressive Rochester Exhibitor, A....1341
Projection Department....1354
"Put Up Your Hands" (Pathe-American)..1387

Quebec Theatres Face Increased License Fee....1336

Rambles 'Round Filmtown....1320
"Reclaimed" (Alfa)....1390
Reopen Big Rochester House with 5 and 10 Cent Policy....1311
Renewed Building Activities....1348
Reviews and Advertising Aids....1384
Reverses Decision of Censor Board....1340
Rothacker Makes Film Publicity Scoring Record....1316
Rubbernecking in Filmland....1327
Rush to "Shoulder Arms" Stirs Elgin....1344

Select Announce Canadian Company....1318
Sizing Up Hudson Valley Showmanship....1347
"Smiles" (Fox)....1389
Smoot Dispels a Few Illusions....1315
Splendid Financial Showing for the Division Films....1311
Spitzer, N. H., Writes of Unsung Heroes..1342
St. Louis Officials Attend Opening of Pershing Theatre....1318
Studio Shots....1330
Sunday Law Not Dead But Hard Hit....1331

Terriss, Tom, Starts on Thirteenth Joyce Picture....1328
Texas Film Men Will Profit by Cotton Acreage Cut-Down....1343
Theby's, Rosemary, Vampire Parts Belie....1346
Three Ottawa Houses Pool Publicity....1369
Three French Interests Consolidate....1328
Tips for the House Manager....1357
Trade's Backbone is Big Features....1337
"Twilight" (Sherry-De Luxe)....1385
Twin Cities Show Business Good....1339

"Unveiling Hand, The" (World)....1388

"Virtuous Wives" Breaks Record of Dallas Theatre....1324

Wernick Returning to His Native England...1335
"What Every Woman Wants" (Exhibitors Mutual)....1389
Where the Lights are Northern....1325
"Wishing Ring Man, The" (Vitagraph)....1388
Would Undo Pennsylvania Blue Laws....1332
Would Bar Film in Censored States....1312
"World to Live In" (Select)....1385
Work of Cartoonist Briggs to Be Put on the Screen....1346

"You Never Saw Such a Girl" (Paramount) 1386

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co....1397
Speer Carbon Co....1399

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co....1391
Electric Compositor Co....1392
Federal Sign System....1402
Hertner Elec. Co....1393
Porter, B. F....1401
Reynolds Elec. Co....1391
Typhoon Fan Co....1401
Universal Motor Co....1392

MFRS. OF INDUSTRIAL PICTURES.
Empire City Film Lab....1397
Evans Film Mfg. Co....1401
Erbograph Co....1401
Rothacker Film Mfg. Co....1397

MFRS. OF MOVING PICTURES.
Hiram Abrams....1278
Alpha Pic., Inc....1290
C. L. Chester....1304
Com. on Public Information....1298
Essanay Film Mfg. Co....1279
Harry Garson....1276-77
Famous Players-Lasky Corp....1268-69
First Nat'l Ex. Circuit, Inc....1294-95
Fox Film Corp....1286-89
Goldwyn Pic. Corp....1270-75
Haworth Pic. Corp....1393
Independent Sales Corp....1279
Inter-Ocean Film Corp....1284-85
Jewel Prod., Inc....1262-63
Macauley Pic....1296-97
Metro Pic. Corp....1280-82
Oliver Films, Inc....Colored Insert
Palmer Photoplay Corp....1393
Pathe Exchange, Inc....1291-1293
Harry Raver....1305
Robertson-Cole Co....1302-03
Wm. L. Sherry Service....1299-01
Select Pic. Corp....1266-67
Selznick Pictures Corp....1258
Triangle Distrib. Corp....1265
Tyrad Pictures....1390
Universal Film Mfg. Co....1260-61, 1264
James Vincent....1308-09
Vitagraph Co....1306-07
World Film Corp....1283

MISCELLANEOUS.
Automatic T. S. & C. R. Co....1399
Henry Bernstein....1399
Biscope, The....1393
Cinema, The....1391
Classified Page....1395
Eastman Kodak Co....1401
La Cinematografia Italiana....1399
Moore, Wm. N....1399
M. P. Directory Co....1399
Munn & Co....1393
National Elec. Tic. Reg. Co....1393
National Ticket Co....1392
Nelson A. Harris....1389
Williams, A. F., Co....1392

MOVING PICTURE CAMERAS.
Burke & James, Inc....1393

MUSIC & MUSICAL INSTRUMENTS.
American Fotoplayer Co....1393
Professional School of Pic. Playing....1393
Seeburg Piano Co....1361

LOBBY DISPLAYS.
Newman Mfg. Co....1391

PROJECTION MCH. MFRS.
Power, Nicholas, Co....1404
Precision Mch. Co....1403

PROJECTION SCREEN MFRS.
Gold King Screen Co....1393
Minusa Cine Screen Co....1397

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

Splendid Financial Showing for the Division of Films

PROFITS of nearly $500,000 will be shown by the Division of Films of the Committee on Public Information when that body comes to make its final accounting, according to Harvey J. O'Higgins, acting chairman, who recently appeared before a sub-committee of the House to tell about the activities of the committee.

The film division was about the only paying proposition on the committee. In a report just made to Representative Sherley, chairman of the House committee on appropriations, Mr. O'Higgins shows that the division spent $800,000 on the preparation, production and exhibition of films, from which it has received $1,000,000. Of this $200,000 profit $100,000 has been turned into the treasury and the remainder is on deposit in New York.

The division has also turned into the treasury $250,000 received from its management of the Allied War Exhibition. It has therefore made a profit of $450,000 to date, and there are still a few returns to be received. The division paid out $14,710 in salaries and $2,386 for other expenses, a total of $17,096, during the month of December, 1918, the last month during which it was running at full speed. The films of the division have been disposed of and its photographs turned over to the Army and Navy.

Arrange for Houdini to Make Own-Story Features

THE amusement public has become so used to Harry Houdini, both as a vaudeville and film star, that the demand has encouraged the organization of a company, with headquarters in Washington, D. C., to make feature films with the magician as star. Houdini will write his own stories and he will be directed by Burton King.

Christian Hemmick of Washington is president of the fully financed organization that will be back of Houdini's further picture activities. The definite arrangements for releasing the new product have not as yet been made, according to the information at hand.

Reopen Big Rochester House With 5 and 10 Cent Policy

THE Gordon Theatre, Rochester, N. Y., which has been closed for months, with the exception of an occasional showing of a feature picture, will be reopened Sunday, March 2, with a policy radically different from that which prevails in any of the other large downtown houses. The program will be changed three times a week and five and ten cent admission prices will be the rule both afternoons and evenings.

The opening of the Gordon brings back to the ranks of local exhibitors one of the best known picture men hereabouts. Fred Gerling, formerly proprietor of the Knickerbocker Theatre, personally will direct the destinies of the Gordon under its new regime.

The Knickerbocker was one of the first picture theatres to be opened in Rochester. It was an entirely successful venture. However, with the coming of many new and larger houses he decided to close up and retire from the game. For two years he has lived the quiet life of a private citizen, but with a hankering for the show business in his blood he finally decided that a theatre was necessary to his happiness. Hence his determination to open the Gordon.

Five and ten-cent prices are something new in the big Rochester theatres, so Mr. Gerling's experiment will be watched with considerable interest. With the public accustomed to paying twenty-five cents to see a picture show, it is believed that they will welcome the new order of things at the Gordon. Mr. Gerling says that he will book shows that will compare favorably with anything else in town.

Fire Official Suspended Pending Graft Inquiry

AS a climax to rumors which have been in circulation among motion picture exhibitors of New York City to the effect that graft was being paid for "protection," Fire Commissioner Thomas J. Drennan, on February 27, suspended Captain Frank McGinness, in charge of the Bureau of Public Assemblies, an offshoot of the Bureau of Fire Prevention.

According to one report Commissioner Drennan's information was that money from exhibitors was being deposited at a film exchange in Columbus avenue, operated by a restaurant manager.

The cashier of the exchange—a woman—is reported to have stated that she had turned over to the manager as high as $300 a day. She received the money and gave receipts for it, she is reported to have stated. This latter accords with a rumor that reached the Moving Picture World—i. e., that receipts were being given.

District Attorney Swann will submit to the March grand jury, meeting March 3, the evidence collected by the fire commissioner.

Would Establish Federal Picture Body.

Senator Morris Sheppard, of Texas, leading prohibitionist member of the United States Senate, and largely responsible for making America dry, has presented to the Senate a petition from the executive committee of the Women's Missionary Society, Central Texas Conference, Methodist Episcopal Church, South, praying for the establishment of a Federal motion picture commission.

Conditions in Pittsburgh Are Exceptionally Good

CONDITIONS in the moving picture business in Pittsburgh are exceptionally good at the present time, the fact that few houses are for sale being the best proof. A Pittsburgh film man, in discussing the question, observed:

"Everywhere I go the houses are playing to practically capacity business. And when you consider that admissions were a nickel only a few years ago, whereas today the prices of admission run all the way up to 25 cents, with the average at 15 cents, it can be readily seen that there is money being made in the business.

"In the matter of expense I can say they have not increased in proportion to the receipts. The help may have increased slightly, and the films, while I admit that they are higher in some cases, are also away out of proportion to the advance received by the exhibitor.

"The exhibitor who is not making big money at present is missing his opportunity, and he should look around for the reason why. Shrewd, businesslike management of a moving picture theatre is paying big dividends at the present time, and will continue to produce such results for some time. It's up to the exhibitor."

Appoints Supervisors for Exhibitors Mutual Branches

A. S. KIRKPATRICK, assistant general manager of Exhibitors Mutual Distributing Corporation, announces the appointment and assignment of district supervisors of exchanges.

Joseph R. Merrick, assistant sales manager, becomes supervisor of eastern branches, including Boston, Washington, Philadelphia, Pittsburgh, Buffalo, Albany, Detroit and Cleveland. Mr. Merrick was formerly supervisor of Pacific Coast branches.

S. T. Stephens, southern supervisor, retains the South, including exchanges at Atlanta, New Orleans, Dallas, Oklahoma City and Cincinnati. His headquarters are in New Orleans.

O. R. Hanson, formerly an exchange supervisor, is assigned to the middle western branches, including Chicago, Indianapolis, Omaha, Minneapolis, Kansas City, Milwaukee and St. Louis.

Nute Levi, formerly branch manager at San Francisco, becomes Pacific Coast supervisor, with the exchanges at San Francisco, Los Angeles, Portland, Seattle and Denver under his supervision.

The Canadian exchanges fall under the supervision of James Travis, exchange manager at Toronto.

The New York exchange will be under the supervision of S. J. Rollo, sales manager of Exhibitors Mutual.

WOULD BAR FILM IN CENSORED STATES

National Association's Committee Declares It Will Stop Delivery Wherever Measures Pass

AS a means of preventing censorship legislation no motion picture films are to be delivered in those states passing censorship bills at the present session of the legislatures, it is announced by the National Association of the Motion Picture Industry.

Under the leadership of Gabriel L. Hess, chairman of the Censorship Committee of the National Association of the Motion Picture Industry, this decisive policy was decided upon at a meeting of the producer and distributor members of the Association held in the offices of the Goldwyn Pictures Corporation on February 18.

The decision to take this united action on the part of the motion picture industry, 95 per cent. of which is represented in the membership of the National Association, was transmitted to the exhibitors of Oklahoma, Nebraska, North Carolina and South Dakota, where there is immediate danger of censorship legislation, in the form of the following telegram, sent in every case to the chairman of the state censorship committee of the various states:

"Producing and distributing members of the National Association of the Motion Picture Industry, if censorship bill passes in your state, can not and will not ship motion pictures into state. Feel it my duty to advise you now, as they will not assume responsibility for damage resulting from closing of the motion picture theatres. Gabriel L. Hess."

The committee considers it doubtful whether or not the legislature will pass censorship measures in the face of this action, for should they do so they will destroy millions of dollars' worth of motion picture theatre property in their respective states, property on which high taxes are collected.

It is also believed that as soon as this action of the producers and distributors sinks into the minds of the people of those states that it will arouse such a storm of protest almost overnight that it will be a bold member of the legislature who will dare take the motion picture, and all that it means to his constituents in the way of entertainment and education, away from them.

This action on the part of the producers and distributors was confirmed at the meeting of the Censorship Committee held at the City Club, February 20. Previous to this meeting Chairman Gabriel L. Hess had only sent the telegram to the exhibitors of Oklahoma, but after reports had been read revealing an acute and dangerous situation in North Carolina, Nebraska and South Dakota, it was decided to send similar telegrams to the chairmen of the state censorship committees of those states.

Chairman Hess announced early in the meeting that it would be necessary for him to be out of the city for the next week or ten days, and Lewis Innerarity, of the Pathe, was designated acting chairman while he was away.

In a recent interview, Mr. Innerarity said: "The protest against censorship in the several states in which bills are now pending should come from the people, and properly speaking, not from the exhibitors. Of course, it is the duty of the exhibitors to put the case before the public, but I do not believe in the exhibitors making war on the legislators. The public has the greatest weight with the lawmakers. Cards of protest furnished by the theatres with every ticket sold and sent to the members of the legislatures would be effective."

When asked when the issue with the Oklahoma legislature would come, Mr. Innerarity replied, "It is not known when the bill will come up for final consideration. But we are advised that the situation in Oklahoma is acute."

P. A. Powers Arrives at Universal City.

P. A. Powers, treasurer of the Universal Film Company, recently arrived at Universal City. The present visit to the big producing plant is Mr. Powers' first trip West in almost 18 months and he noted many changes in the studios and other buildings at Universal City. The day of Mr. Powers' arrival marked the departure of Joe Brandt, who has been supervising the starting of the Corbett and Walcamp serials and who has been at Universal City for over two months. Mr. Brandt is working his way eastward and will visit all Universal exchanges before returning to his desk in New York. Mr. Brandt's visits to exchanges will be for the purpose of increasing distribution of serials and news reels. He will also visit editors of newspapers and assist exhibitors in exploiting short reel subjects.

Presents Film to Secretary of War.

At the office of Secretary of War Baker, in the state Army and Navy Building at Washington, on Monday afternoon, February 24, W. W. Hodkinson of the W. W. Hodkinson Corporation of this city, formally presented to the Secretary a print of "Made in America" for preservation by the War Department. The Secretary, in receiving the gift, expressed his appreciation in a few eloquent words.

Prior to the presentation, "Made in America" was shown to the Army experts at the War College. Several officers of high rank were in the audience. The War College censors not only gave "Made in America" a clean bill as to its military character, but declared that they regarded its wide distribution as most desirable.

Holland Is a Real Veteran.

J. J. Holland, veteran showman, who ran a minstrel show in Dallas when that city was a little village, is back here again as representative of "Hearts of the World" in southwestern territory. Old-timers like Lew Remy and many others are making Mr. Holland at home on film row.

Organize Zane Grey Pictures, Inc.

The announcement is made that the Zane Grey Pictures, Inc., has completed its organization and is about to begin production. The man principally responsible for the organization of the company is Eltinge F. Warner, magazine publisher. Mr. Warner "discovered" Zane Grey nearly a dozen years ago, when, as an editor of Field and Stream, he was struck by the vivid power of description and the strong literary quality of small contributions sent in from time to time relating to the writer's out-of-door experiences.

The president of the Zane Grey Pictures, Inc., is Benjamin B. Hampton. With him are associated Van Campen Heilner and George H. Perry, who acts as Western general manager.

The director for "Desert Gold" is T. Hays Hunter, who has just finished the picturization of another Zane Grey story, "The Border Legion." The Brunton Studios will be used, and Robert Brunton will himself supervise all technical details.

The New York offices of the Zane Grey Pictures, Inc., are located at 3 East 44th street, and are in charge of Charles A. Weeks, treasurer of the corporation.

HOW POLEMINIKOS STIRRED UP TOWN

Texan Leases Opera House, Applies 'Steen Coats of Enamel, Advertises, Packs 'Em In

THE "hoodoo" of leasing a country town grand opera house in former years, spurned for its barn-like capacity by blase and city dwelling moving picture exhibitors, has been dispelled by Theodore Poleminikos, who operates the Greenville Opera House, at Greenville, Texas.

The Greenville Opera House was built when "East Lynne" was the hit of the hour. The original "East Lynne" company probably froze in its dressing rooms if there were any railroads leading to Greenville at that date. For years it stood vacant except for the advent of a strolling minstrel troupe.

Then Poleminikos got on the job.

He leased the opera house, with its tiers of galleries looking like the old five-decker battleship which Nelson commanded at Trafalgar. Nothing daunted he applied the white enamel paint and flashed the one, two, three, four, five, six, seven sheets; in fact, as large as he could spread 'em. He set the Greenville dailies, wee' lies and monthlies afire. In fact, he went out into ultra-rural districts to which Greenville was a metropolis and, through their weeklies, urged 'em to come. They came; and now the enterprising Theodore is thrusting money into both hip pockets and the bank. He books the best of films and advertises them liberally. Although the Greenville Opera House is up on a side street he gets the results and turns 'em away.

Venizelos may have done more to advertise Greece than any other living Grecian, but he can get a few tips from "Pol," his one-time fellow countryman and sympathizer, in the publicity line.

Hough Joins Universal Forces.

H. R. Hough, having severed his connections with Triangle, has joined the executive force of Universal as business manager of the Universal City studios. Mr. Hough has been active in the film producing field for over four years, starting with Universal in 1914 as comptroller at Universal City.

EXHIBITORS CONVENE AT SYRACUSE

Special Session, Called To Urge Sunday Opening, Attracts Large and Earnest Assemblage From All Sections of the State—New Officers Elected

THE Convention of New York State Exhibitors met in opening session at Hotel Onondaga, Syracuse, Wednesday morning, at 11 o'clock, with Sydney S. Cohen presiding. In his opening address Mr. Cohen said the chief purpose at hand were the questions of Sunday opening and of organization. The large attendance indicated the interest aroused by the efforts of the New York State League and the earnestness of exhibitors.

Secretary Berman read a report of the result of the questionaire sent out by the State League to members of the Legislature on their attitude toward Sunday opening. Chairman Max Spiegel, of the Publicity Committee, reported that a petition had been prepared to be sent to different communities, signed by patrons of motion picture theatres, and to be sent to the Legislature. Slides and trailers had also been prepared.

W. H. Linton, chairman of Finance Committee, reported on the matter of securing funds for proper conduct of the State League's business. Either by increasing the initiation and dues or by direct contributions from bonifide members of the league (the secretary reporting 240 paid up members) were the methods Mr. Linton suggested rather than by appealing for funds from producers and distributors.

Reports were made by Chairman Dillon, resolutions; Moses, grievance; and O'Reilly, organization. It developed that representation will be divided into districts, assembly and senatorial, with special legislative committees of the league. The State League will work with the New York State Reconstruction Commission to assist with the problems resulting from the war. Chairman Grossman, of the constitution and by-laws committee, also reported.

Second and Third Sessions.

The second session opened at 5:30 p. m. Wednesday. Nominations of officers for the New York State League were presented and elections accomplished. There was a third session Wednesday evening starting at 8:30.

The principal addresses at the third session were made by Dr. Royal Copeland, Health Commissioner, City of New York, the man who refused to close theatres during the influenza epidemic; Senator George Thompson, of Niagara County; Judge George Ackerman, of Court of Claims, Niagara County; and W. A. Northam, of London, England, a man well versed in organization matters as applied to the English picture industry.

It was the consensus of opinion that the Syracuse meeting was the most harmonious convention ever held. The old New York State League has been reconstructed on new lines and the old slate wiped off. Every exhibitor in attendance united in a combined effort to advance the exhibitor interest as the sole and avowed purpose of the State League.

Officers Newly Elected.

Elected to serve as officers of the New York State League: President, Sydney S. Cohen; first vice-president, W. A. Dillon, Ithaca; second vice-president, Ira Mosher, Buffalo; third vice-president, W. A. Callahan, Rochester; fourth vice-president, F. H. Elliott, Albany; treasurer, W. H. Linton, Utica; executive secretary, Samuel I. Berman, Brooklyn; chairman executive committee, Jules Michaels, Buffalo; sergeant-at-arms, Henry Cole, New York.

Some Exhibitors In Attendance.

Chas. Fornnesi, Seneca Falls; Harold Franklin, Buffalo; Lawrence Bollino, New York; Ike Havatal, New York; Jimmy Roe, Syracuse; Wm. Donlan, Syracuse; Ira Mosher, Rochester; C. A. McCarthy, Hoosic Falls; T. R. Gardner, Buffalo and Albany; Max Spiegel, New York City; Walter Hayes, Buffalo, Moe Mark, New York City; Edgar Wile, Syracuse; F. Rothman, Bronx; Walter Powers, Albany; Jack Griswold, Syracuse; Rudolph Sanders, John Manheimer, Harry Schapiro, Brooklyn; Henry Cole, J. J. Wittman, Nathan Vinegrad, Meyer Solomon, Bronx; Sam Suchno, Albany.

Julius Knaster, Sam Trigger, New York City; W. A. Northam, London, Eng.; Fred Elliott, Albany; Morris Silverman, Schenectady; Sam Tuchman, Albany; John Walker, Schenectady; Geo. Roberts, Albany; W. H. Linton, Utica and Little Falls; D. R. Letson, Little Falls; Morris Sussman, Albany; Sam Berman, Brooklyn; Jacob Grossman, Brooklyn; Emmett Cornell, Syracuse; W. A. Dillon, Ithica; W. A. Callahan, Rochester; Julius Michaels, Buffalo; Sam Scheer, Queens; Sydney Cohen, New York City; C. Hayman, Niagara Falls; A. E. Ford, Norwich.

Louis J. Blumenthal, Lee Ochs, New York City; Leo Brecher, New York and Yonkers; Morris Goodman, Bronx; William Brandt, Brooklyn; H. Rothmeil, Bronx; F. H. Elliott, N. A. M. P. I.; Ben Fitzer, Syracuse; J. Griswold, Syracuse; Frank Callahan, Buffalo; George Lux, Utica; B. Grob, Bronx; Chas. Cranerdes, Brooklyn; J. Schuchert, Buffalo; H. Manus, Brooklyn; Frank Reilly, Queens; Lewis Buettner, Cohoes; Chas. O'Reilly, New York City; Hyman Rachmiel, Brooklyn; H. W. Atwood, Plattsburg.

J. Irving Cohen, New York City; J. N. Schwartzwalder, Auburn; Mr. Lippschutz, Auburn; J. J. McDonough, New York City; W. C. Hubbard, J. M. Salyerds, Rochester; Frank Gorman, New York City; William Staley, William Frank, John J. Farren, Rochester; W. A. Dillon, Ithica; S. A. Dillon, Cortland; A. N. Wolff, John H. W. Fennyvessy, Florence R. Fennyvessy, Albert A. Fennyvessy, Rochester; J. A. Doolittle, New York City.

Fox Is Buffalo Manager

The statement made in our issue of February 22 to the effect that Myles F. Lasker had been appointed manager of the Buffalo office of the Famous Players-Lasky Company stands corrected.

R. C. Fox is the manager of the branch in question and has been for the past seven months. The Moving Picture World extends to Mr. Fox the hope that its statement was the source of no embarrassment to him or to his organization.



"The Forbidden Room." "Gambling in Souls."

Gladys Brockwell and Madlaine Traverse Have Highly Dramatic Roles in These Two Fox Productions.

BRADY RECONSIDERS HIS RESIGNATION

Association Accepts Exhibitors' Withdrawal and Will Campaign for Showmen Members in New Class

WILLIAM A. BRADY will continue as the president of the National Association of the Motion Picture Industry as a result of a special meeting of the Board of Directors of the Association which was held at the headquarters in the Times Building February 24.

At the morning session which was called to consider the resignation, it was the unanimous opinion of the members present that under Mr. Brady's leadership, the Association had grown and prospered during the past two and one-half years due mainly to his untiring efforts on behalf of the motion picture industry.

All members present expressed a desire that Mr. Brady should continue as the president until his term of office expires in June. A committee consisting of Arthur S. Friend, of the Famous Players-Lasky Corporation, Richard A. Rowland, of the Metro Pictures Corporation, and R. H. Cochrane, of the Universal Film Manufacturing Company, was appointed to wait upon Mr. Brady conveying the sentiment as expressed by the members of the board, and to deliver a resolution which had been adopted by a rising vote.

Brady Withdraws Resignation.

At the afternoon session the Committee reported that Mr. Brady had agreed to withdraw his resignation and continue as the president of the organization. Immediately after presenting the report, Mr. Brady attended the meeting and presided for the remainder of the session.

At the morning session the resignation of the Motion Picture Exhibitors' League of America as members of Class 2 was accepted unanimously. The resignation of J. H. Hallberg, as one of the representatives on the Board from the Supply and Equipment, Class 3, was accepted. Mr. B. F. Porter was unanimously elected to the vacancy.

Annual Meeting Set for June 2.

It was decided to hold the third annual meeting of the National Association in New York City on Monday, June 2, at 2 o'clock. The Christie Film Company was elected as a member of Class C of the Producers Division.

Prior to the afternoon session of the directors, a special meeting of the members of the association was held, when the by-laws were amended to provide for the entrance of individual exhibitors as members of Class 2. Heretofore the Exhibitors' Division of the association has been represented by a single organization. The vote of the members to amend the by-laws as recommended by the Executive Committee was unanimous, and 6 classes were created with graduated membership dues based upon seating capacity as follows:

Class	Seating	Annual Dues
A	3000 or over	$50
B	2001 to 3000	36
C	1001 to 2000	24
D	501 to 1000	18
E	301 to 500	12
F	400 or less	6

To Campaign for Exhibitors.

A special committee was designated to institute immediately a nation-wide campaign for exhibitor members. Under this new arrangement it was announced at the meeting that many of the prominent exhibitors had indicated their desire to become affiliated with the National Association in this way.

As soon as sufficient applications have been acted upon by the Executive Committee the exhibitors will be called together in meeting for organization purposes when a chairman and a secretary will be elected following the procedure which is customary with the other four branches of the National Association comprising the Producers and Distributors, Supply and Equipment Companies, General Division including individual members, Trade Publications and others.

A testimonial dinner was tendered to Mr. Brady at the Ritz-Carlton Thursday evening, February 27, by the producers and distributors of motion pictures, in appreciation of his work, his energy and enthusiasm while occupying the office of president of the National Association. Arrangements for the dinner were under the direction of Arthur S. Friend.

February 23 Attractions at New York Theatres

RIVOLI—"Paid in Full."
Paramount Picture,
Starring Pauline Frederick.

RIALTO—"The Girl Dodger."
Paramount Production,
Featuring Charles Ray.
"A Night in the Show,"
Chaplin Essanay Comedy.

STRAND—"The Better 'Ole."
World Film,
With Charles Rock as "Old Bill."

BROADWAY—"The Light of Victory."
Universal Feature,
Starring Monroe Salisbury.

81st STREET—"The Littlest Scout"
Independent Sales Picture,
Featuring Charles and Violet Blackton. First half.

"What Every Woman Wants."
Exhibitors Mutual Production,
Starring Grace Darmond. Second half.

Ball of Operators' Union Finely Managed Affair

THE reception and ball of Local 306 of the Motion Picture Operators' Union, held at the New Amsterdam Opera House on February 12, was a success from all angles. It was attended by the largest crowd on the records of the five preceding annual affairs; was a thorough financial success, and was distinguished by a long list of notables of the film business world.

Following the grand march, led by Margaret Marsh and Herbert Rawlinson, Sam Kaplan, president of Local 306, was presented with a gold watch, chain, pencil and knife by Will C. Smith, of the Nicholas Power Company, treasurer of the association.

Chief among the honorary members present were Senator and Mrs. J. J. Walker; Judge Jacob Strahl, of the Municipal Court of Brooklyn; Mr. and Mrs. E. S. Porter, Mr. and Mrs. E. M. Porter, Mr. and Mrs. B. F. Porter, of the Precision Machine Company; William C. Frankey, of Boston, sales manager for Precision; Mr. and Mrs. Dave Narcy; Edward Earle, president of Nicholas Power Company; Mr. and Mrs. Rabell, of the Independent Movies Supply Company; Joe Hornstein, United Theatre Equipment Company; Harold Williams; Charles M. Jarwitz, Popular Film Company; Harry Scherl, Henry Coles, of the Bronx Exhibitors' Association. J. E. Matthews and J. Lempke were the representatives of the International Alliance present.

Harry I. Sherman, financial secretary of Local 306, played the title role in "The Box-Office Hero," taking in the many shekels which rolled through the window of the ticket office. Morris J. Rotker, recording secretary, introduced every one to everybody else, making himself agreeable and useful all around.

Bijou Syndicate Builds New Theatre in Lima

LIMA, OHIO, is to have a handsome new moving picture theatre. The Shawnee Amusement Company will operate the house, which is one of thirty-seven in Ohio and nearby states, the bulk of the capital being furnished by the Bijou Theatre Enterprise Company of Detroit.

The new theatre, which will seat 1,500 persons, is to have a $10,000 Hope-Jones organ, leather upholstered chairs and a balcony given over entirely to boxes, each fitted with six wicker chairs. It will be located in the handsome brick building now being used by the Heniger Auto Sales Company. This building was completed about a year ago and is especially adapted for uses of this kind. It is situated next to the Trinity Methodist Church.

J. J. Zanone, formerly manager of Lima's Majestic, will have entire charge of the theatre, and promises up-to-date releases and a progressive policy generally. He has engaged a ten-piece orchestra, which will furnish the music with each showing. At least $50,000 will be spent on improving the building.

A. F. L. Joins the Fight Against State Censorship

THE American Federation of Labor, through its secretary, Frank Morrison, is helping the National Advisory Committee of the National Board of Review in its fight against state censorship. Mr. Morrison is acting as a member of the committee in the absence in Europe of Samuel Gompers, president of the Federation.

Mr. Gompers, who was recently made chairman of the International Labor Commission, is bitterly opposed to legal censorship of motion picture films. The American Federation of Labor has had some regrettable experiences with the activities of the present state boards in the attempted suppression of films showing the advantage of labor unionism. The Federation also recognizes the immense value of motion pictures from the standpoint of education and general culture, since they present an opportunity to the worker in the small mining towns and industrial communities to get out of his environment and enjoy a wider field of vision.

Anything that tends to limit free discussion has always been opposed by organized labor. On this theory labor is solidly in opposition to legal censorship.

SMOOT DISPELS A FEW ILLUSIONS

Among Them the Particular One That You Can't in a Small Town Put Over a Picture in a Metropolitan Way—West Virginia Takes a Back Seat from Nobody

EXHIBITORS, beware! If ever you meet Fayette C. Smoot, owner and manager of the Camden Theatre, Parkersburg, West Virginia, don't tell him —

That Sam Rothapfel is the only man who can put on a New York motion picture show and make it pay, or—

That S. Barret McCormick of the Circle Theatre, Indianapolis, does anything to promote a special attraction that a small town exhibitor cannot do with profit, or—

That a theatre in a town of twenty-five thousand population, with nine hundred seats, cannot play first runs, day and date, with the Rivoli, Rialto or Strand of New York, or the Circle of Indianapolis, or—

That it is financially impossible for a nine hundred seat house in a twenty-five thousand population town to provide special music, special stage settings and elaborate and extensive advertising and publicity campaigns just as complete and thorough as the first run houses in the big cities, or—

That Rothapfel or McCormick or Ralph Ruffner, of Butte, or Hal Norfleet, of Dallas, have any monopoly on exhibitor ability, or—

That any exhibitor has any one but himself to blame if he cannot make a success as an exhibitor.

Fayette C.'s a Machine Gun on Facts.

If you do attempt to tell Fayette C. Smoot any of these things you are going to be set on hard. He will start an avalanche of facts, figures and incidents in your direction, and by the time you again get your head up for air either you will be a convert to the profession of motion picture showmanship, or you will be convinced, whether you admit it or not, that as an exhibitor you will make a great success in the saloon business after July 1.

These facts and figures and incidents in evidence will be hurled at you something in this order:

The Camden Theatre is seven years old. For two years it has played first runs day and date with the big city houses, on the biggest and most costly productions.

Rube Town Stuff? Not for Smoot!

It has had house records galore. Its nine hundred seats have been filled five and six times a day, at 25 cents a ticket.

It has had the kind of promotional effort behind it that has convinced the twenty-five thousand inhabitants of Parkersburg that motion picture entertainment is infinitely superior to legitimate attractions, stock companies, carnivals, circuses, or medicine men.

And with the last month Fayette C. Smoot has proved that the exhibitor of today has even greater opportunities for more profits, greater patronage, higher admissions and big accomplishments for the present and future than was the case two years ago, when special feature attractions first became recognized as a better business proposition than programs of short reel subjects.

Almost every small town exhibitor will say: "Oh, gee whiz, my town is just an ordinary burg. People won't pay 20 cents or a quarter for pictures. The town's half dead, and if I can make a living I'm getting all out of it that there is to be had. Film rentals are becoming too high. I can't afford the big stuff. My people don't appreciate special attractions."

There is hardly a town in the country the size of Parkersburg that cannot boast of equivalent municipal values. Oil products and supplies, shoes, lumber,



Fayette C. Smoot.

iron, steel, glass and pottery are the industries in which the residents earn some of the money they spend at the box office of the Camden.

Smoot gives a concrete example of his methods of showmanship, which prove positively that an exhibitor's success, no matter what his environment, even if it is a little less than ordinary, in his campaign on "Virtuous Wives," first of the Anita Stewart special productions to be distributed by First National Exhibitors' Circuit. He played the attraction for two days, advertised it for a week before the opening, used special scenic effects, special musical score, newspaper, billboard and street car advertising, and other things not so usual.

Doffs Derby to "Virtuous Wives."

In the two days "Virtuous Wives" broke every house record for the seven years of the Camden's existence, and paid Smooth a profit so big that after he had deducted his entire expense for the campaign he felt ashamed of the result which made his appropriation seem stingy in proportion to the returns it gave him.

His first day on the production was simultaneous with its first run showing at the Strand, New York, and the Circle, Indianapolis.

So much for the object on which he rests his contentions about small town exhibitor possibilities. Now he begins to tell about his methods. His first statement is a depth bomb for small town exhibitors.

"There is absolutely no reason under the sun why the biggest pictures cannot be shown in the small city or town," declares Smoot. "The theoretical or imaginary reason many exhibitors give, 'my people won't pay the price and my house isn't big enough,' really is not the right one. It is because the exhibitors—some of them—do not know that it is just as necessary to let the public in a small town know about what you have as it is in a metropolis. I attribute my success to the nerve to tackle the biggest of the big ones and to advertising them thoroughly, completely, and forcibly.

"Music's the Food of Cash—Play On."

"I have a contract for 40 inches of space in every daily issue of the two local newspapers, and on Sundays I use from 80 to 150 inches. I am proud of the Camden Theatre. I am so proud of it that I won't let it have anything but the best in advertising size and position. So I have contracted for the largest billboard spaces in town. I use hand-painted boards as well. I use street car signs regularly."

Mr. Smoot used the plural "we" in his statements, but the action is properly in the singular "I."

Parkersburg has come to know the difference between good music and bad. Mr. Smoot did the typical Smoot thing about his music. If he were going to improve that feature of his programs he would do it so well that no competitor could do any better. So he engaged Frank J. Bassett, formerly with Lyman H. Howe. In him Mr. Smoot found a rare combination of talent. He is a musician and an expert advertising man. Mr. Smoot is an advertising exhibitor with practical advertising experience in other lines. On advertising they cooperate, but Mr. Bassett has full responsibility for the music. He composes his own scores, and critics agree that he renders one of the best compositions on individual feature attractions to be found in any theatre in the country. Mr. Smooth now continues his evidence:

"We Worried 'Em on 'Virtuous Wives'"

"We opened the campaign on 'Virtuous Wives' two weeks in advance of the first day of the run. The starting guns were teaser ads. Across the tops of the pages in the dailies, in large display type, appeared the line 'What is virtue in a wife?' There was no comment, no signature, no clue to its authorship. This continued for seven days.

"Then we made our forman announcement of the production. And for an-

other week we quadrupled our volume of advertising. We told the people of Parkersburg just enough pertinent things about the story to arouse their curiosity to the boiling point. We had people worried. Newspaper ads, 40, 50 and 80 inches an insertion, street car cards, eight twenty-four sheet stands, three hand-painted twenty-four sheet boards, a smashing ad in the house program, special handbills, window cards, and a corking good lobby display arranged by Mr. Bassett rounded out our mediums. We advertised the special musical score he had written for it.

Big League Stuff in the Small Town.

"In brief, we went after the people of Parkersburg just as Ruffner or McCormick or Plunkett or any other big city manager would go after residents in his city. We had something to sell. We had two weeks in which to sell it. We had twenty-five thousand prospects, and we wanted 25 cents from just as many as we could bring to the box office. Perhaps our campaign was stronger, more extensive and elaborate than we ordinarily use. But we gauge our speed by the production.

"In two days the Camden Theatre did 25 per cent more business on 'Virtuous Wives' than it ever had done on any other attraction. It goes to show that big city tactics in a small town are profitable. It proves that there is no real limit to possibilities for any exhibitor if he will only apply himself to his job. It goes to demonstrate that people can be 'sold' on a feature attraction in exact proportion to the effort made to sell them.

"There is opportunity for every exhibitor to increase his business, I don't care what his location if it is not in the middle of the desert. Showmanship is novelty, elaboration, appeal to imagination and curiosity, dignified by a sense of responsibility to your patrons to make good your statements."

"And what inspired you to do such unusual things in managing the Camden Theatre?" Mr. Smoot was asked.

"J. D. Williams, manager of First National Exhibitors' Circuit," was his quick reply. "The Camden Theatre stands on almost the exact spot where he used to work as a store clerk. He has seen the possibilities in a big purpose. He had the vision to create something different. He began where others left off. With the manager of First National as an inspiration I couldn't do otherwise than try to emulate in a local sense the principles he has advocated on a national basis. And it has put the Camden Theatre into a position where I would not hesitate to compete with any exhibitor in the country, even if he had five times the Camden's present advantage in capacity.

"With an exhibitor the adage of 'it is not so much WHAT you do as how you do it' should read 'it is not so much WHERE you do it or how you do it, so long as you do it.'"

Essanay Company Loans Its Studio to the Drews

THROUGH the courtesy of George K. Spoor, of the Essanay Company, Chicago, Mr. and Mrs. Sidney Drew have not only been allowed to use the Essanay studio so they can continue their work in the Paramount-Drew comedies while they are on the stage in Chicago, but the Drews have been given privileges which they have never before been accorded in any other studio.

The entire studio is theirs. No other company is working and they can have all of their sets standing at the same time. For instance they have a whole suite of offices standing, so that the action can be moved from one to the other. Three private offices and a large outer office containing an immense law library occupy the floor side by side. This allows for a continuity of action which is most invaluable to the director.



One of the Camden Theatres' Special Settings Showing a Few of the Bouquets Smoot of Parkersburg Has Won.

Rothacker Makes Film Publicity Scoring Record

ONE of the really big social events in Milwaukee is the annual Movie Ball. The affair is staged under the auspices of The Motion Picture Exhibitors' Association of Wisconsin and The Milwaukee Theatre Managers' Association. The 1919 ball was put on at the Auditorium Saturday evening, February 15, and all previous records for attendance were hung away when more than thirteen thousand people paid fifty cents and war tax at the box office.

It remained for The Rothacker Film Manufacturing Company to bring in the box office attraction appealing to dancers and spectators alike. The stunt of making a one-reel comedy, complete, during the course of the ball, was a trifle daring. However, Rothacker promised to do it—and the Milwaukee exhibitors, the majority of whom know Mr. Rothacker, came out in the newspapers and street cars and on the boards with a guarantee announcement of the stunt.

Three sets were built on the stage and a battery of twenty-six twin arcs manipulated by the Rothacker crew served very well as a make-shift studio. The script called for forty-two scenes and the cast was made up of nine principals and about twenty extras. Director George Bainbridge called "Camera!" at nine fifteen and "Strike" at one thirty.

Makes a Picture—and Record.

In exactly four hours and fifteen minutes the script, "The Making of Mary Ann," was rehearsed and produced—which might interest certain efficiency engineers on studio production. The leads were played by Mildred Wayne and George Gibson, of the Rothacker staff. The picture is playing the Alhambra, Milwaukee, week beginning February 23.

E. O. Blackburn of The Rothacker Company is responsible for the script and was in full charge of all details. Other members of the Rothacker business and professional staff who attended the ball were Sumter Calvert, Charles Bigelow, Frank Kirchner, W. B. Klingensmith, Ralph Johnson and Hazel Applegate.

Overcrowding of Theatres Discussed in Minneapolis

REPRESENTATIVES of Indianapolis picture theatres held a meeting last week with the members of the board of public safety to discuss means of eliminating overcrowding in the theatres with the consequent dangers of panic, as a result of several complaints registered recently because of alleged overcrowded conditions.

However, action on the matter was postponed pending further consideration of orders received by the motion picture exhibitors from the state industrial board and approved by H. H. Friedly, state fire marshal.

The new orders forbid the crowding of persons in the aisles and passageways of the theatres and requires that no more persons be permitted to stand in the rear of any theatre than there are seats in the back row. The order also requires that all passageways to exits be cleared at all times.

FROM A BACK SEAT IN THE BALCONY

Estimating the Paramount Production Featuring Pauline Frederick in "Paid in Full" and Appraising the Appreciation of the Rivoli Spectators at the Same Time

By Edward Weitzel

WE used to hear a good deal in the old days about the discernment and appreciation of the man in the gallery. The nearest approach in a modern moving picture theatre to the place where he got a dollar's worth of enjoyment for every penny spent is a back seat in the balcony. Being minded to test the ancient belief as applied to a moving picture entertainment the writer climbed the stairs at the Rivoli last Sunday afternoon and sat through the entire program with the class of spectators that, with but few exceptions, is not surfeited with amusement and is quick to recognize the good points of a screen story and to respond to its humor and its serious appeal.

The Old Gentleman and His Neighbors.

The feature picture was "Paid in Full," a screen version of Eugene Walter's stage play of the same name. Admirably acted and directed, this fine drama held the entire balcony through all its five parts, and swayed the emotions of the spectators at will. From the hush over all the house it was evident the skillful unfolding of the story was exercising the same grip on the people downstairs.

Not everyone got exactly the same emotional effect from the situations. An old gentleman who had listened attentively with his hand to his ear during the playing of Tschaikowsky's "Fourth Symphony" and applauded vigorously at the end kept laughing out loud during the scene where Captain Williams comes to the new home his bookkeeper has furnished with money stolen from the captain. The old gentleman saw nothing but the grim humor in the ship owner's sarcastic remarks to the defaulter's innocent and trusting wife. Two young girls who had chatted incessantly of their private affairs during the playing of the overture watched the scene with tense faces, the one thought in their minds being sympathy for the faithful woman whose dream of happiness was to have a bitter awakening. Like the majority of those present the two girls were played upon by the dramatist as a musical artist plays upon his instrument and their thoughts and feeling were completely under his control.

Author and Scenarist.

Only a perfect combination of the different factors that influence the making of a screen drama could insure so satisfactory an outcome. First honors go to Eugene Walter for having created so absorbing a transcript of contemporaneous life and shown so fine a type of American womanhood as the wife of Joe Brooks. Captain Williams, selfish old sensualist, is another character that helps the story by his conduct when he confronts Emma Brooks alone at night in his own home and realizes that only loyalty to her husband has brought her there. One must go far and search diligently for a dramatic situation of equal power. The faithful Jimsy and Joe Brooks complete the list of persons who carry the burden of the action, which is always blended adroitly and is a model of expert construction.

Next honors go to Charles E. Whitaker for preserving the spirit and form of the original and fashioning a scenario that contains the same direct thrust and concentration of subject that made the stage version of "Paid in Full" an uncommonly effective play. Not once, until he comes to the finish, has the scenarist found it necessary to go outside of the Walters plot, and, although granting Joe Brooks sufficient manhood to commit suicide is giving him a decent instinct that does not square with his dastardly nature, it may be excused on the ground of providing a dramatic ending and visually completing the story.

Another strong point in the scenario's favor: It is without cutbacks.

The Director's Good Work.

Let us now consider the part taken by Emile Chautard. No one need be reminded of the importance which is attached to the labor of the director. The accomplished Frenchman who overlooked the construction of the screen version of the drama was content to assist Charles E. Whitaker in his conscientious endeavor to add nothing to or take nothing from the original, but transfer it to the silent stage with as few changes as possible. Familiar with the method of the expert dramatist and quick to grasp the merit of his material, Emile Chautard has made no effort to draw attention to himself by introducing any embellishment in the way of local color or symbolic incident, but has kept to the straight road surveyed, graded and completed by the man who knew just where he was headed for and just how to get there.

Everything a character does and the surroundings in which he does it is consistent with the man's birth and environment. Joe Brooks, his wife and the entire personnel of the cast are everyday Americans living in New York who become figures in a vital and absorbing drama. The comprehensive skill of the director is used for the sole purpose of carrying out this understanding of his task and the resources of his craftsmanship bring each detail of setting, lighting and acting into proper harmony and effect.

The Star and Her Support.

Pauline Frederick is the featured player of the cast. In Emma Brooks she finds a character that calls for a sympathetic personality and the ability to indicate a nature whose strength lies beneath the surface. Until she learns of her husband's guilt the wife of Joe Brooks is a quiet but happy and contented woman whose worth is understood only by the man she once refused. Although stunned by the knowledge that she has been living in a fool's paradise she does not permit it to crush her, and chooses her future path with a clearness of vision that wins instant respect. These are the attributes given Emma Brooks by the author. Pauline Frederick embodies them unmistakably in her impersonation. Robert Cain, Wyndham Standing and Frank Losee are excellent selections for their respective roles.



The Musical Artist Playing on His Instrument—Such Is "Paid in Full."

SELECT ANNOUNCES CANADIAN COMPANY

Headquarters and Branch Offices Opened to Handle Film Distribution, Starting March 3

IN a signed statement, issued from the Select headquarters in New York, President Lewis J. Selznick announces that Select Pictures Corporation, Ltd., of Canada, has been established, with headquarters at Toronto, Ontario, and with branches opened in seven Canadian cities. The officers of the new Canadian distributing concern are Lewis J. Selznick, president; J. P. Bickell, vice-president; Morris Kohn, secretary, with N. J. Nathanson treasurer and managing director.

The following is a complete list of the Canadian offices now opened, including both headquarters and branches in the various territories: Montreal, 31 McGill College avenue; St. John, 67 Dock street; Winnipeg, 445 Main street; Calgary, 414 McLean Block; Vancouver, 304 Orpheum Block, with Canadian headquarters at 21 Adelaide street, West, Toronto, Ontario.

It is the purpose of the Select company in establishing this Canadian distribution system to afford exhibitors of the Dominion of Canada the opportunity of booking the pictures of the various stars and also the special productions, which together form the product known as Select Pictures, and to obtain this material from exchanges owned and operated by the company.

Special Service to Canadians.

This will insure the extension to Canadian exhibitors of the same efficient and courteous service which has characterized the distribution of Select Pictures throughout the United States. Select Pictures Corporation, Ltd., of Canada, announces many of the most popular productions of the various Select stars in the schedule which it has adopted. It will be noted that features are released at the rate of one a week for the next three months. They are:

Here's the Very List.

Clara Kimball Young in "The Road Through the Dark," March 3; Norma Talmadge in "The Heart of Wetona," 10; Alice Brady in "The Better Half," 17; Marion Davies in "The Belle of New York," 24; Constance Talmadge in "Sauce for the Goose," 31; Mitchell Lewis in "Code of the Yukon," April 7; Anna Case in "The Hidden Truth," 14; Clara Kimball Young in "Cheating Cheaters," 21; Constance Talmadge in "Who Cares?" 28; Alice Brady in "Her Great Chance," May 5; Marion Davies in "The Burden of Proof," 12; Norma Talmadge in "The Probation Wife," 19; Mitchell Lewis in "Children of Banishment," 26; Constance Talmadge in "Mrs. Leffingwell's Boots," June 2.

Motion Picture Club Forming.

If present plans reach fruition there will soon be organized and in operation the Motion Picture Club of America. Last week a number of men well known in the industry met and started the ball rolling for an organization that will have clubhouse and facilities for fraternization—a social center for all branches of the film industry.

It has been decided to secure the foundation for financial needs of the proposed organization by giving a concert and dance Friday evening, April 11, at the Hotel Commodore. Here it is expected a great crowd will congregate, representing "everybody who is anybody" in Filmtown. William J. V. Hart, who for a number of years has supervised "Moving Picture Nights" at the Elks Club, will have charge of the entertainment.

Dwight S. Perrin Resigns As Goldwyn's Publicist

EVERY week, for months and months on months, somebody on the staff of Moving Picture World who was at the moment "reading" publicity submitted in the interest of Goldwyn, has proclaimed, ejaculated or spouted:

"Darn this guy Perrin. His stuff just can't be killed."

Perrin has the gift of putting one



Dwight S. Perrin.

word after another with such consummate grace, skill and connectedness that only the most extreme emergency of other pressure on a newspaper's columns will let an editor have the heart to kill it.

The foregoing refers, of course, to the publicity Perrin turns out in the interest of others; explains the numerous full-length publicity articles that have appeared in the World since Perrin has written about Goldwyn. But when it comes to saying something about himself, just look at the contrast; note the brevity:

"Dwight S. Perrin, for more than a year director of publicity for Goldwyn Pictures Corporation, has resigned, effective March 1. He has not made known his plans except so far as they involve a vacation long deferred."

The World, the editor, and everybody on the staff hopes that Perrin isn't going so far that he won't land back in pictures. For few publicists of his capacity will remain in pictures while he is away—and "good copy" sells films and makes a good trade paper

St. Louis Officials Attend Pershing Theatre Opening

CITY officials and many other citizens attended the opening Thursday evening, February 13, of the new Pershing Theatre, Delmar Boulevard and Hamilton avenue, St. Louis. Despite a heavy rainstorm Manager Louis K. Sidney's efforts for a successful opening were rewarded with a capacity audience.

Addresses of welcome were delivered by Mayor Henry W. Kiel and Former Senator Xenophon P. Wilfley.

Manager Sidney had but thirteen days to prepare the theatre, which was formerly the Park, recent home of drama and light opera, for the opening. In that time the entire interior was redecorated. New draperies were hung, the stage was reconstructed and an attractive stage set built, the orchestra pit was rebuilt, greatly improving the acoustics of the theatre and the projection booth relocated, improving the line of vision. Neatly appointed rest rooms were installed on the mezzanine floor and many other improvements were added.

An electrically connected concert pipe organ of the latest pattern has been installed at an expense of $15,000, the music of which will alternate with that of the largest symphony orchestra to be heard in the city. The management intends to stress these musical features by showing pictures with a more ornate musical environment than the stage directions call for.

Ford Weekly Gets "Wise Cracks."

A Will Rogers' novelty that will be seen on the screens of the nation, beginning in a few weeks, will be weekly contributions of his shrewd Will Rogers' wit and comment upon news, events and personalities in the current news of the world—a running fire commentary that is familiar to the thousands who know the Will Rogers of the theatre.

This unusual feature, for which several motion picture organizations have been bidding spiritedly, has been obtained exclusively for The Ford Educational Weekly, and Mr. Rogers has already spent two weeks posing at the Ford studios for the photographic introductions.

Paramount Engages Grace Darmond.

Two notable engagements for "The Valley of the Giants," which Wallace Reid is to make shortly for Paramount under George Melford's direction, are announced.

For his leading woman, the Paramount star will have Grace Darmond, who has appeared in many pictures opposite Earle Williams.

Kay Laurel, the beautiful Follies girl, will have a part in the picture also. Miss Laurel was one of the sensational beauties of the Ziegfeld shows, and her poses have attained world-wide fame.

HOW FATTY ARBUCKLE MAKES "LOVE"

Roscoe of the Movies in New York for a Week-End After Signing a New Paramount-Arbuckle Contract —Tells of Latest Comedy With the Romantic Title

By Edward Weitzel

IN one way Roscoe of the Movies is a disappointment. He keeps all of his comedy for his pictures. During an hour's interview with him he did nothing to uphold his reputation as one of the leading funny men of the screen. He leaned against a desk in a corner office at the Paramount and talked as soberly and sensibly of his plans and his work as might the head of a steel corporation. Before many minutes his listeners began to understand why it took more time and money to make one of his two-reel comedies than are required to complete the average five-part serious drama.

Hard mental application and days of preparation are necessary to produce a piece of business that may not run a minute. The story is written as Scenarist-Director-Actor Arbuckle thinks up a new bit of the comic-continuity and tries it this way and that and starts all over again and tries it another way and four or five other ways and then throws them all away and thinks up something new.

Such a steady course of close brain work doesn't leave a man much time to be funny in a casual off-hand way for the amusement of chance callers. That is why he is glad to relax occasionally and have other persons do funny things to make him laugh. So he has run on from Kansas City for a week end in Times Square and a visit to as many smart shows along Broadway as can be taken in before he starts back for the Coast on Sunday.

Arbuckle Renews Contract.

"How did you come to make your start from Kansas City instead of Los Angeles?" Roscoe Arbuckle was asked.

"It was an after thought," was the reply. "My old contract with the Paramount was about up and Joseph M. Schenck, my manager, and Lou Anger, my personal representative, met Adolph Zukor at the Mouhlbach Hotel, in Kansas City, last Saturday, and signed a new contract and I was taken along to keep me out of mischief. The business was completed in short order and everyone was so pleased with the terms of the contract that the New York members of the deal insisted upon dragging me back with them for a play spell."

"He didn't need much urging," put in Personal Manager Anger. "And I don't mind saying for Mr. Arbuckle, who is a painfully modest man, that the new contract is the largest one ever signed by Mr. Zukor for an individual artist. It covers a period of three years and involves over three million dollars."

Comedian Pays Tribute to Associate.

A large American flag floating from a tall flagpole in front of the Public Library changed the conversation to the wonderful parades that have passed up Fifth Avenue during the war and since the boys have started to come home.

"Where's 'Buster' Keaton?" the stout comedian was asked.

"Still over in France, waiting to be sent back. We are making every effort to get him started. It is utterly impossible to replace him. To my mind, 'Buster' is the coming comedian of the movies and will be a very successful star."

"I'll wager he is a great favorite with his company."

"He can entertain them, all right! By the way, he had a funny experience, or rather his drill squad did, when 'Buster' first joined the army. He was eager and anxious to learn but knew just as little about handling a gun and about military tactics as the rest of the rookies. In going through the drill he unconsciously put in some of the funny steps and movements with which he was accustomed to burlesque military exercises. Everyone knew who he was and nothing but military discipline kept



Roscoe As He Is.

him from breaking up the show. When off duty he was the best entertainer in camp, with his ukelele solos and his stock of natural comedy. We'll all be glad to get him back again."

Yes, Luke Is a Regular Actor.

"How about the four-footed member of your company—you must pay him an enormous salary to make him such a willing worker."

"My dog! Oh, he's a true artist and works for pure love of his art."

"What part of his art does he love best?"

"Biting Al St. John and 'Buster' Keaton."

"Do you have any trouble teaching him his share of the business?"

"Very little. The only thing is to prevent him from overdoing it. Both boys wear stout leather union suits when there is to be a mix-up with the dog, and the instant they start to run he darts after them without being told. In the picture where he jumps off the pier we didn't bother about rehearsing him. It was a thirty-foot drop, but the instant one of the actors jumped he was right after him. It must have hurt when the dog struck the water, but he was always game for the next jump."

"That must have been a difficult scene to photograph," remarked Publicity Promoter Peter Smith.

Is Careful About Risks.

"Well," explained the comedian, "it took us two days to get the camera rigged so that we could shoot the jumps, and you know how many minutes the scene lasts. One reason why it takes so much time and expense is because we are obliged to guard against accident. We cannot afford to take any unnecessary chances of the actors getting hurt. There is enough risk that cannot be avoided, as it is."

The next question asked the comedian sounded like an attempt to pry into his private affairs:

"Do you mind telling, Mr. Arbuckle, how you made 'Love'?"

The expected blush did not appear on the face of the man who has shown how Bill Hart woos a maiden when he burlesqued him in "The Sheriff."

"You mean my new picture?—some subject, isn't it?"

"To tell in two reels!—it certainly is. You're the hero, of course?"

Admits He Is There With Strong Arm Stuff.

"Oh, yes! I may not be as handsome as some of the other screen lady-killers, but I can be just as brave and hold the heroine in my arms just as long as the best of them."

"What kind of a hero are you? A cowboy hero?"

"No, a farmhand hero who is in love with the farmer's daughter on the next farm. I have a rival, a rich young chap played by Al St. John, and he almost beats me to it in the tying of the wedding knot. But true love conquers in screen comedies—when the hero writes his own scenario—and I put one over on the wealthy youth by a trick, and marry the bride five minutes before he expects to make her his own wife. I'll not explain how the trick is worked, but it contains a lightning change act that I'm rather proud of."

"One more personal question, Mr. Arbuckle. Has your past experience made you competent to do justice to the subject? In other words, what do you know about making love?"

"Everything. I've been making it all my life."

Campbell Completes Animal Comedy.

William S. Campbell, having completed the editing and titling of his first animal comedy, made at Universal City, is now working on his second two-reel production. The title for the second comedy has not been decided upon to date, but, like the first, it will feature Harry Burns and Dorothy Vernon, and a good percentage of the large Universal zoo will be in support of the leading players. Mr. Campbell has given his first effort the title, "Loose Lions and Fast Husbands."

Rambles Round Filmtown

With WALTER K. HILL.



The Rambler.

Shirk and Pat Debut As Motor Fiends.

A. HULL SHIRK and his first assistant on the West Coast, Patrick Kearney (recently from Manhattan) have each become the owners of automobiles. Shirk has a five-passenger and Kearney one that will hold two. Both are learning the gentle art of driving with the usual difficulties that beset the embryo motorists.

While Mr. and Mrs. Kearney were attempting to place their car in its stall the other evening, Pat alighted to fix something, and the machine self-started. The rear end of the garage gave way or Mr. Kearney would have been penetrated by his own car. He escaped with only a damaged garage.

Stalling in the midst of traffic is another of Pat's most popular forms of amusement, and he has already written several amendments to the Los Angeles traffic laws which he will submit shortly. Among them is one which insists that at least ten feet be required between all cars, or other vehicles, at all times, and that traffic policemen be equipped with megaphones and semaphores.

Mr. Shirk has had his chief difficulties with his garage, which he avers has contracting qualities. That is, it shrinks each time he wishes to remove or replace his car. A. Hull is thinking of renting a square block and attaching a movable garage to a derrick so that it may be hoisted and dropped over the car at any particular spot where he may bring his motor to a stop.

"What an ideal world this would be," sighed the two new motorists, in unison, "if only there were no other motors or wagons and no pedestrians or street cars on the roads. But, then, we'd probably bump into each other—so what's the use?"

—W S S—

"Never shake your head or your friends," says Dr. Arthur Oliver. "Some day you may have need of them."

—W S S—

Copy submitted by a press agent well stocked with words was going under the editorial pencil.

"Kill that flowery language" was the instructions.

And the caption?

Killed. Omit Flowers.

—W S S—

"Whom the Gods Would Destroy," says Harry Reichenbach, "they first put in the picture business."

—W S S—

We learn from Fox publicity that a certain picture showman uses different colored globes in his lighting display—red for Farnum, green for Miss Nesbit, blue for Miss Brockwell and so on.

For Theda Bara white might be suggested.

Beulah Livingstone Sponsors This.

Norma Talmadge, at work on a picture founded on Eugene Walters' play, "Nancy Lee," suggested the other day that the now prevalent "shimmy-shibable" dance form a part of a gay scene in an artist's studio. Several extras were engaged to help make the party lively, and Director Robert Leonard started to rehearse them.

After he paired off the partners, he called out: "Everybody shimmy shake!" and everybody did—with one exception. A tall, stately blonde young woman decided to give Mr. Leonard a piece of her mind.

"It's too bad directors have to resort to such language!" she said, with a look of scornful contempt and walked out of the studio.

—W S S—

Charles Wisner Barrell, formerly just a press agent, is now moving picture manager for the Western Electric Co., an industrial firm that delights in circulating industrial photoplays.

—W S S—

If this passes under your eye drop everything and turn to the story on the defeat of the bill for Sunday opening in Indiana. Read down from the subhead "One Senator's Brilliant Wit." Then turn back to this space-killing and note the difference.

—W S S—

The Kalem library, recently purchased by another producing company, reads like the route list of the Dramatic Mirror fifteen years ago. And those were the days of good plays, too.

—W S S—

Albany parson declares that movies "destroy the rest and quiet of many persons."

"Many persons," as a matter of annoyance, seem to go to the movies for the very purpose of rest and quiet.

Some Even Sleep Out Loud.



Two of the Four Go A-Wheeling.
Charles.—"Are you fond of motoring?"
Douglas.—"There's nothing like it."
Charles.—"What if we break down?"
Douglas.—"There's nothing like it."
(And they get money for that stuff!)

Psychology and Somerville Are the Hand-in-Hand Kids.

RAMBLED into Roy Somerville last week. He had just bobbed up after one of his disappearances from Broadway, from whence he always returns with a bundle of manuscript under his arm. This time it's the aftermath of the Peace Conference.

"It's a human story," he held forth defiantly, "human characters doing human things in a human way, regardless of pure physical action—although there is plenty of that where it logically belongs.

"Of course, that's going to make it harder to sell, for the average producer, or his satellites, haven't the faintest idea of the grip of psychological action—soul-action as it were—the action which makes each one in the audience live through the emotions of the characters, rather than getting an eyeful of a lot of stagey strangers flitting madly through the scenes, and exciting only casual interest.

"I am not spouting anything new to drama, literature or even that stepchild of them both, the newspapers. They went through the same evolution that pictures are going through today—retarded by incompetents who thought the masses could only understand physical action. I mind the time when O. Henry's stories wouldn't sell because they lacked plot and action.

"I'm glad that's off my chest," Roy concluded. "Let the evolutoin go on. The motion picture is a healthy infant and will survive despite the 'studio cooties'—it hasn't scratched yet."

—W S S—

The Chaplin revival at the Rialto is shaking the house, literally.

An extra squad of night workers has been put on to tighten all the seat bolts.

Mopping Up?

—W S S—

"Kindly inform," beseeches Freddie Schader, "if you would call the Gaumont special of about 150 feet of the returning 169th Regiment a colored supplement?"

It shall remain a dark secret, Freddie.

—W S S—

Doris Kenyon's forthcoming starring medium, titled "Twilight," was appropriately enough shown to the reviewers the other evening at 4 o'clock. Theodore Deitrich is a consistent exponent of fitness.

—W S S—

Bill Rudolph protests that he has no time to devote to eating lunch. Held down and compelled to attend the inner man—he ordered a hunk of custard pie and a drink of bourbon with a piece of ice in the glass.

—W S S—

Kentucky Exhibitor Holds Out Feature.

Out in the tall timber of Eastern Kentucky J. F. Brett, manager of a distributing branch at Cincinnati, has a very staunch exhibitor friend. Mr. Brett was extremely flattered to receive a letter from the showman which read about like this:

"Shake! I sure was glad you were on the job. The Perry Theatre is yours with all its contents. But that don't go at home; especially the New Year's gift the wife presented me with. It's a boy, weighs 8½ lbs. and looks like a blacksmith.

With which the exuberant showman ordered six reels of film to be sent by parcel post to Quicksand, Ky., quick.

—W S S—

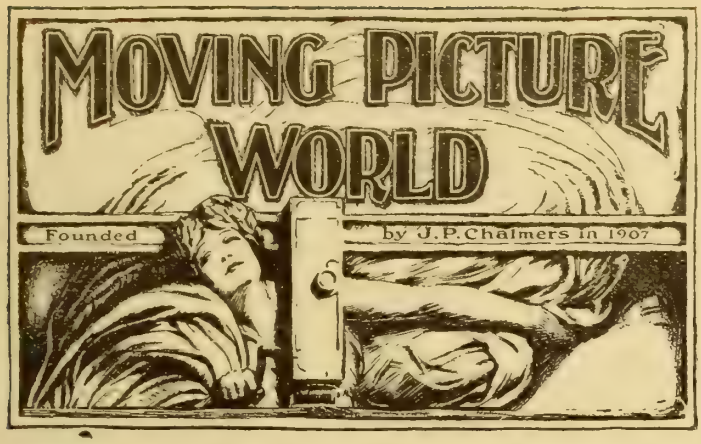
Scenarios for use of Tom Mix will be made from incidents in the Fox star's life.

Now let's have scenarios based on the lives of some of our film magnates.

—W S S—

This Week's Best Hunch.

Despite the impending drouth you'll find this a great life—providing you live through it.



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Saturday, March 8, 1919

The World Is Twelve Years Old.

WITH the publication of the present issue MOVING PICTURE WORLD completes its twelfth year. To its friends old and new it extends greetings. For their support in the past it records its thanks.

It is customary on these occasions to look backward, to review the struggles—and the triumphs—of the industry in the progress of which we all are so vitally interested. It is the natural thing in speaking of these struggles to recall that the founder of this journal had his share of them along with his confreres in other divisions of the trade. But he faced his difficulties and surmounted them, imperturbably, just as he accepted success when it came to him. He was calmly confident of the future of the motion picture—and events have proved his faith securely based.

Today the MOVING PICTURE WORLD is looking ahead. Immediately behind us is what in many respects has been the hardest year. The elasticity of the industry has been strained, but not to the breaking point. The predictions of disaster so freely heard last fall did not materialize. Sails were trimmed to meet gales. Who shall say we are not all the better for the experience, poorer perhaps in practically all cases, but wiser and saner and with a keener understanding of the limitations of the commercial side of motion picture making and exploitation?

So we are looking ahead. In the better days that are now upon us and in the still better days to come—in the creation of finer productions; in the improvement of distribution methods; in the enlargement of the list of splendid theatres of varying capacity; in the promotion of the benefits of organization; in the extension of the clientele of the motion picture and in the dissemination of knowledge of high-class showmanship—the MOVING PICTURE WORLD is going to try to do a man's part.

Brady Is Back on the Job

WILLIAM A. BRADY'S reconsideration of his determination to quit the presidency of the National Association of the Motion Picture Industry will be occasion for gratification on the part of the members of the organization. The action means that until June 2 the belligerent executive will continue to guide the destinies of the body, just as he has since its formation. So far Mr. Brady has been the only one among the film men on whom all could agree—and that is an honor which even a hardened amusement man cannot overlook or ignore. There is work for the president of the National Association to do right now, what with all the ambitious legislators and reformers looking for trouble or for opportunities to make trouble. And Brady is a man who, while perhaps he may not exactly hate peace, at the same time has on occasions shown a disposition to meet on his own ground the man who stands in his way or in that of his friends. Very likely some of these same friends will say things calculated to please the association's president at the dinner they are giving him February 27. More power to him.

Mr. Miller Should Mention Names.

UP in Albany a clergyman, the Rev. O. R. Miller, spokesman for the New York Civic League, is reported to have made remarks detrimental to the general character of Sunday pictures. He has done more than that—he has intimated that for purposes of affecting legislation the "movie trust" has oodles of coin, that, in fact, "the motion picture people are pouring out money like water." There are many picture men who will be more inclined to smile at the statement of the clergyman than they will be to wax indignant. The implied compliment will not be lost on them—that even a minister could be induced to believe any sum of money, great or small, could be raised by motion picture men for purposes of affecting legislation. The history of the trade is against the assumption. The history of the trade strongly bears out the statement that the motion picture industry has not one cent for tribute—for anybody, for anything. Perhaps if there had been a "treasury" to which professional lobbyists might annex themselves there would have been less work fighting in their advanced stages measures designed to embarrass and handicap the industry.

The Gordon Moving Backward.

THE decision of the management of the Gordon Theatre of Rochester, N. Y., to reopen at five and ten cent prices will furnish matter for regret to a host of motion picture managers. It will be looked upon as a step backward, to the days of a half-dozen

years ago. To get picture theatres out of the nickel and dime categories required years of effort, of missionary work, on the part of the venturesome, progressive men in all communities. It was a battle not of months but of years. The Gordon has ranked as one of the finest houses in the Empire State—and for that reason the retrogression is all the more to be regretted. Probably Mr. Gerling, who will direct the Gordon under its new policy, will have scant patience with those who unacquainted with the conditions he is facing attempt to generalize on the situation. The fact that he says he will book shows that will compare favorably with anything else in town will serve to add to the interest with which showmen all over will follow the action of the Rochester manager.

Pennsylvanians Go After Old Man Blue Law.

MOTION PICTURE men of the Keystone State are going after the scalp of Old Man Blue Law. A wise old chap was this fellow in his day and generation, but these were many yesterdays ago. He flourished in the times of the rum drinkers, the hard rum drinkers. These are the days of the high cost of rum—when it is available—and of approaching prohibition. If we are to say good-bye to drinking—you notice we say if we are—then indeed are the times propitious for the final putting to sleep of Old Man Blue Law. The Pennsylvanians have named a strong committee to administer the anesthetic, with Jules Mastbaum and Judge O'Donnell at the head.

Mr. Mastbaum is to be commended for his statement that the fight must be conducted upon a fair basis, with consideration for the ministers who would be sure to oppose the committee. Also he wisely suggests that the campaign should be made along educational lines, bearing in mind that many valuable lessons teaching a moral may be inculcated through the medium of the screen as well as spoken from the pulpit.

Does Your Daily Paper Give You a Square Deal?

HE said: "Not a moving picture theatre in America, in a city where there is a legitimate theatre, is getting its rightful share of publicity from the newspapers." H. M. Thomas, manager of the Omaha Rialto, was speaking—and he immediately began to act. He wrote a letter to every newspaper in Omaha giving the details of the advertising and "readers" in the amusement section of their papers; gave cold figures to substantiate his facts; measured the lines of advertising the legitimate theatres gave the papers and set against those figures the vastly greater number of lines the picture theatres used.

Then Mr. Thomas measured the great amount of "readers" devoted to legitimate theatres—meaning dramatic, vaudeville and burlesque—and called attention to the pitiful amount of "reader" space the picture theatres received. He presented logic, wrote diplomatically, was forceful and convincing in his presentation of facts—even to showing in comparative estimates how vastly more people were interested in pictures than they were in legitimate shows by proving that four times as many residents of Omaha are interested in pictures than other shows. Mr. Thomas won his case. The Omaha papers are giving the picture showman a square deal. Is there a thought presented here for picture showmen in other cities, both large and small?

Cheerfulness Is Still on the Boom.

STILL more cause for cheerfulness! Improved technic in adapting stage plays to the screen is accompanied by a still greater improvement in the writing and editing of the reviews that now grace, and not disgrace, the pages of certain trade papers published in New York. The men who manage the picture theatres in the United States have no wild craving for highbrow criticism or for reviews that must be read with a dictionary in the left hand.

But all can understand plain, straightforward English. They are engaged in a serious business, and a fine disregard for the simplest rules of grammar and composition, while it often provoked an amused smile, was really no part of a complete service section's service. The enlargement of another trade paper and the admitting of paid advertising to its columns marks the disappearance of a free and easy style of reviewing that treated all classes of subjects with scant courtesy and made them the object of a labored and tiresome attempt to be funny.

Having seen and corrected their errors, both papers are to be congratulated for thus acknowledging their mistakes and for evincing a desire to treat the moving picture industry with the respect it deserves.

Better Go Slowly.

THE reported intention of the censorship committee of the National Association to stop delivery of film in those commonwealths adopting censorship legislation at this year's session of the legislatures creates a serious situation. Drastic is a word too tender in its general application to be used in describing the action. The fact that the association represents 95 per cent. of the manufacturers in the industry does not lessen the degree of the blunder—for blunder it is—nor does it tend to palliate it. The committee is putting itself on the same level with those legislators who would tax parts of an industry out of existence—with this exception: That in case any state should declare for censorship the committee would put out of business all of the theatres in that commonwealth. It's bad stuff, any way you look at it. The exhibitors in the affected states have a right to look to the association if not for protection at least not for action that will destroy them.

We commend to the attention of President Brady and his fellow-directors the problems presented by the action of the censorship committee. There is work to be done, and quickly. Censorship is an evil, but conceivably it is not the greatest that may be perpetrated.

And the Good Work Goes On.

STILL come the reports of new theatres building and projected. The Chicago United Theatres announces a combination picture house and store structure costing three quarters of a million and seating 2,850 persons. As work will be started at once it means employment for many men—and this by no means is not the least important phase of the unquestioned spurt in theatre building.

W. P. Clement, who will be the managing director of the enterprise, will visit the larger houses in search of what is latest and best in modern construction. As his journey will occupy the better part of two months we may take it for granted that Chicagoans may look forward to a picture palace that will rank with the best anywhere in the world.

And down in Texas the boom in theatre building continues, with the drouth broken and rain falling, and the oil still flowing.

BUYS RIGHTS TO JACK LONDON STORIES

Shurtleff Closes Deal at San Francisco with London Estate to Screen Noted Author's Works

FOLLOWING negotiations that extended through the first two weeks in February, a deal has been consummated at San Francisco whereby C. E. Shurtleff, formerly sales manager for Select Pictures and Hodkinson Service, and also well known through other affiliations in the film business, has purchased the exclusive rights for a period of five years to produce a film from the works of the late Jack London.

The completed arrangements are highly satisfactory to both Mr. Shurtleff and the London estate, and work on the first of the productions will be commenced at an early date. Tentative plans have already been made for the formation of the Jack London Pictures Corporation, and it will be the aim to produce moving pictures to measure up to the high standard set by this author in the field of literature. The preliminary negotiations were carried on at the London ranch at Glenn Ellen, where the widow, Mrs. Charmion London, resides.

Gives Use of London's Data.

Mrs. London has offered all possible assistance toward making the forthcoming productions true to the originals and a monument to the genius of the novelist. The freedom of the London ranch and home, where many of Jack London's later works were written, will be given the producers, as well as the use of his large library, data, notes and other material that may be of value in the preparation of scenarios. Not a few of the pictures will be made on the ground described by the author, and it will be possible in many cases to locate the characters who figured prominently in his works. The Alaskan stories, which won him early fame, will be produced with fidelity, it being the plan to send a company to the Far North in order to get the proper atmosphere.

To Make Four Pictures a Year.

Mr. Shurtleff states that not more than four pictures a year will be produced, the number to be kept low in order that each one may be made carefully. They will be offered to exhibitors as special releases and will be advertised on a large scale.

Out of a total of about fifty novels and short stories written by the gifted author, in the neighborhood of twenty have been selected for screen use. Plans are already being considered for the production of "The Call of the Wild." The "Sea Wolf" is to be filmed again, and it is Mrs. London's wish that Hobart Bosworth again play the title role if arrangements to this end can be made.

Personal and Otherwise

ON February 24 the unusual sight of picture actors working at Forty-sixth street and Broadway attracted an audience of several thousand and stopped traffic on that intensely busy thoroughfare. Frank Donovan, the director, had obtained permission to use the Knights of Columbus hut, in the center of Longacre Square, a Mrs. Murphy's Boarding House, for his latest comedy, "The Romance of a Mop Artist," featuring Gertrude Selby as the "artist," with Rica Allen assisting. Jack Brown, perched on a high platform, officiated at the camera; while Danny Hughes was the busiest man in New York doing what he could to keep people out of range.

* * *

James Morrison, the film juvenile, who for eight months was in the Officers' Training Camp at Camp Gordon, Georgia, and until the armistice was declared, is back in pictures. He has just finished work in a production for Vitagraph and is considering several propositions.

* * *

George Smith, London representative of Vitagraph, will visit America during the latter part of March.

* * *

W. A. Northam, of London, England, is now in America. He attended the convention of New York State Exhibitors at Syracuse.

Brunet Honored by Franco-Americans.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has been honored by an appointment as one of the board of governors of the Franco-American Board of Commerce and Industry. This organization has been formed to promote business relations between France and the United States, and is expected to have an important and valuable influence in the retention of the cordial friendship which exists between these two great countries.

Neilsen Has a Busy Day.

F. O. Neilsen, of Chicago, arrived in New York at 9:40 in the morning February 25 and departed for home at 2:45 on the following afternoon. Mr. Neilsen is general manager of the Mickey Film Corporation of Chicago, handling for Illinois the W. H. Productions. It was in connection with this particular state rights proposition that Mr. Neilsen made his flying trip. Eight prints of "Mickey" have been working in the Illinois territory, all of them being booked solid. To accommodate the insistent calls for additional bookings Mr. Neilsen decided to order two more. It was a hustle to get them out, but the Chicagoan carried back with him his extra pair of prints.

Rocky Mountain Elects.

The Rocky Mountain Screen Club, with its headquarters at Denver, has elected officers for the ensuing year and is planning great things for the future. The Club is making plans for a Film Exchange Building large enough for all the Denver exchanges, with club rooms, lunch rooms and many other modern comforts.

At a recent meeting H. T. Nolan was re-elected president of the club; H. Bradley Fish, secretary and treasurer; H. E. Huffman, vice-president; George A. Brown, corresponding secretary. The directors elected were: H. E. Huffman, H. T. Nolan, J. H. Ashby, A. G. Edwards, H. Bradley Fish, J. E. Thompson, F. B. Culp, Ward Scott as resident directors; Frank Kelly, Salida; Gene Sherman, Albuquerque; A. R. Anderson, Rawlins; R. J. Morrison, Aspen, as resident directors.

Wilson a Bee Hive Exchange Manager.

George W. Wilson has assumed the managerial position at the Indianapolis Bee Hive exchange. Mr. Wilson needs no introduction to the trade. He is known throughout the central states to almost every showman, having been with Paramount for more than six years and late of the Film Clearing House.

The acquisition of Mr. Wilson to the staff is but another step in the plans of R. C. Cropper, general manager of the Bee Hive exchanges, for improvement and expansion.

APPROVES PLANS FOR $300,000 HOUSE

Levy of Fort Worth Increases Land Holdings—Many Houses Planned in West Texas—Drouth Broken

MANY a Texas architect is wiping the dust off blue prints stored away since the beginning of the war and is getting busy drafting plans for modern picture playhouses which are springing up in all sections of the Lone Star State.

Pierre C. Levy, of Fort Worth, has announced the approval of plans for his proposed $300,000 moving picture show building in his home city. During February he increased his property purchase for the theatre site. The playhouse will now run completely through the block between Ninth and Tenth streets, facing on Main and backing on Houston street. The property in the rear, where the auditorium will be built, is almost twice the breadth of the lobby frontage. This will insure the construction of one of the greatest moving picture houses in the South, it is declared.

Then there is the oil fields theatre boom. A railroad embargo slapped down on the oil field districts has been raised, and building material long delayed is pouring into Wichita Falls, Burkburnett and the ranger district.

Bob Moore, of Verno, is building a theatre at Burkburnett. J. L. Olive, formerly of the Sugg Theatre, Chickashaw, Okla., is building a house at Ranger. At Rotan the Rotan Amusement Company is almost ready to open the doors of a $50,000 playhouse.

Mike Siegel, old-time movie man, who formerly lived at Quanah, is opening an oil field house at Baird, Texas. It is one of the most modern of the smaller theatres in Texas. Mr. Siegel was in Dallas in the middle of February buying Motiograph machines, a pipe organ and other accessories. Possibly a score of new moving picture houses are now being planned in Texas towns. Most of them are in the west Texas district, recently regarded as poor territory owing to the protracted drought, but now a Golconda owing to spouting oil wells and long delayed rains.

PLAN SPECIAL PICTURES FOR ORIENT

Universal Will Pay Particular Attention to Fans Who Hiss the Hero and Applaud Villainy

THE Universal has entered upon a campaign for the moral uplift of the Hindus, the Japanese and the Chinese. This week Carl Laemmle, president of the Universal, accompanied by Thomas Cochrane, manager of the same company in India, visited Kansas City and here gave an interview to the Moving Picture World representative with regard to what is proposed to be done by them in Universal City, Cal., this season. While there, President Laemmle will superintend the production of films dealing with the reconstruction period following the great war.

"All moving picture companies can help Uncle Sam in this respect—showing the people how to get back to the normal again," said Mr. Laemmle. "Pictures will be made during the coming



Tom Cochrane.

month dealing with those subjects in which the whole world is now so much interested.

Universal Leads in Orient.

"But in addition to this the Universal is taking upon itself to aid in the moral uplift of China, India and Japan. It may be mentioned here that the Universal is now distributing more pictures over those three countries than it does in the United States. But they are all Western scenes, Western settings and many of them are of the distinctly wild and woolly West in which those simple natives rejoice."

Their attitude towards the hero and the villain in these plays set Mr. Cochrane to thinking, and he came over from India a month ago to consult with President Laemmle with regard to a new departure in the films to be sent to the Orient.

Love Villain, Hate Hero.

As an illustration of his aim—when the wild West villain, or the railway train robber appears he is greeted with cheers, while the real hero is looked upon with mild disgust. And the natives of those three countries cannot understand why the former gets the worst of it in the end while the heroine is kissed and married by the hero who has been sitting around doing nothing. It would be the other way with them!

"The question being considered," said Mr. Laemmle, "is shall the Universal continue giving a class of pictures which is not correctly understood, or shall it aid in presenting the moral issues which are so well comprehended in America? The Universal proposes to do the latter."

May Make Special Films.

One thing which Mr. Cochrane suggests is, the advisability of changing from Western to Eastern scenes, with Hindoo actors, Hindoo costumes, in such a manner as to present these great moral truths to those people in a way they can understand. So it is probable that before summer Universal City will be thronged with actors appearing like, and wearing the costumes of, the three nations across the Pacific.

New plays will be written to suit the nations to which they will be presented. Mr. Cochrane will sail for India March 16 and before that date the matter will be finally decided.

"Virtuous Wives" Breaks Record of Dallas Theatre

ANITA STEWART'S return to filmdom in First National Exhibitors' Circuit release of "Virtuous Wives" resulted in a new attendance record for the Queen Theatre of Dallas. The film was shown for one week.

Officials of the theatre admit that no extraordinary advertising expense was incurred. Yet three hours after the ticket window opened traffic at Elm and Akard streets was practically impossible. Crowds throughout the day extended into a line half a block down Elm street.

"Virtuous Wives," according to John De Stefano, manager of the Queen Theatre, broke all records of six years standing. Crowds on a recent Sunday were about 45 per cent larger than the average attendance. Monday's attendance record practically doubled other Monday crowds. And crowds during the seven days the film was presented exceeded not only any other picture's record, but any week's attendance record, regardless of the number of attractions presented.

Cash Joins Universal Publicity Staff.

M. Lowell Cash, for some time photoplay editor of the Indianapolis News, is the latest addition to the publicity forces of the Universal Film Exchange, Inc. Mr. Cash arrived in New York from Indianapolis February 24 and will take up his work as publicity manager of the Big U exchange, 1600 Broadway, immediately.

Picture Departments Centralized.

All moving picture departments of the government for the Province of Ontario have been centralized in a remodeled office building of large size at 46 Richmond street, West, Toronto. The offices moved include that of O. Elliott, Provincial Inspector of Theatres; the Ontario Government Moving Picture Bureau and the Ontario Board of Moving Picture Censors, as well as the officials responsible for the collection of the amusement tax.

A private theatre has been fitted up for the Board of Censors. The new location of the offices is much more convenient for the local exchanges and exhibitors.

Transfers Harris Song to Screen.

B. S. Moss will present shortly a feature photoplay, "Break the News to Mother," which is the title of an old song by Charles K. Harris.

An original screen version, based upon an actual incident from life, has been dramatized by Hugh MacNair Kahler.

The picture has been completed under the personal direction of Julius Steger. The scenario has been prepared by Garfield Thompson and the photography is by Andre Barlatier.

Prominent in the cast are Pearl Shepard, Gertrude Berkley, Alice Gerard, Raymond Bloomer, Forrest Robinson, William N. Bailey, Joseph Smiley and Chester Barnett.

Blackton Rents Studio.

Having completed the studio work on "A House Divided," his next superfeature starring Sylvia Breamer and Herbert Rawlinson, J. Stuart Blackton has rented the Blackton Productions studios in Brooklyn to the Macdon Comedy Company for two weeks, while he himself makes his headquarters at his New York offices to arrange distribution plans for this new feature and also map out details of his next production. Announcement of the releasing schedule on "A House Divided," produced by Commodore Blackton from Anthony Paul Kelly's adaptation of Ruth Holt Boucicault's novel, "The Substance of His House," may be expected shortly.

Crandall Shows Victory Garden Films.

Arrangements have been completed by the National War Garden Commission and Harry M. Crandall, whereby the Victory Garden films put out by the commission will be shown at the string of Crandall theatres in Washington, D. C. Showing of the pictures has already begun, the first being projected at Crandall's Ninth and E Street Theatre on February 25.

The film shows Major General Hugh L. Scott and his soldier war gardeners at Camp Dix, N. J., where the National War Garden Commission had a 300-acre garden for the soldiers.

Plans are now being made to have the film shown at the other Crandall houses.

Pathe to Release "Stars of Glory."

Arrangements have just been completed whereby Leonce Perret's patriotic production, known as "Stars of Glory," featuring Dolores Cassinelli and E. K. Lincoln, will be released by Pathe Exchange, Inc., as a special feature.

A change of title is under consideration, and the play likely will be released under one that will more accurately express the big emotional value of the story.

WHERE THE LIGHTS ARE NORTHERN

None of the Broadway White Stuff Discoverable in the Neighborhood of Temiskaming's Kipawa Mills Theatre, To Reach Which Northern Canadians Travel Many Miles

By W. M. Gladish

IF you lived in the Backlands of northern Canada what would you like to do?

You would probably want to see a moving picture show just like your cousins in Providence, Portage la Prairie or Pittsburgh because human nature seems to be the same wherever humans exist. That is the reason why one of the first landmarks of civilization away up in northern Quebec is a moving picture theatre.

White families are just starting to invade the Temiskaming district of northern Quebec but there is an 800-seat moving picture theatre right there for them and for expected new settlers. The theatre is at Kipawa Mills, some two hundred miles north of Ottawa, and it draws its patronage from thirty-five miles in every direction. It is far removed from the status of a neighborhood or community theatre; it is far from being a local house and it is more than a rural theatre. It is a country-wide amusement feature. The settlers, lumberjacks, papermill employes, trappers and Indians generally take a couple of days off whenever they decide to run over to see a picture show.

Western Thrillers Form Program.

An interesting detail of the Kipawa Mills Theatre is that the patrons invariably see themselves on the screen as other people see them. For everyday life they are playing dramas like "That Devil, Bateese," "Hugon, the Mighty," "Nine-Tenths of the Law," "The Spoilers" and other North Country photoplays.

But the pictures they see are never quite so elaborate as these and other features because the show is made up of a six-reel program which includes one and two reel subjects of ancient vintage.

Very few of these North Country film fans have ever been spoiled by the sight of even a five-reel production, and the two-reel westerns or backwoods thrillers are quite sufficient to keep them stirring. Once in a while they are treated to a topical weekly which gives them a glimpse of the baseball opening of 1918 or of Pershing's invasion of Mexico. They thrive on these recent views. Release dates are of no consequence to these Northerners.

The Kipawa Theatre really has no opposition. There are no booze emporiums in the whole district, and all there is to do is to see the show or take a whirl at gambling. A priest visits the settlers once a year to baptize the few new babies or to console new mourners, while a doctor makes the rounds perhaps once a month.

Open Two Nights a Week.

It is interesting to know that the theatre is only open two nights each week—Saturday and Sunday. For a while the proprietor operated his place of business every night, but it did not pay and, anyway, the film service was too uncertain. It is fairly reasonable to expect delivery of films with regularity sufficient to hold the two shows weekly. Incidentally, the performance it is over by 9.15 p. m. The one and only on either night opens about 8 p. m. and price of admission is 25 cents, and everybody pays. Two men, one of whom is the owner and manager of the theatre, guard the receipts until they can be deposited in the nearest bank on Monday morning. One of the two men can carry the burden quite easily, however.

The picture fans travel mainly by water to attend the theatre. Some of them come from Ville Marie, a settlement thirty-five miles away. They leave by boat Saturday morning and arrive in time for the evening show. They return, well satisfied with the entertainment, the following day. Others living more closely use the trails for the journey, while some are so fortunate as to be able to jump aboard the casual trains.

Indians Among Patrons.

Among the regular patrons are many Indians, who enjoy the pictures immensely, although sometimes they do not know what they mean, exactly. It is a polyglot community. The majority speak French and are characteristic habitants; English, Italian and other tongues also are heard. But the picture titles are all in English and the projection machine operator does not wait until all have figured out the words.

The theatre manager does not enjoy the benefit of newspaper advertising for his shows. He relies mainly upon word of mouth, which is the chief medium of information throughout the district. The settlers, woodsmen, trappers and wayfarers, advertise the theatre for him. He spends several days each week posting up typewritten notices in general stores and in other advantageous places regarding coming attractions. He uses six-sheet posters of glaring hue in several nearby centres—wherever there are improvised billboard stands. All the people seem to learn about the shows, however, and the expense for advertising is a negligible expenditure.

No Lobby Displays Used.

Of lobby displays there are none. The forests, the streams, lakes, canoes, rocky trails and the people themselves lend all the local atmosphere that is needed for the red-blooded pictures. The manager would not have to go very far to get all the tanbark needed to carpet his lobby as part of a special front. In fact, the tanbark is tracked right into his theatre by native feet.

The equipment of the theatre is complete. It consists of one projection machine and a real gold fibre screen. The latter was bought from a theatre in Montreal after it had seen good service in the city. One day the rain came through the roof and streaked the



Two Views of the Kipawa Mills Theatre, on the Broadway of Temiskaming, Quebec.

screen but did not spoil its effectiveness from the point of view of the Quebec enthusiasts. The theatre owner has never told his patrons that it is a gold-fibre screen for fear that they might class it as a coveted treasure.

Place Heated by Big Stoves.

The theatre is also heated by four large stoves and the pipes from these stoves run the length of the theatre so that maximum heat may be derived. Incidentally, the theatre is more than 100 feet deep.

The manager and owner is a former moving picture man of Montreal, the leading city of Canada. He has earned the soubriquet of "Fatty Arbuckle" because of his rotund size, and no one has yet tested his nerve. He makes frequent trips to Ottawa and Montreal in order to obtain desired bookings and to keep in touch with latest developments in the moving picture field.

Tarpaper Covers Walls of the Theatre.

The theatre, as may be seen in the illustrations, is not on any street in particular and is a wooden structure of surprising proportions. The decorative effect secured is not a combination of old rose and cream nor are there any plush drapings which match thick carpets. The walls are merely covered with tarpaper and lath strips. The theatre was built with an eye to future business, however, as a large pulp and paper mill is being erected in the immediate vicinity, and upon the completion of the plant the population of Kipawa is expected to jump up to 3,000 or thereabouts. The company behind the project has already started to build a great many model homes to accommodate permanent employes, and when the settlement shows signs of industrial activity the theatre will be even more important to the social welfare of the district.

Schnitzer Extends Exchange Tour.

Joseph I. Schnitzer, general sales manager of the Universal Film Exchanges, Inc., has extended his tour of exchanges. Mr. Schnitzer left New York February 17 to attend a series of exchange sales conferences at Cleveland, Chicago, St. Louis and Salt Lake City, but after leaving Cleveland he decided a trip carrying him to Los Angeles, San Francisco, Portland and Seattle would be necessary.

Asher Busy Exchange Man

Harry Asher, general manager of the New England branch of Paramount-Artcraft, is without doubt one of the busiest exchange men in his district. Besides running the Paramount territory, Asher has substantial interests in the Boston Photoplay Company and the Paragon Film Company, two independent concerns. A few weeks ago he bought an interest in the Metro Exchange and the American Feature Film Company. Despite his other activities the interests of Paramount-Artcraft are not neglected.

Mr. Asher has installed Dr. Edward Golden, well known in New England because of his connection with "Hearts of the World" in that district, as manager and has made other changes which should prove beneficial.

New Morey Play Laid in Chinatown.

New York's Chinatown figures in the new Harry T. Morey picture which Vitagraph is to issue next month under the title of "Fighting Destiny." Its title is indicative of the story, as it deals with a strong man against seemingly unconquerable fate. Mystery is a strong element of the picture. Paul Scardon directed the production.

Lancaster Out of the Service.

L. L. Lancaster, formerly in charge of the laboratories at Universal City, has been mustered out of the Army and is now "holding down" his former position at Universal City. Mr. Lancaster was stationed at Columbia University for six months.



New Home of the De Vry Corporation, Chicago, Manufacturers of Commercial Projectors.

Distinctive Colors to Advertise Fox Players

IF you were conducting a small motion picture theatre in a neighborhood filled with big first-run houses, what methods would you employ to counteract the strong competition?

Sam Hurtig, manager of the Apollo Theatre, 209 West 125th street, New York, faced this problem, and solved it. "The Broadway of Harlem" is the name applied to 125th street—the great cross-town thoroughfare on which are most of Harlem's theatres—and the Apollo Theatre is in the center of a group of large theatres, playing both motion pictures and legitimate attractions.

In solving his problem, Mr. Hurtig decided that he would make the front of his house so distinctive that it would stand out beyond all other theatres along the street. Accordingly, he hit upon the policy of large electric light signs—done in colors.

The Apollo is conducted on a one-day policy, and plays all the William Fox productions. Mr. Hurtig engaged an electrician, who also is a student of colors, and told him to dress up the front of the house.

Together Mr. Hurtig and his electrician worked out a color scheme for the electric lights whereby it would be possible to tell at a glance what picture star was playing at the Apollo.

Different Colors for Different Stars.

For William Farnum productions, which Mr. Hurtig says are extremely popular with his patrons, he uses red electric lights, as red is a color signifying virility, strength and fire. Whenever a Farnum subject is playing the electric attraction signs over the marquee and those stretching across the interior of the lobby are all in red.

For Tom Mix Mr. Hurtig uses blue lights, because blue conveys the impression of steadfastness of character and rugged honesty suitable to Tom Mix's style of pictures.

Amber lights are used for George Walsh subjects, because of the cheerfulness and boyish good-humor in Walsh pictures. Gladys Brockwell's pictures are advertised by green lights, because Mr. Hurtig figures that green conveys an impression of mystery and powerful situations such as are found in Gladys Brockwell plays.

Renovations entailing an expense of $30,000 have just been made in the Apollo.

A new photoplayer organ has been installed. The house has a seating capacity of 1,100. Shows run from two to two and a half hours.

Belgian War Hero in Metro Film.

Twenty-two years old and one of King Albert's veteran soldiers is the record of Louis D'Arclay, of Ypres, Belgium who plays Jacques the Apache in Viola Dana's picture, now in preparation at the studios in Hollywood under the working title of "Jeanne of the Gutter." D'Arclay served with the Twentieth Infantry on the Belgian front for two years and five months, being discharged after severe shell shock that caused temporary loss of his hearing.

D'Arclay went on the stage as a mere youth, played throughout France with traveling companies, and was in the suport of Madame Rejane in London when he joined the Belgian army.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

I WENT out to Universal City last week, and from the minute I met Director William S. Campbell at the jitney bus station in Hollywood, to the time Ham Beal, with his big machine, whirled me through and over and up and down the historic Cahuenga Pass and dropped me off at the corner where I live, it was a pleasant trip.

First off, Ike St. John, who is writing the revelations of Jim Corbett, met me at the portals and escorted me over to a nice long counter with a man in a white apron behind it, who stopped polishing his glittering glassware and said:

"What'll it be, gents?"

Reaching for the Brass Rail.

No, gentle reader, I thought the same myself at first. But while I was thinking "Can this be California?" and pawing my foot up and down the front of the counter feeling for a footrail, I heard the still small voice of Ike saying:

"Make it two coco colas."

In fact the only flavor of old times to the whole affair was the story Ike told about the farmer in West Virginia who became the most popular man in a dry neighborhood by discovering that a silo, if properly tapped after it has been filled with green corn and cow peas for two weeks, will yield a nice sweet jug of hootch that will make a rabbit spit in a bulldog's face.

We did the best we could, however. Ike said, "Here's looking at you," just the same as if anybody wanted to look at anybody else when drinking bellywash, and I said, "Here's mud in your eye," and then we went over on the lot and interviewed Jim Corbett, who is making an eighteen battle two-round serial for Universal.

When Corbett Looked Askance.

The drama is no new thing to Mr. Corbett. He has had much experience on the regular stage, and he has taken two or three brief whirls in the pictures, but serial movies are new to him.

"Mr. Corbett," I asked, "how does the peace and quiet of movie making compare with the strenuous life of the ring and training camp?"

Mr. Corbet looked at me askance—but only for an instant—and I was glad it was only for that long, because I don't like being looked at askance by a big guy like Jim Corbett. Then he caught the gentle satire of the question and laughed.

"It is something like a continual condition of training and ring work," he said. "I've jumped from a few bridges, climbed a few ropes, smashed a few automobiles already. I don't know what the future has in store for me. Ask Mr. Horne, my director, he's got it all down."

Behold a Rara Avis!

Serial directors are strange birds. Nothing, no matter how thrilling, is ever thrilling enough for them. If the script calls for the star to jump off the top of a building, they always want to put a little extra pep into the scene by having him land in the thick of a dozen or so roughnecks, or maybe have a few wild animals around the scenery for him to overcome before the scene is done.

No matter how hectic his imagination, no writer can ever please a serial director. Jimmy Horne wrote "The Midnight Man," Corbett's serial, himself, and he admits that it is good and thrilling.

After Mr. Horne had rattled off some of the stunts he has already put his star through, he got on the subject of what he intends doing. A man with one eye can see that if Jim Corbett's life in the movies has been strenuous so far, it is going to be more so—quite more so—before the eighteen episodes are finished.



Antony Anderson, Veteran Critic, Reviewing Priscilla Dean.

Horne says: "Jim is a game bird. He doesn't try to side-step anything that comes along, and laughs at the suggestion of doubles." Jim says he likes our climate, but he still has a soft spot in his heart for Bayside, L. I.

Wifey Keeps Watch of Jim.

Mrs. Corbett, who accompanied her husband to the Coast, visits the studio very often. They tried to get her to play a part in a street scene the other day, but she couldn't be persuaded to act.

Jack Freulich, the "still" man, gave me a nice picture of Mrs. Corbett and Jim's dog, "Foo." Foo is a Chinese chow dog, with a long pedigree and a coat as soft and silky as sealskin.

Mr. Corbett is quite an attraction around the studio. All the visitors want to give him the once over. His old friend, Jim Jeffries, was over a few days ago, and the two Jims and W. H. Clune, of Clune's Auditorium, who happened to be at the plant, and who is as big a champ in the movie line as they were in the prize-ring world, all lined up and had their pictures taken.

Things were humming at Universal. I rubbered all over the place; saw that "beeg, stronga man," Eddie Polo, and Jacques Jaccard, his director, and Eileen Sedgewick, his leading woman, on their way back from lunch to the set where they were making a Western interior. Eddie is as husky and has got the same 60-pound pressure handshake as ever.

There is a smashing big set where Paul Powell is directing Monroe Salisbury in "The Great White Darkness," a play that everyone around the lot refers to as The Big Bet.

Requires Two Leading Ladies.

Claire Anderson and Helen Jerome Eddy, the two leading women in the piece, were working with Mr. Salisbury, and Johnny Cook was furnishing the comedy relief.

Eddie Lyons and Lee Moran were just warming up in a new comedy, and Jack Ford, who usually directs Harry Carey, was working on one of the short length Westerns that he is making while Harry is trouping the country in a personal appearance trip.

J. P. McGowan and Marie Walcamp were deep in the tenth episode of "The Red Glove."

And then I saw Priscilla Dean talking to Antony Anderson, the well-known dramatic critic of our town.



The Three Champions—Jim Jeffries, W. H. Clune, Jim Corbett.

Priscilla was explaining how she managed to look so wild in "The Wild Cat of Paris," and so unwild in real life.

Picking on the Husbands.

Going out in the bus Billy Campbell told me about the new wild animal comedy, "Loose Lions and Fast Husbands" he has just finished, and promised to run it off for me, and just when I had begun to think he'd forgotten all about it, here come Harry Burns and said all was set for the show.

There were just the three of us in the audience, and as Campbell directed the picture, and Burns played a part in it, and neither could laugh without seeming vain, I had to do all the chuckling. It was not a hard job, however. I simply busted loose when the frisky husband crawled into a pile of hay and found himself on the back of a camel. If the ribs of the public are not tickled at that mix-up of monkeys, mokes, lions, classic dancers, jealous wives, babies, elephants and milk bottles, there is something wrong with them.

Praising One of Our Forebears.

Joe Martin, the almost human chimpanzee, is uncanny in the film. He takes care of a baby, plays a French harp, trails the villain, Harry Burns, who has robbed a nurse girl, takes the money out of his pocket and returns it to its owner—and even if he did drink most of the baby's milk, he played fair with the kid and let him have first go at the bottle.

Lions seem to have found a permanent place in comedy, and as Campbell is one of the original lion tamers of the movies, he had the big cats in almost every scene. Taking it by and large, from Ike St. John's coco cola to Billy Campbell's comedy, the day at U City was a good day.

THREE FRENCH INTERESTS CONSOLIDATE

M. Vanday, Now in New York, and Charles Delac Head Group Which Secures Control of Companies

CHARLES DELAC and M. Vandal, heading a group of influential men in the French motion picture industry, backed by abundant capital, have negotiated an alliance of interests whereby they assume the management and control of the Film D'Art, one of the oldest and largest French producing concerns; a highly perfected distributing company, the Agence Generale Cinematographique, and the most pretentious photoplay palace in Paris, La Salle Marivaux (Marivaux Hall).



M. Vandal

Off for the Front of Producing, Distributing and Exhibiting Interests of France.

The new organization will be known as C. Delac, M. Vandal & Cie (Delac, Vandal & Co.). The merging of these interests places into the hands of Delac, Vandal & Co. a large share of the production, distribution and exhibition of motion pictures in France.

M. Vandal has just arrived in America and is making his headquarters with the office of Adolphe Osso. M. Vandal's mission is principally for the purpose of acquiring the French or other European rights to the recent American motion picture successes and to establish an outlet for the product of his firm in France. M. Vandal founded and managed the Eclair Company in France. It may be also interesting to note that Maurice Tourneur and Emile Chautard served their apprenticeship as motion picture directors with Eclair in France.

The Agence Generale Cinematographique, which is the second unit in the combination, is responsible for the introduction into France of many of the American film successes and stars. It was this organization that opened the French market to Chaplin, Lewis, Farnum and Miss Pickford, as well as other now popular favorites of the screen. Under the management of Kasto, Astair & Lallemand the Agence Generale grew to be a distributing concern with twenty branches on the continent.

La Salle Marivaux (Marivaux Hall) was built recently by Delac and Vandal on the Boulevard des Italiens to exclusively present motion pictures produced in France, as well as those sent there from America and other countries. M. Vandal is not unknown in America. He first came to New York about twelve years ago, and was one of the pioneers in the independent market. It was M. Vandal who helped make Fort Lee the center of motion picture producing in the East. After his first visit to the United States he returned to France and drew up the plans for a motion picture studio to be built at Fort Lee. He returned to America the following year and built the Eclair studios.

Poli Circuit Books Lewis Picture.

"Children of Banishment," Mitchell Lewis' second attraction under the Select banner, has been booked for advance dates over the Poli circuit in Connecticut, and is scheduled to play Poli houses in Bridgeport, New Haven, Waterbury and Meriden. Another advance booking reported by Select's Exchange is the Photoplay in Paterson, N. J.

Tom Terriss Starts on Thirteenth Joyce Picture

WITH the completion of his latest directorial success, "The Lion and the Mouse," Tom Terris has started work with Alice Joyce on their thirteenth joint production, "The Girl Without a Heart."

During the eighteen months he has been affiliated with Vitagraph Mr. Terriss has constantly directed Alice Joyce, and together they have produced twelve pictures. Although this is their thirteenth production, and although Mr. Terriss' office at Vitagraph is 13, neither star nor director seem affected by the superstitious combination.

"The Lion and the Mouse" was a triumph for both Mr. Terriss and his lovely star, and was acclaimed as such with enthusiasm by press and public. It represented the best each had done. If "The Girl Without a Heart" comes up to the standard set by its predecessor in the Joyce-Terris line, it will be heartily welcomed.

Mr. Terris comes from England, and was conceded the best portrayer of Dickens' parts there. He was at the head of his own company and toured the United States and Canada, and later appeared for three years in this country in a Dickens vaudeville sketch. Finally



Tom Terriss.

World offered him a contract to produce the Dickens works for the screen, and this marked his entrance to motion pictures, where he has remained ever since.

Successively a sheep raiser, sailor, silver miner, manager, actor, producer and now director, Mr. Terriss has enjoyed a wide and adventurous career.. He is especially enthusiastic over the coming Alice Joyce pictures, as they include adaptations from Robert W. Chambers and Charles Klein's best works.

Green Gets Discharge from Navy.

Edward Green, formerly film department supervisor in South America for the North American Motion Pictures, has just received his discharge from the Navy. Mr. Greene is looking around for a chance to get right back in the same old harness. It fits him and he likes it.

News of Los Angeles and Vicinity

By A. H. GIEBLER

CAREY STARTS ON 5,000-MILE TRIP

Hard Riding, Straight Shooting Universal Star Will Talk with Special Film on Personal Appearances

HARRY CAREY, Universal star, has started on a 5,000-mile trip that will extend over two-thirds of the United States, to appear in person in theatres showing his films. Carey's trip will take about eight weeks, and the itinerary will include San Francisco, Portland, Seattle, Spokane, Butte, Salt Lake City, Denver, Kansas City, Omaha, Des Moines, Chicago, Minneapolis, St. Louis, Oklahoma City and others.

Stops of from one day to a week will be made in the various cities, and at all his appearances before the screen Carey will wear the cow-puncher's costume that has been used in most of his pictures. A special one-reel film, prepared by Carey and Director Jack Ford, devised to illustrate the talk to be made by the actor, will be carried on the trip.

"Gym" at Brunton.

Robert Brunton introduced an entirely new idea in picture plant accommodation when he started the construction of a gymnasium for the teaching and practice of physical culture and hygiene on the Brunton studio lot on Melrose avenue. The gym will be equipped with complete apparatus, including shower and electric baths.

Aerial Delivery for Pickford Film.

When three aviators, who are mapping out air mail routes for the U. S. Government left Venice, Cal., a few days on their way to Ellington Field, Texas, they carried a film featuring Mary Pickford for delivery in the East. Miss Pickford personally bade the fliers bon voyage and told them to see that her film got to Washington in record time.

To Direct Katherine MacDonald.

Colin Campbell, former Selig director, has been engaged to direct the Katherine MacDonald pictures for the new organization bearing the star's name. Mr. Campbell has long been noted as the director of such productions as "The Spoilers," "The Crisis," "The Ne'er Do Well," and other big productions. Two stories have been selected for Miss MacDonald, one an original story for the screen by J. Grubb Alexander, and the other a novel by Frank Spearman, and it is likely that the Spearman story will be filmed first. Space at the Mack Sennett studio is being considered for the making of the first picture.

Mrs. Chaplin Off for New York.

Mildred Harris, wife of Charles Chaplin, left last week with Blanche Sweet for New York, where a new wardrobe will be selected, new shows will be seen, and a specialist will be consulted in regards to Mrs. Chaplin's health while the two film stars are in the eastern metropolis. Chaplin, who intends to finish the comedies yet to be made for the First National Exhibitors in record time, did not accompany his wife, but may join her later, and return to Los Angeles with her.

Demand for Christie Comedies Increases.

Reports have come to the Christie Brothers, producers of Christie Comedies, that their comedies are now being supplied to 267 theatres in the Chicago district. The Celebrated Film Corp., of Chicago, which handles the Christie output, was supplying 158 theatres with these comedies a year ago, and the new bookings denote a remarkable increase in popularity and demand for Christie comedies.

Arrangements have been made with the A. H. Blank Enterprises for the distribution of the Christie Comedies in Kansas, Nebraska and Western Iowa. The Blank exchanges control the First National releases for this territory, and have followed the lead of the First National Exhibitors exchanges in New York and Philadelphia in adding Christie Comedies to their releases.

"Give and Take" Premiere Soon.

The Wyndham Gittens production, "Give and Take," in seven reels, will be given its first showing soon in Los Angeles. The story is based on an incident that deals with capital versus labor, with a romance between a thief and a girl who nearly becomes a thief. Edward Hearn is the featured player, and is supported by Ray Eberlee, Hector V. Sarno, Vera Sisson, John Hays, Josephine Crowell, William Ellingford, Sylvia Edney and Rosebud Castlewood.

Cast for Jack Pickford Picture.

For Jack Pickford's new picture, which will be an adaptation of a story by Hapsburg Liebe, a cast of notable film players has been selected. Russell Simpson has been chosen to play the part of the father of the young mountaineer; George Nicholls is the head of another mountain family and father of seven sons, four of whom will be played by Tom Ashton, Philip Gastrock, Robert Williamson and George Dromgold. Lizette Thorne will be seen as Jack's screen mother, and the girl of the story will be played by Sylvia Edney, a new player



The Revival of the Fittest.

Charlie Chaplin is being seen in the big New York Houses this week in "A Night in the Show," Essanay's Reissue.

whose interpretation of a small part in "In Wrong" won her an engagement to play a leading part in this picture. Harvey F. Thaw is adapting the story for screen presentation, and James Kirkwood will direct.

De Mille Production Begun.

Cecil B. De Mille has begun production on the Edgar Selwyn story, which is called "For Better or Worse," and which, despite its name, is not a problem play, nor a marital tangle, according to Mr. De Mille, but a strong drama narrating the struggle of human beings in their attempts to adjust themselves to the conditions in which they find themselves. Elliott Dexter, Gloria Swanson, Tom Forman, Raymond Hatton and Theodore Roberts all play important roles.

Burbank Theatre Reopens.

The Burbank Theatre, which has been closed for several months, is being remodeled and redecorated for a grand reopening to take place on Feb. 22. The playhouse will present a very attractive appearance both inside and out after its thorough renovation. Billy Elmer, former actor with Famous Players-Lasky, has been appointed amusement manager, and his first offering will be a new Peggy Hyland film, "The Girl of No Regrets," with several numbers of vaudeville and other films to complete the program. Mrs. Elmer, known as Irene Franklin, one of the most accomplished cornetists in California, will be featured in a cornet solo.

Film Exchange Men Entertained.

The members of the Film Exchange Men's Board of Trade were given a luncheon at the Alexandria Hotel on Feb. 20 by Mike Narlian, general counsel for the association. A program was arranged for the entertainment of the men who handle the distribution of films for Southern California.

Powers at Universal City.

P. A. Powers, treasurer of the Universal organization, arrived at Universal City last week just as Joe Brandt, general manager of serial productions, was leaving on a tour of Universal's western exchanges. Carl Laemmle, president of the company, and other officials from the New York office, are expected to come to the West Coast while Mr. Powers is here.

Grauman's "Morning Mat."

The Grauman Theatre, on Washington's Birthday, gave a special children's matinee at nine a. m., which included a short talk by Capt. Stone, of the U. S. Army, and an organ recital of selections popular with children. Admission was reduced to 10 cents for the occasion.

Tally Gunning for Theatres.

T. L. Tally has gone East for the purpose of looking over a few big theatre propositions.

Zane Grey Organization Completed.

Announcement has been made that the Zane Grey Pictures Co. has completed its organization and is about to begin production. Ben Hampton has been chiefly responsible for the formation of the company, and will be at the head of the managerial force of the organization.

Gottstein Among Those Present.

Jacob Gottstein, head of the Greater Theatres Co., of Seattle, is in Los Angeles for a two months' stay.

"Salome" Proved Exciting.

Buck Massie has returned to Los Angeles after an extended tour through the West with the Fox picture, "Salome."

Studio Shots

THURSTON HALL has been signed up by Universal to appear exclusively in big U productions. He has just finished a feature with Priscilla Dean and will play opposite Mary MacLaren in a coming production.

Ora Carew has returned to Los Angeles after having spent five weeks in the mountains, putting in most of the time waiting for suitable weather to photograph the scenes wanted for her new production.

Dorcas Mathews, who will be remembered for her work in numerous Triangle features, is working in an Enid Bennett picture at the Ince studio.

Madge Kennedy has obtained two weeks' leave of absence from the Goldwyn studios to visit her husband, Capt. Harold Bolster, who is still in the East in U. S. War Service.

H. R. Hough, formerly with Triangle, has joined the executive force at Universal City as business manager of the studio.

Robert Gordon has just returned from Camp Lee, Va., and has already started negotiations to resume his photoplay activities.

J. P. McGowan, director of the Universal serial, "The Red Glove," entertained his entire company one evening last week with a beefsteak barbcue on the backranch stage.

Lloyd Ingraham will direct Lewis S. Stone in a special feature which starts production within a few days.

Earle Williams is making "The Usurper," a Nat Goodwin stage success, under direction of James Young.

Robert Ellis, who has been directing Ruth Roland in "The Tiger Face" serial, will support Olive Thomas in a coming production.

Kay Laurell has been engaged by the Lasky company to play opposite Wallace Reid in a new picture that is being directed by James Cruze.

Magda Lane, who has been known on the screen as Mary MacDonald, Sally Starr and Magdaline Baur, is playing opposite Pete Morrison in a series of two-reel Westerns at Universal City.

Jacques Jaccard, back from war, is directing the Eddie Polo two-reel dramas.

Harry Cohn, of "Song Hits" fame, is at Universal City making a series of pictorial songs.

Tom Santschi is playing a leading role in the new Madeline Traverse picture just begun at the Fox studio.

Eileen Percy is leading lady for Sessue Hayakawa in his current production.

Bessie Barriscale and her husband, Director Howard Hickman, left for New York last week.

Hobart Henley is considering an offer to direct pictures in Europe, with Corinne Barker as the star.

Allan M. Davey, formerly of the Los Angeles film fraternity, has received his discharge from the Navy.

Juanita Hansen has been signed by W. N. Selig to star in an animal serial.

Cecil De Mille made a sensational flight in his airplane on February 13, from Hollywood to the Grauman Theatre on Third and Broadway, where he performed a number of thrilling stunts in the air just above the theatre before returning to Hollywood.

Paul Hurst has succeeded Robert Ellis as director of the Ruth Roland serial, "The Tiger Face," for Pathe.

Rex Hodge, who has been assisting Rupert Julian in the direction of pictures, is making a propaganda film for the National Highways Association.

Madeline Traverse has begun production on "The Love That Dares," from a story by Elmer Harris, under the direction of Harry Millarde.

Fritzi Brunette has gone to Santa Barbara, where she will support William Russell in a new feature.

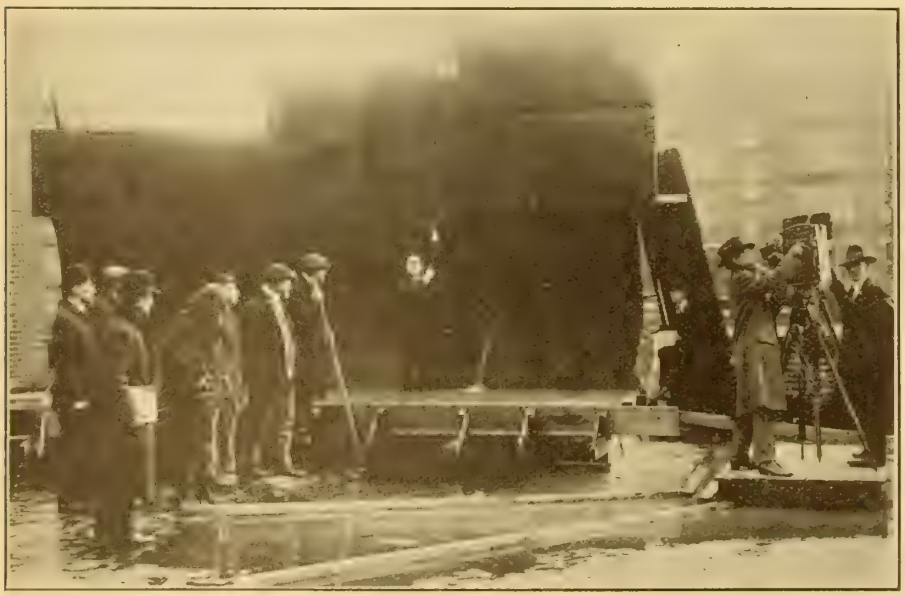
Jesse L. Lasky is expected to arrive in Los Angeles from the East within a week.

Truman Van Dyke will support Marie Walcamp in the remaining episodes of "The Red Glove," taking the place of Pat O'Malley, who was slain by the villain in the seventh episode.

Rose Mullaney, who has been connected with moving picture interests in New York and came to Los Angeles last October, has been installed as casting director at Metro.

William Farnum arrived on the West Coast last week to begin work in "Wolves of the Rail," under the direction of J. Gordon Edwards. Louise Lovely will be Farnum's leading woman.

L. L. Lancaster, who has been taking a course of instruction in New York preparatory to going overseas, has returned to Universal City, where he was formerly head of the laboratories.



Shooting a Sewer on a Roof.

It's Winter, But Hardly a Winter Garden Scene for Anne Luther and Charles Hutchison in Their Pathe Serial, "The Great Gamble."

SUNDAY LAW NOT DEAD BUT HARD HIT

Indiana Solons by Narrow Margin Defeat McCray Bill for Shows After 1:30 Sunday Afternoons—Wit and Oratory Fail When Reformers' Vote Gets Slight Lead

UNDER the most dramatic circumstances ever witnessed in the Indiana Legislature, the McCray bill to legalize motion picture shows in Indiana on Sunday after 1.30 p. m. failed to pass in the Senate late in the afternoon of February 19 because of a lack of a constitutional majority, the vote being 25 for the bill and 22 against it.

However, failure of the bill to pass by the required constitutional majority does not mean that it has been killed. The fact that the larger vote was in favor of its passage permits the measure to be called again for consideration and it is expected that this will be done just as soon as the supporters of the bill believe conditions are favorable.

The Constitution requires a majority of the whole membership of the Senate and the House to pass a bill. In the Senate, with its fifty members, twenty-six votes are necessary, only one vote being lacking to pass the measure. However, three Senators were absent and it is known that at least one of these is in favor of the measure.

Complete Roll Call Required.

The fight on the much mooted question was so close that a complete roll call was necessary to disclose how the Senate stood on the matter. Even then, with every name called and the vote lacking one of a constitutional majority, the suspense was more exciting than ever, as doorkeepers and sergeants at arms searched the corridors for the missing Senators. The measure was called up for third reading and final action by Senator James, who yielded the floor to Senator McCray, author of the measure, who in an inspiring address explained its provisions.

Author Defends His Bill.

Senator McCray declared that, as the measure was drawn, there was no forcing of Sunday shows on any community, but that each was left to say, first, that it wished such exhibitions. An adverse vote, he said, would mean the Senate was against home rule in such matters. Indianapolis, he declared, should not be able to say what Vincennes, Ligonier and other cities in the state should or should not have Sunday motion picture shows if they wished them.

As one of his reasons for support of the measure, Senator McCray said the motion picture show is helping to take the place of the saloons for a large part of the population of Indianapolis and other cities. Telling of his own efforts against liquor, he said he had no regrets about the passing of the saloons, but said that in closing them, the state had taken away from a third of the people of Indianapolis what they regarded as places where they are entitled to gather.

Unless there are means of relaxation and recreation such as the motion picture theatres provide, they would resort to much worse places, discontent and possibly anarchy. The Senator then drew a picture of motion picture exhibitors operating on Sunday in violation of the law, with policemen walking by and making no move against them. Such things as these, he said, breed disrespect for law and he presented as the remedy the bill to legalize the Sunday motion picture shows.

Warning Against Majority Unrest.

"We are now facing the reaction of the holocaust in Europe," continued the senator, "and that is something that we will have to consider. If you deprive our people now of a place to go, you will drive them to the other places far more dangerous than the one they are left without. Some of them may go where anarchy breeds.

"When they pass down the street and see exalted greed riding along in high-powered automobiles while they stand and look on, they can but believe they are in the minority in this country. They will look at the action of those who are in better circumstances in a spirit of resentment, and you can not with impunity deprive them of a privilege they think is God-given.

"Give them the Sunday motion picture show and you will find it will provide them with a ready outlet for their brooding emotions. There they can take their families. There they will find relief and freedom from agitation."

Senator McCray then pointed to the necessity for changes in the laws that have resulted from changing moods of the people and the advancing of civilization. He cited an instance of legal history where a bitter fight was made about "putting a bathtub in the White House," and another arising from the antagonism against installing organs in the churches.

One Senator's Brilliant Wit.

Drawing an eloquent picture of the laboring man, who goes to work with his bucket, who sees the sun rise and set on his way to and from work, who works steadily at a lathe for day after day and year after year, Senator McCray said no minister could better impress on such a man the lesson of God than pictures showing the wonders of nature and pictures that at the same time afford relaxation and instruct.

Senator Metzger, who followed Senator McCray in support of the bill, discussed in a humorous way what he believed to be the fallacies of professional reformers, who go too far and become ridiculous. "Having blithely aided in making Indiana a parched and barren desert," said the senator, "I have viewed unmoved the distress of my fellow citizens curing on the vine, but now I must confess that the proposal to restrict the picture shows and abolish the Bevo-filling stations occasion me some discomposure.

"Which is more demoralizing to the community, the seductive curves of Theda Bara in 'Cleopatra,' the plump rotundity of Fatty Arbuckle in a bathtub, or a glimpse of the south elevation of Senator Wolfson in rompers and suede



Would You Call These Love-Joy Scenes?

Yes, if you were a man wishing to ring in the star of Vitagraph's "Wishing Ring Man," with lovely Bessie Love in the joyous role of "Joy."

spats chasing a golf ball about the links on a Sunday afternoon?

"Is the picture of Douglas Fairbanks kneeling before Pauline Frederick in a field of golden buttercups and vowing to pay off the mortgage on the old home when he is released from prison any more scandalous than a group of legislators, with suspenders at half mast, playing pinochle at the club? Is there anything more reprehensible in the entire calendar of vice than the greatest of all indoor sports, where a player draws one card to a straight open in the middle and bumps the opener with aces up?"

WOULD UNDO PENNSYLVANIA BLUE LAWS

Showmen Organize to Campaign for Sunday Opening, Meeting First in Philadelphia

LOCAL theatrical producers and exhibitors held an important meeting Thursday, February 27, at the Shubert Theatre, in the interest of Sunday opening in Pennsylvania and organized the Philadelphia Theatrical League, with the intention of having the old statutes prohibiting public entertainments on Sunday rescinded. The abolition of Pennsylvania's blue laws against concerts, moving picture shows and other entertainments will be made the object of an earnest campaign soon to be launched throughout the state. According to prearranged plans similar organizations will be formed in all the other cities and towns in the state.

Jules E. Mastbaum Leads.

The officers elected for the local organization were Jules E. Mastbaum, president; Judge J. O'Donnell, first vice-president; J. Clark, second vice-president; Max Milder, third vice-president; G. Barrist, secretary, and J. McGuirk, treasurer. Morris J. Speiser, assistant district attorney of Philadelphia, who was present, spoke at length and indorsed the movement for Sunday opening, stating that owing to the unrest of the general public during these depressive times it was the duty of the state to supply some sort of amusement for the many thousands who were unable to find recreation during working days.

Thinks Governor Reasonable.

Mr. Speiser also intimated that if the exhibitors and the theatrical men displayed a sincere and earnest effort towards having the old blue laws of Pennsylvania abolished it was highly probable that the chief executive of the state would more than likely show more than a passing interest in the movement.

Jules E. Mastbaum, who was the first speaker impressed upon his hearers that the fight must be conducted upon a fair basis, having consideration at the same time for the ministers who would be sure to oppose them. He also stated that the campaign for Sunday opening should be conducted upon educational lines, bearing in mind that many valuable lessons that teach a moral can also be secured through the medium of the screen as well as from the pulpit.

Anti-Blue Law Bill Is In.

Representative Rorke, who recently introduced a bill in the Legislature calling for the repeal of the blue laws, was the principal speaker at the meeting. Slides were distributed at the close of the meeting for the exhibitors to show on the screen, which requested the patrons to sign a petition already prepared for them and forward it to their respective representatives in Harrisburg.

Cohn Making New Song Films.

Harry Cohn, who has produced over a score of motion picture song reels featuring various Universal players, is at work on several new "Song Hits in Photoplays" productions at Universal City.

Bridgeport House Proves Wisdom of Rebooking

THE economy preached recently by Hoover and other conservation leaders apparently has been taken to heart by some exhibitors. If failure to utilize all the food value in a piece of meat is waste, so is it extravagance to let any portion of a theatre's public fail to see a big play.

At least this is said to have been the policy adopted by the management of Shea's Park Theatre, Bridgeport, Conn., in booking "Salome." The Park Theatre plays a split week policy, the first part of the week being given to motion pictures and the second to burlesque attractions. Wherefore, when it booked "Salome" last month it was unable to take the picture for more than three days.

So great were the crowds attending every showing during the first engagement that it was apparent to the management there was a large number of picture patrons who wanted to see the production and were unable to get in. Accordingly the Park took "Salome" for a repeat booking for February 16, 17, 18 and 19.

By a sharp advertising campaign, the management made the most of the prestige established by the film during its first showing, and thus reached the section of the public that was unable to get into the theatre during the January engagements.

This economy in patronage, it is stated, was rich in results, for the receipts for the first three days of the repeat engagement amounted to more than $2,000.

Woody Visits Select Branches.

Leaving New York on February 21, J. S. Woody, general sales manager for Select, made a trip to St. Louis and Kansas City last week on business for his firm. During the last few months Mr. Woody has been very busy in the home office, but for some time past he has been planning a series of short jumps to various Select branches, and his trip last week to St. Louis and Kansas City was the first of a number of such visits that he will make within the next few months.

From New York Mr. Woody went to St. Louis, where he conferred with Branch Manager J. C. Ragland at Selects' Exchange in that city. From St. Louis he went to Kansas City, where he met Branch Manager A. H. McLaughlin.

Adopts Novel Policy to Boost Second-Day Runs

TO insure against a falling off in attendance on the second day of the showing of a feature, J. Goldie, manager of the Anita Theatre, Sixteenth avenue, Newark, which opened last week as a fourth-run house playing all Fox pictures, had adopted a novel scheme of booking. He plays a feature two days, but on the second day adds another feature, so that persons who attended the show on the first day can return the following day and see another picture.

The Anita, which is one of the three houses operated by Taxier Brothers, has 1,000 seats. It is in the Roseville section of Newark, and plays in opposition to two other houses, one of which shows Fox pictures on a third run.

To offset this opposition, Mr. Goldie has had installed one of the best types of Wurlitzer organs, which is played during the pictures by Frank Lumpert.

Mr. Goldie is preparing to make his lobby and house front the most beautiful in the Roseville section. Because the William Fox Terminal Theatre and the Hill Theatre, first and second-run houses in Newark, advertise extensively, Mr. Goldie says he does not find it necessary to do much billboard advertising. He is a firm believer, however, in the efficiency of a mailing list, and has developed one that covers nearly all the film patrons in his neighborhood.

500 Present at Cleveland Film Ball.

Five hundred film folks and others gathered at the movie frolic and ball given February 20 in Hotel Winton, Cleveland. The ball was arranged by a committee of film men.

Among those present were Wilton Lackaye, Vaughn Glaser, Fay Courtney, all playing in local theatres, and Capt. Dick Travers, Greta Hartman, Henry G. Sell, George Fox, who were in town making a moving picture of "The House Without Children" and Robert McLaughlin, author.

The grand march was at 9.30 and dancing lasted till midnight, when a vaudeville show consisting of posing by local favorites in imitation of Theda Bara, Nazimova and Mack Sennett bathing girls was given.

More dancing followed until an early hour. A moving picture of the grand march was made, which was developed, printed and shown at midnight

Charleston Honors a "Native Son."

Always alert to welcome a "native son," Charleston, W. Va., turned out in full force when Clara Kimball Young's recent Select Picture, "The Road Through the Dark," played the T. L. Kearse circuit of theatres in that city, to greet Capt. Henry Woodward, who has one of the important parts in Miss Young's support. In addition to the general public welcome at the theatres, the Charleston Gazette carried a half-page layout of cuts from "The Road Through the Dark" showing scenes in which Captain Woodward appears, and several small cartoons illustrating different episodes in his life. Captain Woodward was born in Charleston, where he remained until he entered West Point. He served as captain during the Philippine campaign.

Chicago News Letter

by Jas. S. McQuade

AMERICAN EXTREMELY ACTIVE ON COAST

J. R. Freuler Gives Interview That Conveys Idea of How Lively Production Matters Are

WITH Samuel S. Hutchinson, president of the American Film Company, busy with the affairs of the organization in Europe for several weeks past, and Richard R. Nehls, general manager, engaged in overseeing important work at the Santa Barbara studios for a lengthened stay, it devolved upon John R. Freuler, secretary of the company, to shoulder the duties of the general offices in Chicago during their absence.

In a conversation with Mr. Freuler one day last week, it was learned that Mr. Hutchinson at that time was in Paris, negotiating new contracts with foreign buyers of American's product. He hinted that there is a possibility that Mr. Hutchinson may make arrangements whereby the American Film Company will distribute its own product both in the British Isles and on the continent, and stated that Mr. Hutchinson had received several very flattering offers for American's productions.

Hutchinson to Return March 8.

Mr Hutchinson writes that he has found it much easier to get to Europe than to make the return trip to the United States. He was fortunate enough, however, to secure passage on the Carmania, which is scheduled to leave Liverpool March 8, and writes that before sailing he expects to have completed all important business matters in Europe.

When questioned regarding certain rumors afloat for some time past concerning "Damaged Goods," Mr. Freuler replied that this well known film subject will be offered to state rights buyers in the near future; but that no definite decision had yet been made.

Something About "Damaged Goods."

"When it is offered eventually to the public again, we have some new material which will be available for use to make a sort of a new edition of the subject," said Mr. Freuler. "It was withdrawn from the Mutual Film Corporation some time ago, and is not available at any exchange at the present time, all of the prints having been shipped to our plant, so that none are now on the market."

Mr. Nehls has spent most of his time in Santa Barbara and Los Angeles since his last trip to the Coast. He recently appointed A. M. Thompson studio manager at Santa Barbara. Mr. Thompson has had considerable experience at the Fox and Ince studios.

Special attention is being paid at present by Mr. Niehls to the scenario department, and good stories which afford exceptional opportunities to William Russell, Mary Miles Minter and Margarita Fisher, are being selected with the greatest care. Mr. Nehls reports that Miss Minter is busy every day at the studio and that fine results are being obtained. Mr. Russell and Miss Fisher are also kept exceptionally busy and the Santa Barbara institution, as a whole, hums with activity and everybody is contented and happy.

Mr. Freuler assured me that business with the American has never been better, and he attributes this to the high grade quality of the productions turned out and to the increasing popularity of the American stars.

Carl Laemmle Makes His Annual Trip to the Coast

CARL LAEMMLE, president of the Universal, arrived in Chicago on Wednesday, February 19, accompanied by his son and daughter. They left on the night train for Los Angeles the following day.

Mr. Laemmle was seen only for a few minutes in his private office, in the Consumers Building, and explained that this was his annual trip to the Coast. He expressed himself as being "wildly enthusiastic over 'The Heart of Humanity,'" and told me that he had seen the picture no less than fifteen times; also that he had viewed it when its length was 15,000 feet, and then he was still anxious for more.

In speaking of the productions of Universal and Jewel he stated that they are not only better than they have been in the past, but so far better than they have ever been that he disliked to draw comparisons. In this respect he said that his statement referred to comedies and serials as well as to Universal and Jewel special attractions, and that they are so much better all through that he was naturally more than enthusiastic. In order to accentuate the statement he reminded the writer that he is a hard critic of his own pictures, but that he had no kick coming regarding the approved product now being offered.

Mr. Laemmle Enthusiastic.

"The outlook was never better than it is at the present time, and the picture which has the call today must be the acme of perfection—the very best,"



"Puppy Love." **"Johnny Get Your Gun."**

Lila Lee and Fred Stone Are the Stars in These Two Paramounters. Lila Seems to Be Giving Charley Murray the S. O. S.

Mr. Laemmle informed me that D. B. Lederman, special representative of Universal, who has been traveling throughout the country for some time past, installing a uniform system of operation in every Universal office, had just been appointed as his private secretary. Mr. Lederman left for New York during the week, where he will make his headquarters in the future.

Mr. and Mrs. Sidney Drew Honored at Operators' Ball

THE tenth annual ball of the Chicago moving picture operators, Local 110, I. A. T. S. E., was given at the Coliseum Thursday evening, February 20, and it was easily the most successful and enjoyable event of the kind yet seen in Chicago. It was largely attended by film people generally, and Mayor Thompson and other prominent officials from the City Hall were present to do honor to the specially invited guests of the occasion, Mr. and Mrs. Sidney Drew, who are in the last week of a most successful run of "Keep Her Smiling," at the Woods Theatre.

On the arrival of the popular comedians at the Coliseum, Mrs. Drew was presented with a bouquet of orchids by Fred E. Havill, a member of the executive committee of Local 110. But a still more appreciated surprise awaited the honored guests when they entered the great hall of the Coliseum. A guard of honor, comprised of 150 discharged soldiers and sailors in uniform, members of Local 110, was in waiting to receive them and the guests were escorted to a handsome private booth, especially erected for their use, marching between the two rows of men and receiving the hearty plaudits of the large gathering.

Soldier Escort Recalls Dead Son.

Mr. and Mrs. Drew were deeply affected as they marched down the hall between the rows of uniformed men, due chiefly to the fact that Mr. Drew lost his only son, S. Rankin Drew, in the war. He was a member of the Lafayette Escadrille in France.

But a still higher honor awaited these much-loved comedians of the screen and stage during the festivities of the evening. Mayor Thompson, surrounded by his party, presented them with the freedom of the city of Chicago in a neat, eulogistic speech, that was loudly applauded. Still another honor was extended them when they were requested to lead the grand march.

During the evening Mr. and Mrs. Drew were introduced to Richard Green, international vice president of the I. A. T. S. E., the officials of Local 110, and to everyone present. Much credit should be given Thomas J. Raynolds, president of Local 110, and Thomas E. Moloy, business agent, for their successful handling of the affair.

Remarkable Demand for Chaplin Revival Pictures

GENERAL MANAGER SMITH, of the George Kleine System, informs me that remarkable success is attending the revival of the Charlie Chaplin pictures, "Shanhaied," "A Night in the Show," "The Bank" and "Police."

Here, in Chicago, the first release has been booked for a solid week, beginning February 24, at McVickers, by Jones, Linick & Schaefer, and during the same week it will be run at the Randolph for two days and at the Orpheum for four. It has also been booked for the week of March 3 over the Ascher Brothers circuit, one day at each house.

It has been booked for one week at the Rialto, New York; approximately for one hundred days over the New York circuit of Marcus Loew; one hundred days on the Stanley circuit, Philadelphia; three days at the New Dayton, Dayton, O., and for one week at Shea's Hippodrome, Buffalo.

Mr. Smith announces that all the high class theatres throughout the United States are contracting for the series, which was originally released by Essanay about three years ago. New prints of the pictures have been made and a fine line of new paper provided.

Chicago Film Exchanges Must Move Outside "Loop"

NOTICE was received recently by film distributors in Chicago, issued by the city chief of the bureau of explosives, Mr. Hajda, to the effect that all film exchanges must remove from their present locations, within the "Loop" district, not later than April 30, 1920. This order is in compliance with the new city ordinance, which prohibits the storage of moving picture films within the "Loop."

This order led to a meeting of the Chicago F. I. L. M. Club at the City Club, Thursday, February 20. The chief subject of discussion was the securing of a main storage and office building for films and exchanges in Chicago, in which all films and film distributors in the city will be stored and located.

The meeting was largely attended and several locations were suggested for the site of a suitable structure for the purpose; but decision was deferred until the next meeting of the F. I. L. M. Club, which will be held some time during the week of Monday, February 24.

U. S. Navy Needs Men For Its Hospital Corps

THE U. S. Navy Recruiting Station, Transportation Building, Chicago, is in receipt of information from the Bureau of Navigation that the Navy is urgently in need of young men to enlist in the Hospital Corps.

Young men between the ages of eighteen and thirty-five who have had grammar school and one year high school education, or the equivalent thereof, may enlist as hospital apprentice, second class. Also, young men who have only had grammar school education but possess ability to learn quickly, will be accepted in this rating.

Upon enlistment, hospital apprentices, second class, are detailed to a hospital corps training school for a six months' course of instruction and will serve in this rating until this course of instruction is completed. Upon completion of this course, and graduation from one of these schools, men will be advanced to the rating of hospital apprentice, first class.

Opportunity for Bright Men.

Subsequent to completing the course at the Training School, they must serve at least six months in the rating of hospital apprentice, first class, before they are eligible for further advancement. This branch of the service is not only work of a pleasant nature, but is lucrative in education. The enlistments are for a term of fours years of service in any part of the world, either ashore or afloat, as service requirements demand. A knowledge of and experience in nursing is an advantage to an applicant.

Ratings of practically every other branch of the service are also open for voluntary enlistment and young men not living in Chicago may secure information from their postmasters, or by writing direct to the U. S. Navy Recruiting Station, Transportation Building, Chicago, Ill.

State or Home Rule Censors for Chicago?

ELLIS P. OVERHOLZER, secretary of the state censorship board of Pennsylvania, was present by invitation at the weekly Friday meeting of the Chicago Censorship Commission last week. During an address he advocated the divorce of censorship from the police force and recommended instead a commission of three or five members, with full power to act.

"The members should be broad-minded and have a liberal education and a good knowledge of life," said Mr. Overholzer. "They should not be bound strictly by laws, but should have a set of standards which they can change from time to time."

Mr. Overholzer is now engaged in a propaganda tour of the country during which he will recommend the various states to adopt state censorship of pictures, with the view of holding a congress of censors later, at various points. At each congress it is the intention to lay down as law the things which should and should not be permitted in moving pictures.

In his address before the Chicago commission he roundly scored crime serials, lurid titles and slapstick, "the kind Charles Chaplin originated and whose vulgarity is beyond expression." Notwithstanding that Mr. Overholzer stands pat for state censorship everywhere, several Chicago aldermen, who were present, declared unanimously for home rule censorship in Chicago's case, no matter what the state of Illinois might do.

A meeting has been arranged at the La Salle Hotel Monday afternoon, February 24, where home rule censorship for Chicago and statewide censorship by the state will be discussed and argued by men and women who are firm adherents of one or the other policy.

New Picture Theatre to Seat Three Thousand

EXTENSIVE building plans are progressing rapidly in Chicago, a sure sign of the readiness of capital and of promoters to engage in activities that will not only advance the city's greatness and prosperity, but will also furnish work for hundreds and thousands of men who have returned from the war. One of the most important of these building projects is the construction of a great modern picture theatre and store building, which is estimated to cost $750,000. The site of the structure is on the southwest corner of Sixty-third street and Union avenue, in the midst of a populous and well-to-do community.

The plans have been under way for some time, as the property was purchased about six months ago and the

building would have been well under way at present, but Government restrictions on building material postponed construction. The title to the property is vested in A. E. Whitbeck, a promoter and capitalist, and general manager of a corporation known as the Chicago United Theatres. W. P. Clement, formerly part owner and manager of the Jackson Park Theatre, Sixty-seventh street and Stony Island avenue, who is financially interested in the Chicago United Theatres, will be the managing director as well as manager of the new house. He is the only showman financially interested in the corporation, which evidently has in view the building of a circuit of great, modern picture theatres.

Mr. Clement considers the site of the new theatre one of the very finest in Chicago for a large picture house, and the seating capacity will be about 3,000 or, more correctly, 2,850. The work of clearing the site of the old buildings will begin at once, and Mr. Clement expects that the theatre will be ready for opening some time in September, this year. Walter W. Ahlschlager, who was architect of the beautiful Pantheon Theatre on Sheridan Road near Wilson avenue, has been entrusted with drawing the plans of the new house. In this he will be governed by the ideas of Mr. Clement as to just what a great modern moving picture theatre should be.

In order to familiarize himself with all that is best in the construction of modern picture theatres in America, Mr. Clement has made arrangements for a trip, in the near future, that will last two months. He will visit all the leading picture houses in the country, including New York and San Francisco, and will gain first hand information that will be invaluable.

Cameraman Rose Founds Institute

Jackson J. Rose, an expert cameraman, who has in times past done excellent work at the Essanay studio, and who was one of the two cameramen selected for the taking of the Chicago Herald-Examiner's "Smile Films" recently, has established The Cinema Institute in which he will give instruction in the art of cinematography. The studio of the Emerald Motion Picture Company, at 1717-21 North Wells street, has been secured as the headquarters.

Big Demand for "Common Clay."

Pathe's special feature, "Common Clay," featuring Fannie Ward, will receive its initial presentations in Chicago at the Riviera, Central Park and Pastime theatres, with a week's run at each house. Manager Rogers, of Pathe's Chicago office, announces that the demand for the picture is phenomenal.

Notable Trio Go to New York.

Mildred Harris (now Mrs. Charles Chaplin), Blanche Sweet and Harry Garson stopped over in Chicago Wednesday, February 19, for a few hours at the Blackstone Hotel on their way from Los Angeles to New York. It will be remembered that Mr. Garson produces pictures in which Blanche Sweet stars and that he also controls Clara Kimball Young. It was impossible to get connection with them at the Blackstone, otherwise there might have been a longer story.

Jack Pickford Will Fly to Location.

Jack Pickford will make an aeroplane trip from his studio in Los Angeles to Monterey, Cal., being the first film star to use aircraft as a regular means of getting to and from his work. He will make the first trip next week, leaving from his studio in Melrose avenue near Western, and making the entire trip to the Del Monte Hotel at Monterey without a stop. From the landing field at Monterey it is only a short distance by automobile into the mountains where the scene of Pickford's new film production is being laid.

P. R. Wernick Returning to His Native England

P. R. Wernick, after a varied experience of ten years in the American film business, is preparing to return to England. He will be remembered as being prominent in the Manhattan Feature Film Company, which handled many big productions several years ago, notably Helen Gardner's "Cleopatra."

Subsequently he was identified with the Fox, Goldwyn and Selznick organizations and has managed exchanges in Detroit, Boston and Buffalo. Selling film in the large cities of the United States has been a valuable experience. Besides being thoroughly familiar with the exchange end of the business, Mr. Wernick understands the technical and production sides and may develop some great ideas along those lines.

In due time Mr. Wernick expects to return to the United States, when he has laid out his plans to London. He was recently married to Miss Frances Elizabeth Burns, a Minnesota girl, and the trip across the Atlantic is thus both a homecoming and a honeymoon for the young couple.

Shows "Shoulder Arms" from 9 A. M. Until "Taps"

CONTINUOUS showings of "Shoulder Arms" from nine o'clock in the morning until "Taps" in the 2,000-seat Post Theatre, Camp Greenleaf, Chickamauga Park, Ga., failed to exhaust the demands of the soldiers quartered there in their patronage of the second Chaplin production to be released by First National Exhibitors' Circuit.

An admission price of twenty-five cents was charged, and when the theatre closed at the regulation army hour for the suspension of the military day, the open space before the house was jammed with uniformed men waiting to be admitted.

A return engagement of one day was played a week later, with the total number of paid admissions amounting to just twenty-one more than on the first day's run. Now the camp commandant wants to know how someone figured out a way to jam that additional number of men into a space which, on the occasion of the first showing, had been packed beyond capacity.

Better opportunities are offered in The World's Classified advertising than in any other medium known to the trade. Large needs have been supplied by small advertisements. Think it over and then "give it a try."

Indiana House Pack 'Em In with "Virtuous Wives"

W. H. LINDSAY, of the Paramount Theatre, Logansport, Ind., intends to build a new theatre with a much greater capacity than that of the Paramount because he was given positive evidence by local motion picture patrons that they were capable of making the investment profitable to him.

Early in January he was visited by L. M. Knox, of the H. Lieber Company, First National Exhibitors' Circut franchise owners for Indiana. A contract was signed for a three days' run at the Paramount on "Virtuous Wives." The rental price, according to Mr. Lindsay was four times greater than he ever before had paid for any feature production starring Miss Stewart. Spurred by the thought that he had greatly exceeded the maximum he could afford to pay for a special attraction and fearing a loss, Mr. Lindsay determined to protect himself through his faith in advertising.

Four days before the run began he started a campaign in the Logansport newspapers, using large display space exclusively. He employed practically every form of exhibitor advertising and publicity material provided by First National. On the third day of the run of "Virtuous Wives," he wrote to Floyd Brown, manager of the motion picture division of the H. Lieber Company of Indianapolis, saying that the first night he filled every seat and stood them in every space he could find large enough to accommodate two feet, and before 7 o'clock had to close the doors in the face of as many people as he had in the house. Mr. Lindsay did a big business throughout the three days.

It was on the occasion of Mr. Knox's next visit to Logansport that Mr. Lindsay confided to him his intention of building a larger theatre as the result of his experience in working along new lines to attract patronage.

Eureka Screen Company Claims Unique Product

THE Eureka Screen Company, organized for the manufacture of motion picture screens, was incorporated in Hartford, Conn., last week with a capitalization of $150,000. The parent office and factory will be in Hartford under the direction of the patentee and production manager, Wilbur Davis. The New York office is located at 17 West Forty-second street, in charge of the president, William H. Currie, who was until recently Shuberts' Chicago manager. Dr. Henry McManus, dramatic editor, and part owner of the Hartford Post, is vice-president of the new company.

The new screen, it is said, possesses qualities which have been striven for for a number of years by inventors and scientific men. Mr. Davis, who has invented the formula for the treatment of the screen fabric, claims to have solved the problem of projecting colors on a screen from black and white negatives. The first public demonstration was made in Hartford a few weeks ago and resulted so satisfactorily that a number of picture theatre managers immediately ordered screens for their houses, and have already installed them.

LINE UP FOR FIGHT ON SUNDAY SHOWS

New York Picture Showmen Will Have Strong Opposition—The Charge of Corruption Enters

Albany, Feb. 24.

THAT the New York Civic League intends to leave no stone unturned in its present fight to prevent the passage of any bill which will legalize Sunday motion picture shows in this state became evident today, when senators and assemblymen were furnished with copies of the Reform Bulletin devoted entirely to stating ten objections to the bill.

In the first place, according to the Rev. O. R. Miller, chief spokesman of the league, Sunday movies are not needed; secondly, they commercialize the Christian Sabbath; in the third place, they destroy the rest and quiet of many people; they are a positive injury to the churches wherever they are allowed; they injure the Christian Sabbath and thus injure the morals of the people; many of the pictures shown are immoral; such vicious laws as permit motion pictures on Sunday are unconstitutional; Sunday movie theatres disregard the rights of labor; the passage of the bill would have a detrimental effect on every other state legislature in the country and the legalizing of Sunday movies would be the entering wedge for legalizing all other Sunday amusements.

Opposition Lining Up.

The New York Civic League is planning to lead the fight at a hearing on the bill, the date of which will be announced later. The league is today marshaling its forces and plans to bring many spokesmen from various parts of the state so that practically every section will be represented. Petitions bearing the names of those oposed to Sunday movies are also being circulated with the idea of later presenting these to the senators and assemblymen as revealing the real sentiment of the residents of New York State.

The league is urging everyone to write at once to the senator or assemblyman who represents him in Albany and to protest emphatically against the Christian Sabbath being commercialized, saying that the present Sabbath laws must be strengthened rather than weakened. The names and home addresses, as well as the politics and occupation of the legislators are being sent broadcast. The league boasts of a quarter of a million names of influential people in this state to whom copies of the Bulletin devoted to opposition of the Sunday movie bill will be sent.

Charges of Corruption.

"The movie trust," said Rev. Mr. Miller today, "is making extraordinary efforts to put through the Sunday motion picture bill this year. A prominent woman suffrage leader told me recently that she had been offered a very large price by the representative of the movies to work for a Sunday motion picture bill. I have heard of other cases where exceptionally large salaries were offered by the motion picture trust to influential people in an effort to secure their help toward putting through this bill. The motion picture people are pouring out money like water to accomplish their end. The Christian people of this state today face the hardest battle they have ever had in this state to prevent the passage of this Sunday bill. Governor Alfred Smith is against us. He favors Sunday movies and Sunday baseball and is evidently doing all he can for the passage of these measures."

Pittsburgh Picture Men Work for Sunday Opening

A MEETING of exchangemen and exhibitors was held Tuesday, February 25, in the Davis Theatre Building, Pittsburgh, at which was discussed, among other things, the matter of encouraging all exhibitors west of Altoona to "get on their toes" for Sunday openings. All information desired on the subject may be had by applying to the headquarters of the Motion Picture Exhibitors' League, 310 McCance Block, Pittsburgh.

M. Feitler, president of the Motion Picture Exhibitors' League for western Pennsylvania, attended a meeting held in Philadelphia Thursday, February 20, in the Shubert Theatre. At this meeting there were present exchangemen and exhibitors, said to be the first time the thing happened in Philadelphia. This, however, shows that they have buried all grievances in the City of Brotherly Love and are working hard for favorable legislation. If everybody co-operates with the same unanimity in the western section as they are doing in the eastern then something may happen.

William F. Rorke is the father of the bill recently introduced in the House of Representatives of Pennsylvania to permit the showing of motion pictures and other wholesale amusements on Sunday.

DEFEATS SUNDAY CLOSING MEASURE

Quick Work by South Dakota Exhibitors Prevents Passage of Bill Abolishing Shows on the Sabbath

CONCERTED and rapid action on the part of exhibitors of South Dakota prevented the passage of a bill before the legislature proposing the abolition of Sunday shows in that state. The vote was a tie.

A bill introduced in the North Dakota legislature to allow Sunday shows in the Flickertail state was defeated.

The Minneapolis Film Board of Trade delegated one of its members to assist the exhibitors of South Dakota in forming an organization for the purpose of fighting adverse legislation.

In spite of a blizzard, a large meeting of South Dakota exhibitors was called and held at Watertown February 14, the Motion Picture Exhibitors' Association of South Dakota being formed. Officers were elected as follows:

President, C. W. Gates, Aberdeen; vice president, A. K. Pay, Sioux Falls; secretary, Frank M. McCarthy, Aberdeen; treasurer, S. B. Hess, Watertown. The board of directors is composed of the four officers and J. L. Murphy, Brookings, S. D.

Two committees were named as follows: Legislative, R. C. Gibbs of Huron, A. K. Pay of Sioux Falls, C. F. Hanson of Redfield, J. E. Hipple of Pierre, and William Frazer of Mitchell; publicity, M. Balsinger of Huron, J. J. McCarthy of Watertown, and J. A. Dundas of Sioux Falls.

Another meeting of the South Dakota exhibitors will take place in the spring.

Wires a Protest.

A resolution was adopted wiring a protest to the house of representatives and the senate at Pierre protesting against proposed legislation detrimental to South Dakota exhibitors.

A committee of three was sent to Pierre immediately and that its work was successful is indicated in the defeat of the Sunday closing bill.

The delegates from the Minneapolis Film Board of Trade appeared before the Retail Merchants Association of Watertown and succeeded after a lengthy debate in convincing that body of the injustice of proposed legislation. The result was a letter from the Watertown association to the Chamber of Commerce protesting against the passage of certain bills.

Quebec Theatres Face Increased License Fee

THE license fee on picture theatres in the Province of Quebec is to be raised, according to an announcement which has been fired at the exhibitors of the province by Hon. Walter Mitchell, provincial treasurer. No details were handed out by the government official, but the picture interests held a meeting in the office of the Greater Vitagraph, Bleury street, Montreal, to discuss the situation. It was decided to send a delegation to Quebec City, the provincial capital, to interview Mr. Mitchell.

At present the charge is 50 cents a seat a year in Montreal, Westmount, Outremont, Verdun and Quebec City; 30 cents a seat a year in all other incorporated cities of the province, and 20 cents elsewhere.

The tax on picture theatres in the Province of Quebec was established in 1912, when a fee of 20 cents was charged in Montreal and Quebec; 15 cents in other cities, and 10 cents elsewhere throughout the province.

According to Mr. Mitchell the province will raise the license fees of exchanges; as well as boost the charge for censoring each reel.

Alter Universal Home Offices.

Improvements are being made in the home offices of the Universal Film Company. The offices of the export department have been moved from the eighth to the third floor and the scenario department, formerly on the third floor, now occupies the former export offices. The publicity department has been moved to the Forty-eighth street side of the third floor and the offices of H. M. Berman, Hal Hodes, J. I. Schnitzer and E. H. Goldstein brought closer to the auditing department, working directly with these officers.

TRADE'S BACKBONE IS BIG FEATURES

Showman Who Has Exploited Many Large Attractions Declares Public Will Respond to Appeal of Great Screen Stories—Demonstrates Point from Experience

By Harry Reichenbach

JUST suppose for an instant that Charles Dillingham decided to take the present Hippodrome show, intact, upon a tour of the United States, stopping for one night in each city of over three thousand inhabitants. Let this sink into your minds.

Can you imagine any man, woman or child in any city in all the land who would not, regardless of his or her financial condition, manage somehow, to scrape up the price of a ticket? You cannot.

During the panic of 1907 I was advance manager for a well known Broadway star, playing in one of the season's biggest successes. We broke the season by a number of one night stands through central Pennsylvania. During that period many of the factories and large industries were issuing script in lieu of money. Other industries were closed for a short period.

But in these Pennsylvania towns the workman maintained credit accounts at butcher and grocery stores, and it was no uncommon thing to hear that such and such a citizen had purchased two dollars' worth of meat, sold it to a neighbor for one dollar, in order to purchase tickets for the play.

An Attractive Play Irresistible.

This was not in one instance. It occurred regularly. It was common gossip that people would almost steal to see an attractive play. And good plays in small towns were not matters of once or twice a month.

Within three weeks at Beaver Falls, Pa., the following plays were presented: "The Lion and the Mouse," "The Third Degree," "The Chorus Lady," "The Traveling Salesman," "Paid in Full," "The Wolf," "Madame Sherry," "The Girl in the Taxi," and Julia Sanderson in one of her musical hits, better than an average of one every other night.

And most of the plays reported satisfactory returns. During other periods, a number of repertoire companies and smaller concerns played the town to indifferent returns.

But any time the prominent star, well known play or important theatrical organization played any of the usual one night stands the business was profitable.

All of which brings us down to present day theatricals. And the only branch in which we are interested is the film end.

Big Feature Like Stage Success.

The big special feature, capably produced, scientifically assembled, properly exploited and well handled, is just the same to the average exhibitor, as the big New York success was to the one night stand manager.

Looking back over the past five years, since Lasky released "The Squaw Man," with one or two exceptions, the big special features have been the means of maintenance to the exhibitor.

Such productions as "The Birth of a Nation," "Tarzan of the Apes," "The Beast of Berlin," "Traffic in Souls," "Where Are My Children," "Enlighten Thy Daughter," "Hypocrites," "To Hell With the Kaiser," "Four Years in Germany," "Virtuous Wives," "Cabiria," "Civilization," and "The Unbeliever" there is not one of these films which did not do more for the exhibitor than any two average program productions.

To my own actual knowledge of receipts, "Tarzan of the Apes," "Four Years in Germany," and "Hypocrites," earned more for theatres playing them than any six program features in existence.

Harry Gets Down to Cases.

Thus do we come to the possibilities of the present special feature which the important personalities in American industrial, commercial and professional life interested in this enterprise have intrusted to me to exploit and distribute.

"Whom the Gods Would Destroy" is the title selected. It was conceived, promoted and produced under the title of "Humanity," but "The Hearts of Humanity" being released previously and having no desire to infringe on that play's success and desiring to be as distinctive as possible the producers decided upon the new title.

The primary aim of every special production is to aid the exhibitor from five different angles.

1—To permit an increase in admission prices.

2—To permit of exploitation on a vast scale which can be backed up by the production.

3—To attract a new clientele to the theatre which could not be attracted by conventional offerings.

4—To permit of an extended run of three days in the usual one night stand and a full week in the usual three day town.

5—To so enable the exhibitor to extensively exploit, promise big things, fulfill his every promise, and thus assure himself continued patronage of the extra business drawn by the extra feature.

When He Did Kunsky a Favor.

In the case of "Hypocrites," the writer forced J. H. Kunsky, of Detroit, to charge dollar prices and to play the picture two weeks at Detroit, when his original intention was to charge 25 cents top. Mr. Kunsky still comments on the $15,000 gross receipts of the two weeks. By the way, it was the first heavily exploited picture to play in this town, and the consequence of the unusual effort put forth was that business remained better than normal several weeks after "Hypocrites" closed.

On "Tarzan of the Apes," the writer rejected three day contracts at Newark, N. J., and numerous other towns forced a raise in the schedule of prices when as a result the picture cleaned up, and in a number of instances ran two weeks in the usual three-day stands.

There is not the slightest shadow of doubt that a man who puts aside $100,000 to invest in a production begins visualizing special campaigns, simultaneous with the first crank of the camera.

To invest $100,000 in a picture, it must be of special importance to realize profit. Special, novel, unusual or particularly poignant episodes must be inserted to make them unconventional, else they do not justify the exhibitor in extending his engagement or changing his policy, nor the producer in demanding increased rentals.

A Dignified Exploitation.

In the case of "Whom the Gods Would Destroy," although it has not yet been shown to the trade, a policy of sensational yet dignified exploitation throughout the entire United States will be maintained during the first six months of its life as a release.

Mailing lists running into the hundreds of thousands are being covered each week by various societies and organizations.

Tradespaper campaigns as ambitious as any ever conceived, will be maintained, direct to the exhibitor.

Material which he can use in turn to appeal to his following has been going forward for weeks, and will continue to go forward.

The production in its making has been changed numerous times to conform with changing conditions, and to meet the popular appeal, and sufficient sensationalism has been inserted to put it on the plane of a special release.

There is no man, woman or child in all the world who has kept touch with conditions before and after the armistice who will not have a direct desire to see the picture, providing its exhibitor puts it up to him properly.

Campaign data is being arranged so that the exhibitor properly can exploit the production and properly appeal to his consumer.

What Advertising Did.

Carrying out the contention I make above, a very prominent one night stand manager, who visited New York recently, said to Alfred A. Aarons, general manager of the Klaw & Erlanger enterprises, "I made more money out of 'Ben Hur' during the three days it played in my theatre than I did from all of the one night attractions which came to my house during twenty-seven weeks last season."

This manager, for the "Ben Hur" engagement, advertised within a radius of twenty-five miles of his house and an intensive poster and newspaper campaign was made, with the result that his 25 per cent. of the gross receipts during the six performances netted $1,800 profit, whereas the engagement of such productions as "Ten Nights in a Bar-Room," "David Harum," "As Told in the Hills," and other conventional plays showed a loss, with very few exceptions, throughout the long season.

The special production is to the exhibitor what the big Broadway success is to the one night stand manager, with the exception that the special production can come oftener, and be played at but a slight margin over and above his usual presentation.

EXCHANGES MAY MOVE FROM OMAHA

Passing of Harsh Censorship Bill in Nebraska Expected to Operate to Des Moines' Advantage

DES MOINES may become the mecca for all Omaha film exchanges if the proposed film censorship passes in Nebraska. C. W. Taylor was in Des Moines last week acting as scout for the Omaha exchangemen, and was in conference with A. H. Blank relative to assistance in securing suitable quarters in case the big move takes place. The only thing to hinder it now is the passage of a censorship bill in Iowa, which, according to information obtained by the World correspondent from reliable sources, will not even be presented for discussion on the floor of either house.

The Nebraska bill is so stringent that it will mean practically the elimination of the film business in the smaller cities, and may even effect Omaha unless a local option rider of some kind can be incorporated. The situation is a grave one, film men say.

Des Moines formerly was more of a film center than now. Metro, First National, General, Mutual formerly had offices here, but moved to Omaha because of better through railroad facilities for shipment to points north and south and in handling western Iowa business, which was a problem with railroad conditions out of Des Moines as they have been in the past. This trouble, through rearrangement of schedules, would not seriously affect the business now.

It has been known for some time that at least two big producing companies have considered opening offices in Des Moines. It is said that New York representatives for several companies will come West to try for a last desperate lobbying against the Nebraska bill, and meanwhile will spot suitable locations here so that business may be continued as usual in this state should they move. Most of Iowa is now handled out of Omaha, Paramount and Universal being the only distributing offices in Des Moines. The next week or ten days should tell the tale.

Pennsylvania Exhibitors Discuss Tax and Other Bills

A MEETING of the Exhibitors' Association of Pennsylvania was held in the Idle Hour Theatre, Pittsburgh, Sunday, February 23, and was attended by a large crowd of exhibitors, twenty-two of whom paid their initiation fees into the new organization. The meeting was called for the purpose of discussing pending legislation, the letter calling the meeting specifying the following bills as having been introduced at Harrisburg:

A bill legalizing the opening of motion picture houses on Sundays; a bill to place a tax of one cent a foot on every reel of film released in the state; a bill to regulate the admission of children under sixteen years of age; a bill to place a state license on motion picture houses as follows: In cities of the first class, $500; cities of the second class, $400; cities of the third class, $300.

Attention was called to the fact that the state will likely impose additional taxes on the motion picture interests to make up the deficit caused by the closing of saloons, and that only by organized effort can the exhibitors hope to get a square deal at the hands of the legislators.

More meetings will follow in rapid succession. The officers of the new organization are as follows: J. E. Smith, president; Chris Volmer, vice-president; F. J. Herrington, secretary; H. C. Kliehm, treasurer.

Cincinnati Passes Measure Placing Tax on Exchanges

CINCINNATI exhibitors are being treated to a sensation which is entirely new to them, although other members of the moving picture business are not so fortunate. A tax measure has been adopted which does not touch the exhibitors for the reason that they are already taxed.

Exchanges, however, are taxed for the first time. Exchanges are classified, for the purpose of the tax ordinance, with wholesalers, and are to pay $25 a year if they do not employ more than ten persons, $25 more up to thirty employes and more than ten, and if employing more than thirty persons, $50 more, making the maximum tax $100.

Another paragraph of the ordinance provides a tax of $100 for "producers of motion picture films depicting events, persons, scenes, plays, arts, comedies, operas and other productions for sale, lease or rental."

Food Automats Will Have Movie Opposition July 1

COIN SLOTS will provide feats for both the inner man and his eye in New York City when the drought strikes us July 1, and for the time it shall continue. Albert E. Smith, president of Vitagraph, has arranged with brewery interests which control two hundred corner saloon properties to install automatic movies when the brass rail, mirror, bar and beer pumps have been extracted from the gaze of man.

The breweries are going to die hard on the booze game and are glad to have a leaseholder to keep these corner properties available until John Barleycorn has surely kicked his last. Mr. Smith has perfected an invention upon which he has been working for years. Competition with nearby movie houses will be nullified by the character of the subjects to be used in the automat. Four pennies, inserted in a continuous stream, will provide the pictures to those who shall extend their automatic habits to the reformed corner saloon movie show.

Minneapolis Picture Man Arrested for Grand Larceny

MOVING picture circles of Minneapolis were given a thrill last week when William H. Schafer, well-known Minneapolis promoter, and heavily interested in the film business, was arrested on a charge of grand larceny in connection with the biggest financial crash in the history of the Northwest.

Schafer is accused of a flier in high finance that loaded up fourteen small Minnesota banks with notes of doubtful value, aggregating between $500,000 and $800,000. The fourteen banks, all located in Minnesota and none in Minneapolis, have been closed by the state superintendent of banks.

Mr. Schafer organized the Schafer Film Company in Minneapolis in January, 1918, but sold out his interests in that organization last fall. Mr. Schafer is also a large stockholder in the Westcott Film Corporation in Minneapolis, and arranged for the purchase by the Westcott company of the film rights in five states of the "Intolerance."

Schafer is being held in jail as a result of his failure to furnish bail of $100,000, required pending an investigation of the case by the Hennepin County grand jury.

Asks Congress for Funds to Make New Health Films

SO successful has the War Department film, "Fit to Fight," proven that the Public Health Service has asked Congress to appropriate $50,000 for use during the fiscal year 1920, beginning July 1 next, in the production and distribution of motion pictures depicting the work that it is doing.

What the army has accomplished through its films was outlined to members of Congress by Assistant Surgeon Pierce, who appeared before an appropriation committee to urge that funds be set aside for this purpose.

"Moving picture films are a most valuable means of publicity," said Dr. Pierce. "The value of that has been demonstrated by the use of films in the army. We are exhibiting them now to civilian gatherings. The army gave us the film 'Fit to Fight,' and we have adapted it to civilian use and are showing it.

"We have had such good results that we want to get up some new films, and therefore included an item of $50,000 for next year to get up moving picture films. We do that on contract with the film producing companies. They produce the scenario and everything under our supervision."

May Send "Our Teddy" Overseas.

The fame of "Our Teddy," the authorized screen version of Colonel Roosevelt's life, produced by McClure Productions, Inc., has spread abroad among our soldiers in France. On his return from a visit to France General Leonard Wood declared the colonel still remains the most popular idol among the fighting doughboys, and now they are anxious to see the film in which the dramatic events of their hero's life are depicted.

Hearing of the popularity of Colonel Roosevelt among our soldiers overseas, and of their desire to see "Our Teddy," Frederick L. Collins, producer of the film, has decided to take up with General Pershing the matter of showing the film on board the transports bringing home the Yankees, in the districts of France still occupied by our divisions, and in the towns of Germany where our Army of Occupation is quartered.

TWIN CITIES' SHOW BUSINESS GOOD

Minneapolis and St. Paul Thriving Spots for Film Showmanship—Moving Picture World Representative Calls On Theatre Managers and Makes Detailed Report

By Nat Bregstein

ALTHOUGH it was Sunday when I arrived in Minneapolis, all the downtown theatres were comfortably filled at the time of my first visit, which was around 4 o'clock, toward 7 they were standing in the lobbies and out on the sidewalks, waiting for their turn.

One of the first houses I visited was the New Garrick, one of the largest theatres in town, having a seating capacity of 2,000. J. K. Johnson is the manager in charge here. Besides managing the theatre, Mr. Johnson also manipulates the organ. "The Greatest Thing in Life" was being screened during the time of my visit, and it was doing a capacity business.

From there I wandered into the Strand Theatre. This is another of the Ruben & Finkelstein houses, seating 1,500. Mr. Perry, who just returned from the Service, is guiding this theatre, which has a twelve-piece orchestra and is one of the most up-to-date in town. The admission price is 20 cents. Mr. Perry claims he gives plenty of space to the newspapers.

Vaudevillian Billy Watson Here.

Right around the corner on Hennepin avenue we find the Garden Theatre, a house seating 648, with admission price of 15 cents. Within a stone's throw we have the Grand, seating 900. The next block we have the Astor. These three theatres are under one manager, B. B. Watson, who is the original Billy Watson of vaudeville fame. "Having been an actor has helped me considerably in my endeavors as a manager," said Mr. Watson. The three houses are owned by Ruben & Finkelstein.

The Bijou Theatre, a few blocks from the railroad station, is, I believe, the oldest theatre in Minneapolis. It has a seating capacity of 900, with admission price of 5 cents straight. This house has had everything from road shows to the present picture policy. G. I. Terry, the manager in charge, is a great believer in advertising, and is continually circularizing to get the business. One reason for it is that he is a trifle off the main street.

Another R. & F. theatre is the Lagoon, situated in one of the best sections in Minneapolis. It has a seating capacity of 1,400, with admission price of 15 cents straight. It has a fourteen-piece orchestra. Frank Palmer, formerly with Klaw & Erlanger, is the leader and renders a worthy program. The house changes its offering four times a week. It uses Paramount, Artcraft, Goldwyn, Select, First National, Paralta and Metro. Mr. Andrews, the manager, told me that business is excellent. To improve the projection he has recently installed two new Simplex machines. This theatre has only been built two years.

Looking Over the Exchanges.

Monday morning I decided to get busy in the exchanges. One of the first managers I had a chat with was C. W. Stombaugh, the manager of the Pathe, who was glad to meet a representative of the World. Mr. Stombaugh claims a booking for twenty-four Twin City houses on "The Lightning Raider." He says "Terror of the Range" also is going big. From the tea and coffee business to selling films for the Pathe is a mighty good move, says Mr. Stombaugh, as he has one salesman who has tried it with success. His name is Feilman.

In the same building with the film companies we have United Equipment offices. O. H. Dutton is the manager in charge. One of the first things he did when I presented my card was to go to his desk and write out a check for $3 for another year's subscription. The next thing he consulted was his recent installations, which are numerous, among them being 1 Power's 6-B camerograph, Orpheum Theatre, Williston, N. D. One of several purchases for the Ute Gold Fibre Screen were A. R. Brown, Rex Theatre, Aberdeen, S. D.

L. M. Livingston, one of the executives of the Ute office of New York, was a visitor and spent three days in town.

On one of the floors below in the Produce Exchange Building, which houses several of the film companies, there is the Metro Company. A. H. Fisher is manager. He wishes it to be known that "Pals First" is going big, as also is "Eye for Eye."

Metro Repeats on Winners.

In the same building we have the Elliott Film Corporation, one of the biggest state right organizations in the Northwest. This concern is still doing business with "The Birth of a Nation." Jack Elliott, manager, says he is always on the lookout for anything new in the market. York Elliott, brother of Jack, gave me his check for $3 for a year's subscription to the Moving Picture World. He says he doesn't see how anybody can afford to be without it. This concern also has "The Crisis," "Submarine Eye," "Garden of Allah" and "Ramona." Mr. Elliott complained at the producers' rating of the territory as a 7½ per cent jurisdiction, claiming 2½ or 3½ was nearer the exact figure.

One of the large offices in this building is the World Film. E. A. Eschmann, manager, says the McClure Pictures are going big. Among the sales force we have Mr. Cuttler, formerly of the Ruben & Finklestein Circuit. Besides being manager of the World, Mr. Eschmann is the president of the Board of Trade Exchange Managers' Association.

Valleau Operates Three Houses.

While in the office of World Film I was introduced to V. B. Valleau, who is operating three theatres at present, two in Albert Lee, Minn., which has a population of 10,000. The Broadway Theatre seats 950 and Idle Hour 700. Both houses have an admission price of 10 and 20 cents. The other house is the Barrymore Theatre, in Marshall, Minn., a town of 3,000 population. Mr. Valleau claims a good business for all three theatres.

Hid away in one of the corners of the



Hale Hamilton. **Bert Lytell.** **Anna Q. Nilsson.** **Viola Dana.**

Two Pairs—Kings and Queens—Is the Metro Hand for Its March Releases. The Above Stars Will Appear Respectively in "That's Good"; "Blind Man's Eyes"; "The Way of the Strong"; Viola Dana Has "Satan, Jr.," and "Jeanne of the Gutter."

N. H. SPITZER WRITES OF UNSUNG HEROES

Takes Pen in Hand to Offer an Appreciation of Hard Working Branch Manager and Salesman

"TOO much has been said," writes N. H. Spitzer, "about every other branch of our industry but the one that is the most essential to it. In all our trade papers, in all public speeches, where the good of our cause has been discussed, I don't ever remember reading or hearing much about the men on the firing line, who contributed more to the success of our industry than any other department—the branch manager and the salesmen, the hardest workers and at the same time the most handicapped on account of lack of co-operation.

"There are men at headquarters who do little better than cool their heels on mahogany top desks, at fabulous salaries, and if some of these salaries were diverted into the pockets of the real workers, it would make towards happier conditions between exhibitor and producer.

"Show me a snappy branch manager," continues Mr. Spitzer, "and I will show you a hustling crowd of salesmen with a prosperous throng of exhibitors and the maximum yield of a territory. Just for an object lesson, let us take some branch office of any big distributing organization and follow the course of a poor production (of which any program has quite a few).

Enter the "Poor Production."

"The director finishes it, ships it to New York and most likely forgets it, his mind and energies being busy with a new one. The publicity department when they say it is a weak production know they must bolster it up with more than the average amount of advertising, on the strength of which branch manager and salesmen get over enthusiastic about it. The publicity man has done his share and his troubles are over; that he has made it a little harder for the salesman on account of extra publicity is no fault of his. He simply did his share in strengthening a weak link.

"Now the money with which Mr. Producer expects to pay Mr. Director, Mr. Publicity man and himself a profit and the expenses of his organization comes from only one source; the friends that the branch manager and his salesmen have been able to cultivate in their territory, namely, the exhibitors.

"Let us weigh the ability of the different branches," Mr. Spitzer goes on to say. "If the life of the organization was in danger through the releasing of two or three poor pictures in succession, do you think that 'Mr. Man at the mahogany desk' in New York could stall a cancellation by a letter; do you think the director, by a logical excuse, could invite the exhibitor to continue on; do you think the publicity man by exaggerated statements could sway the exhibitor's opinion after his public have become dissatisfied?

Praises Exchange Team Work.

"No—there is only one team that can come into the breach, the salesmen and branch manager, and in my observation and past experience, they are the ones that the home office demands the most of and gives the least. They will find no temperaments to contend with; they have to be diplomats, ready with excuses for star, director and boss, drawing just meager salaries, but contributing more towards the fancy salaries of the stars, headquarter representatives, etc., than any other force in the organization.

"If the man higher up would only realize the potential force of his official family, of his branch managers and salesmen, father it, pay them somewhere near their earning power, encourage their criticisms, give them the same consideration he does the temperamental player, the results in dollars and cents will amply repay him.

"A ten thousand dollar per week star, in the poor production, would be a losing proposition if it wasn't for the poorly paid, abused, bullied salesman, who keeps the exhibitor happy and smiling while he is taking a loss. In most other commercial lines, one of the direct channels to a partnership is the selling end.

"It is a pity our industry doesn't wake up to the importance of it," concludes Mr. Spitzer.

KANSAS THEATRES FACE NEGRO PROBLEM

Colored Folk Object to Segregation and Ask To Be Granted the Privileges of White Patrons

KANSAS exhibitors are up against the negro problem good and hard. There is apparently a concerted action among the negroes of the state to force exhibitors to admit them to every part of the house. If the demand is made to stick the exhibitors might as well close their houses. Black and white won't mix in Kansas.

In several cities of the state the matter has been brought more or less definitely to an issue, through committees of negroes, who have waited on exhibitors, asking that they be accorded the full privileges of white patrons. They have pointed out that in Kansas there is supposed to be no discrimination whatever because of color; and that they have a right to buy and occupy seats in any part of the theatre.

They are asking managers, "What are you going to do about it?"

Nearly all the managers are politely replying that they have sections set apart for negroes, and that tickets will be sold to negroes only on condition that they go to such balconies. A few theatres do not admit negroes at all.

File $60,000 Damage Suit.

That the subject is becoming serious is demonstrated in the suits for $60,000 damages, filed in Wichita against a local theatre by negroes. The charge of discrimination is made. This theatre admits negroes to its upper balcony.

Four negro women in some manner gained access to the lower floor without the knowledge of the proprietor. When their presence was discovered an usher was sent to ask them to go to the balcony. They refused. An argument ensued, conducted with courtesy on the part of the usher. The upshot of the incident was that the negro women remained in their seats on the lower floor. But each brought suit for $15,000 because of the discrimination shown in asking them to occupy a different section, with incidental claims with reference to the humiliation they suffered because of the request.

Kansas, therefore, is "betwixt and between" the north and the south with reference to handling the negro problem. For farther north negroes are frequently admitted to the same sections as white people.

Exhibitors Are Confident.

Kansas exhibitors, generally, are confident that there will be no yielding to the demands of the negroes for admission to downstairs sections. It is feared, however, that some exhibitors may get scared, and provide the negroes with examples of theatres which do admit negroes. The situation is causing some exhibitors to think seriously of discouraging negro patronage as much as possible. Exhibitors in Missouri do not have this trouble; many of them bar negroes entirely.

Former Screen Writer Once Again at Work

AS POSITIVE proof that the writer of original screen stories is just as important to the film industry as famous novelists and magazine writers, Metro officials offer the case of Hale Hamilton's starring vehicle for February, "Johnny-on-the-Spot." This story was written by Shannon Fife, now a sergeant in the Army, and a successful photoplaywright.

When the Metro Company finished Hamilton's first picture, "Five Thousand an Hour," by George Randolph Chester, it was announced that it wanted a successor to this story—that it must be as good, even better, than the famous story by a famous magazine writer. Fife started to work at once on a play, and when his original script, "Johnny-on-the-Spot," arrived at the Metro Hollywood offices, it was purchased within twenty-four hours at a record figure for the simple reason that it was better than all of the novels, magazine stories and stage plays being considered for Hale Hamilton. In other words, Fife matched the George Randolph Chester story.

Books the International Weeklies.

Manager Zierler, of the "Big U" film exchange, has announced that the International tri-weekly news film service, released by Universal, has been booked by the Rivoli Theatre, and Broadway Theatre, New York, for first run. The Strand, New York, has also booked units of the service.

On the Pacific Coast the International tri-weekly service has proved popular. Leading theatres of Seattle, Spokane, Portland, San Francisco and Los Angeles are running the reels regularly, and the special Pacific Coast editions of each reel have proved exceptional drawing cards.

For Sale, To Rent, For Exchange, Help and Positions Wanted are some of the items in The World's Classified advertising. Look them over and try for yourself this quick and reasonable way to action.

FILM PIRATES MUST BE SWEPT AWAY

F. I. L. M. Club Announces Wide Offensive Against Thieves and Dupers in Home and Export Traffic

THE F. I. L. M. Club of New York City, members of which include representatives of twenty-two film exchanges, has declared war on film pirates all over the country. In a preliminary report on an investigation concerning the theft and unauthorized possession and use of motion pictures, the club through the Hoy Reporting Service, its official adjusters, outlines a strong offensive against the widespread traffic in the sale of prints of motion pictures stolen specifically for use in the so-called "junk" exchanges and in the export trade.

Addressing its report to manufacturers and exhibitors, the club presents a thorough analysis of the illegitimate traffic in films, and gives a series of suggestions which it believes if put into operation would sweep thieves, dupers, receivers, and unauthorized exporters out of business.

The thieves and traders in stolen goods have for a long time deemed themselves immune from punishment—first by reason of the inherent difficulty in identification of goods stolen, and second because of the laxity of the manufacturers in the conduct of the business itself, says the report. Chief among the lax methods are improper inventories and the improper method of disposal of old prints as junk or scrap.

People whose connection with the illegitimate traffic in prints has been clearly established have entree into the various offices of the exchanges and manufacturers and purchase prints presumably for reduction at the refiner's. In at least one specific case it has been found that a company's product was sold under the guise of junk and is now being rented in the territory in opposition to the company's own product. It is recommended that every print no longer fit for service be returned to the home office and physically reduced to scrap under the direction of some responsible official and then turned over directly to some responsible refiner.

The business of exporting film requires stricter supervision, the report states, and some arrangement should be made with the customs authorities whereby, until proper legislation is secured, supervision of the export films of each company shall be declared by a designated official recognized by the law.

It is known that there are thousands of reels in various exchanges throughout the country which are the property of big distributors and manufacturers. While no evidence is at hand to prove that these films are stolen, it is recommended that vigorous and prompt action in replevin be instituted in every instance, not so much for the material value involved, but for the moral effect a campaign of this sort would have.

The copyright law requiring two prints of all films produced for sale to be deposited with the Registrar produces a useless confusion and endless numbers of prints. Copyright of motion pictures should be made easier and more cheaply.

The loss by theft or otherwise of every print must be promptly reported to the entire trade by adequate advertisement in the various trade journals and the necessary publicity accompanying such advertisement should put on guard every possible trader.

Exhibitors and manufacturers are urged to throw off the lax attitude they have so long maintained, and thus remove from the minds of the wrongdoers the idea that their traffic can persist because of the seeming indifference of the business.

Manitoba Showmen Want War Taxation Abolished

THE Manitoba Government recently exercised its authority by granting a rebate of 25 per cent. of the present Provincial War Tax on amusement tickets, four-fifths of which rebate was to be devoted toward paying theatre employes a proportion of the wages which they lost during the epidemic. This arrangement was to last for six months and at the end of the half year an extension of time would be granted in the matter so that all employes would be satisfied. The Government has ruled that fifty-five per cent. of the wages lost may be replaced in this manner by exhibitors.

To the surprise of the Government officials, the exhibitors immediately refused to consider the offer of the Province and signified their intention of pushing their claim for the abolition of the amusement war tax altogether. The Manitoba Theatrical League formally rejected the offer unanimously claiming that the "compensation fund proposal" would remain on the statute books for a considerable period and that as long as any recompense remained to be satisfied the amusement war tax would undoubtedly remain in existence.

This the exhibitors did not want. Their aim is to see the finish of the war tax law as soon as possible.

"The Provincial Treasurer's plan," stated President G. T. Howden, of the Manitoba League, "means the continuance of the tax upon theatregoers for many seasons to come if the compensation on a fifty-five per cent. of wages basis is authorized."

Texas Film Men Will Profit by Cotton Acreage Cut-Down

THE widespread movement throughout the South, which has for its aim a drastic curtailment of the 1919 cotton acreage for the purpose of stabilizing this commodity, is already making itself felt in business circles throughout Texas. Indirectly, the exhibitors and film men will come in for their share of the benefits.

In rural communities moving picture exhibitors declare that the fact of farmers holding their cotton for months awaiting a raise in prices has had the effect of making money scarce and keeping the cotton planters and their families away from the smaller towns and their play houses.

With the practical certainty that the price of cotton will remain stable under the curtailment of acreage plan, business in many communities is commencing to pick up. Farmers in many instances have let loose of the cotton which they are holding.

Little towns in the vast black land section of North and Central East Texas, which in autumn is white with cotton, report that their moving picture receipts were never better and that the picture show business bids fair to establish a new prosperity record.

Indianapolis Houses to Aid in Stamping Out Anarchy

EXHIBITORS of Indianapolis have formally tendered the use of their screens and theatres to Mayor Charles W. Jewett to aid him in his proposed campaign to prevent an outbreak of Bolshevism or any other form of anarchy in the city.

The offer was made in a letter from Clarkes Olson, chairman of the Motion Picture Exhibitors' Association of Indianapolis, and president of the Central Amusement Company, which operates the Lyric, Alhambra and Isis theatres. Mayor Jewett said he was glad to accept the offer and would use the picture theatres for propaganda purposes.

Mr. Olson's offer was as follows:

"I have been directed by the Motion Picture Exhibitors' Association of Indianapolis formally to tender you in the interests of the city the motion picture screens and theatres whenever called upon, and to pledge you our undivided support in your determination to stamp out and keep out of our city any Bolshevism or other form of anarchy."

Mayor Jewett, after accepting the offer, directed a statement against the preachings of the Bolshevists, I. W. W.'s and anarchists which was thrown on screens throughout the city.

Introduce Bill for Sunday Shows in Ohio

THE bill to make Sunday moving picture performances legal in Ohio was introduced in the Ohio Assembly last week. It is fostered by the Ohio State Screen League, an organization of exhibitors and exchangemen who banded together for this particular purpose.

The league at once started a campaign in favor of the bill, by circularizing every town in the State in order to get to the views of the clergy, business men, manufacturers and others.

The first to give his views was the Rev. A. P. Bissell, of Steubenville, Ohio, who in addressing the Chamber of Commerce, said: "Puss in the corner and drop the handkerchief are not recreation for laboring men, and I believe there is nothing unholy about Sunday movies."

Promotes Employe Who Saw Service.

When Nicholas Musaraca left the employ of J. Stuart Blackton, for whom he had played the role of chauffeur, to enlist in Uncle Sam's service when we entered the war he went away confident that he could get his position back on his return if desired. He went overseas with the 59th Coast Artillery. On being mustered out he called to see Commodore Blackton. The producer showed his appreciation, not only of his former service, but also of his work in the war, by promoting him to the position of head of the mechanical department of Blackton Productions, Inc.

RUSH TO "SHOULDER ARMS" STIRS ELGIN

Manager Crocker of Star Theatre Presents Unique Bill for Damages to His Exchange

SIX doors torn from their hinges, seven lobby frames trampled to bits, a ticket box crushed beyond repair, a cast iron effigy of Charlie Chaplin battered to pieces, a special detail of policemen so badly bruised and manhandled that two bottles of Omega Oil were used, and a strong complaint from the city's truant officer after two hundred public school pupils had skipped afternoon classes, are the outstanding features of two cyclonic days experienced by Ralph W. Crocker, manager of the Star Theatre, Elgin, Ill., when he played "Shoulder Arms."

To Harry Weiss, manager of the Central Film Company of Chicago, owners of the First National Exhibitors' Circuit franchise for Illinois, Mr. Crocker sent a bill for damages amounting to $54.75. Elgin poured out en masse and tried its mightiest to get into the Star Theatre in the same way, according to published newspaper accounts of what happened.

The crowds packed the street for a block each way in front of the house, and Crocker was obliged to discontinue all of his program but "Shoulder Arms" after the first matinee performance on the second day.

When, with police assistance, Crocker succeeded in stopping the efforts of waiting patrons to enter the theatre through the lobby, a massed attack was made on the side exit doors, and seven of them were battered from the hinges, while men and women stormed in and packed every inch of space in the aisles. The police were unable to cope with the situation.

Give Police Awful Battle.

Bruised, battered and with their uniforms torn, they left the scene after Crocker refused to close the theatre without a court order commanding him to do so. Elgin judges are good politicians, and no order was forthcoming. Their constituencies wanted to see "Shoulder Arms," and until there was actual loss of life from mob tactics no particular harm threatened.

At four o'clock the afternoon of the second day Crocker was visited by the city truant officer. "Two hundred boys skipped school this afternoon, and the police report that they are in the theatre," he was told. Before he could reply, the exit doors flew open and fully one hundred youngsters flocked out, smiled broadly at the truant officer and went their respective ways. The others evidently had patronized an earlier performance.

A return engagement of two days has been contracted for.

Warner Off to Hollywood.

Henry B. Warner, who recently signed to appear in eight photoplays under the direction of Jesse D. Hampton, left last Sunday for Hollywood, Cal., where he will work before the camera. Mr. Warner's series of pictures will be released by Exhibitors' Mutual, and Robertson-Cole Company control the world's rights.

Mr. Warner was accompanied by his wife and baby, and intends to remain in California until his eight productions are completed. Then he predicts he may never return to the East, his previous taste of California life having been so appetizing that he is thinking of accepting the state as his own.

Goldwyn Ready for Rogers to Begin Contract June 1

SAMUEL GOLDWYN does not intend to be caught napping when Will Rogers, the famed wit and gum-chewing genius of the Ziegfeld "Follies," reports for work at the Goldwyn California studios the first week in June. Evidence of Goldwyn forehandedness is found in the announced purchase of two stories, in which Will Rogers will be starred—"Aleck Lloyd," by Eleanor Gates, and "Overland Red," by H. H. Knibbs.

In addition a famous play has been purchased for still another Will Rogers production, though no announcement is made as yet of its author or title. At the end of the "Follies" theatrical season Mr. Rogers, together with Mrs. Rogers and the four Rogers children, will pack up their belongings and close their Long Island home preliminary to their departure for the land of the sunset.

It is not generally known, through not having been announced previously, that Will Rogers is not becoming a mere summer-season screen star. He is under a long contract with Goldwyn, and his entry into pictures means his retirement from the theatre for the duration of the contract.

GARSON TO EXPLOIT HIS PRODUCTION

"The Unpardonable Sin" Will Open in Detroit Under Eye of Producer—Los Angeles Is Next

ANNOUNCEMENT was made some time ago that the big Harry Garson feature, "The Unpardonable Sin," with Blanche Sweet, directed by Marshall Neilan, would be distributed on the state-rights plan; but the activities of Mr. Garson in the exploitation of the picture, which are already under way, indicate that the plan of distribution is the state-rights plan "with variations."

The principal "variation" is in the fact that the picture is not being shown to possible purchasers in private projection rooms and offered them by the producer.

The next "variation" lies in the fact that the producer himself is taking up the "first-run" exploitation in important cities.

The premiere of "The Unpardonable Sin" has been arranged for the Broadway Strand Theatre, Detroit, March 2. One week later the picture will open for an indefinite run at the Majestic Theatre, Los Angeles. Soon after that date the production will be placed in important theatres in various cities, including Chicago, Philadelphia, Boston, Atlanta, New Orleans, San Francisco and Seattle. Negotiations for theatres in most of these cities are already under way. The New York showing is dependent upon Mr. Garson's ability to secure a theatre of the importance he desires. Because of the extraordinary success of practically every legitimate attraction along Broadway at the present time theatres are as scarce as the proverbial "hen's teeth."

The engagement of "The Unpardonable Sin" at the Broadway Strand in Detroit will be of unusual interest for the reason that Mr. Garson, who produced the picture, has large property interests in the house in which it is to be first offered the public and will make his debut as a producer before a host of Detroit friends, who have been won through his splendid conduct of the big theatre which has been pleasing its patrons with the character of the shows presented.

The price scale at the Broadway Strand for the engagement has been raised, the best seats selling for $1. Thirty-five cents top is the usual thing. The house orchestra of twenty-eight pieces will be augmented for the occasion, and special presentation "stunts" have been arranged to make the premiere as impressive as it could possibly be made in any theatre in the United States.

Pantages to Open Canadian Houses.

Alexander Pantages, the Western theatrical magnate, is to invade Toronto, Montreal and other cities of eastern Canada, according to an announcement made simultaneously in several of the cities on February 18.

At Toronto the Grand Opera House is to be rebuilt, and the new structure will be a double-deck affair so that dramatic productions may be presented in the lower house, while pictures and vaudeville will be seen in the upper theatre. The new building will take in the adjoining Grand Hotel, which is practically a part of the theatre block.

In Montreal Pantages will take over the Orpheum Theatre, on St. Catherine street, West, it is reported. Changes are to be made in the present Montreal house, too.

Warns Against Reselling Tax Tickets.

The Ontario Government has issued official warning to the exhibitors of the province in general that severe measures will be taken toward those who may have adopted the practice of using the provincial amusement war tax tickets more than once. The statement issued by the government contains the information that "this practice has been going on in many towns and cities."

Two exhibitors of Fort William have been punished already, as the inspectors discovered that they had been reselling the tax tickets contrary to law.

Levey Takes Views of Niagara Falls.

Manager Harry Levey, of the Universal's Industrial Department, has secured the right to put into motion pictures the powers of Niagara Falls, and at the present time his staff of cameramen are at work near the falls securing pictures of the great inverters that turn the gigantic waterflow into power for numerous of the largest manufacturing plants in America.

CAPELLANI PRODUCTIONS ARE ACTIVE

Casting June-Caprice-Creighton Hale Offering Completed While Improvements in Studio Are Under Way

ADOLPHE OSSO, general manager of the Albert Capellani Productions, Inc., who recently announced that the Solax Studios had been renamed the Capellani Studio, where the Capellani productions will be made, declares he will make extensive improvements and innovations in studio equipment of every nature.

"We shall spare no effort or expense," said Mr. Osso, "in order to add to the quality of our productions. I can recall several instances where faulty equipment and poor facilities handicapped one director to such an extent that a certain production which might have become a sensation turned out to be just an average film because of a lack of proper facilities. The fact that the studio is to be our permanent home for the several companies we shall soon have working was responsible for our decision. A good start is half the distance."

Henri Menessier, art director, and Lou Jerkowski, studio manager, will supervise the changes now being made at the studio. The alterations will include the sinking and building of a fifty-foot tank, which will be below the studio floor and which will be controlled by an electrical arrangement; replacing the old floor with adjustable concrete flooring; installing Mr. Capellani's own lighting system, which is said to have been brought from France, and numerous other changes in the buildings surrounding the main studio, such as paint shop, carpentry shop, laboratory and wardrobe rooms.

It is announced that these alterations will only delay the actual commencement of the work on the first of the Capellani productions but a few days, for the casting of the support for June Caprice and Creighton Hale, who will play the leads in the first company, has already commenced. The title of the story chosen by Mr. Capellani for the first film has not yet been announced.

Bessie Barriscale Returns to the Coast.

After a brief sojourn in New York, where she visited her sister who was very ill, Bessie Barriscale is returning to Hollywood to resume production of photoplays under her agreement with the Robertson Cole Company, which releases the Barriscale plays through Exhibitors Mutual.

Just before leaving California, Miss Barriscale completed "Hearts Asleep" under the direction of Howard Hickman, her husband, who accompanied her on her Eastern journey.

"Humanity" Film Breaks Town Record.

Allen Holubar's special production, "The Heart of Humanity," has just finished a run in Walla Walla, Wash., during which the attendance record of the town was broken. It is being booked at all the larger theatres through the territory.

Buys Capitol Comedies for England.

The distributing rights for England to Capitol Comedies have been purchased from Goldwyn Distributing Corporation by George King, general manager of the Stoll Film Company, one of the important firms of cinema distributors in England, and the English representatives of all Goldwyn productions.

Under the contract signed by Mr. King with Samuel Goldwyn, the Stoll Company will offer for sale the twenty-six comedies constituting the first year's output. First of these is "Bill's Baby."

Kane Addresses Exchange Managers While in Atlanta

ARTHUR S. KANE, general manager of Select Pictures Corporation, while in Atlanta February 18, attended and addressed the luncheon of the various exchange managers of that city, who are getting together in the formation of an association and board of Trade of film managers.

The luncheon, which was the first of a number of meetings arranged for the bringing together of the managers who are to form the Board of Trade, was held at the Hotel Ansley, and was presided over by George R. Allison, of Vitagraph's Atlanta exchange.

Mr. Kane outlined to the managers present the experience of exchangemen in other cities in forming similar organizations, and spoke notably of those established in Detroit and Seattle. Most of those bodies, Mr. Kane explained, have proved successful and have accomplished the excellent objects for which they were formed, having been of great benefit to all exhibitors in the territories affected in securing adjustments and in the settlement of disputes and the overcoming of petty obstacles in the way of smooth conduct of business between the exchanges and the exhibitors. Exchanges themselves have naturally benefited to a corresponding extent.

The session at the Hotel Ansley was attended by C. E. Kessnich, of Metro; John Ezell, of E. & H. Film Distributing Company; Joe Marentette, of Goldwyn; George Allison, of Vitagraph; R. M. Savini, of Savini Films; Corbitt, of Triangle; Dent, of Paramount-Artcraft; Davis, of Mutual; Willbanks, of General; Bugie, of Pathe; Koch, of Consolidated Supply Company; Muir, of Paramount-Artcraft; Myer, of Film Clearing House, and T. O. Tuttle, of Select.

Jewel Film Inspires Ballad.

Charles Harrison, internationally known tenor, has been chosen to sing "Heart of Humanity," a ballad inspired by the Jewel photodrama, "The Heart of Humanity," for the Columbia Graphophone Company.

Universal film exchanges have been supplied with orchestrations of the song and also are providing exhibitors with slides bearing the words of the chorus.

Does Big Advertising on "Our Teddy."

Ruben & Finkelstein, of Minneapolis, owners of the New Garrick Theatre there and of the New Liberty Theatre in St. Paul, through their publicity representative, Harrison Hatton, are conducting an unusually extensive advertising campaign, through billboards and newspapers, to announce "Our Teddy" for a week's run at the New Garrick.

Special cutout of the twenty-four sheet head of Colonel Roosevelt have been mounted on compo board and used as a part of the lobby display.

Charles Bryant Returns to Support Mme. Nazimova

Charles Bryant, who has for some time been identified as leading man for Nazimova, has again been engaged for that part in the Nazimova production of "The Brat."

Mr. Bryant made his debut in London in Sir Arthur Pinero's production. In 1900 he came to America with Mrs. Patrick Campbell and remained with her during her two record-breaking seasons, playing with this actress in "The Second Mrs. Tanqueray," "Magda" and "The Joy of Living."

It was following these that he became leading man for Ethel Barrymore in her revival of "Captain Jinks." Then he appeared in George Bernard Shaw's "Misalliance," and in Robert Hitchen's "Bella Donna," and in some of John Galsworthy's plays with equal success. In "Bella Donna" Mr. Bryant was seen in both the London and New York productions.

He has played leading parts with Nazimova in her company of players presenting Ibsen's "Wild Duck," "Hedda Gabbler," and "The Doll's House," which company had such a successful season on Broadway. As Nazimova's leading man in her dramatic vaudeville sketch "War Brides," which attracted so much attention and comment, and which was afterwards her initial venture in motion pictures, Mr. Bryant will be remembered by many.

Famous Players to Screen "The Avalanche."

The Famous Players-Lasky Corporation has purchased the screen rights to Gertrude Atherton's novel, "The Avalanche," and picturizing it for Artcraft, will present Elsie Ferguson in the stellar role.

It is likely that "The Avalanche" will be the next picture Miss Ferguson will make following the completion of "The Witness for the Defense."

Bruce Entertains President Wilson.

President Wilson's first views of his own country were the two Robert C. Bruce American scenics, "The River Grey and the River Green" and "The Wanderer and the Whoozit," which were used for his entertainment during the homecoming voyage on the transport "George Washington" this week. Both pictures are among the recent releases of the Educational Films Corporation.

Silverman Returns to Select.

Announcement comes from Branch Manager Fred C. Aiken of Select Pictures Chicago Exchange that Edwin Silverman, who was connected with Select's Chicago branch before he entered the service, has returned to that office in the capacity of correspondent and detail clerk. Mr. Silverman was booker at the Chicago Branch, but the call to arms took him to the Great Lakes Training station.

"MICKEY" SMASHES RECORD IN SEATTLE

Does $11,000 Business in Eight Days at the Clemmer with 25 and 50 Cent Admissions

WHEN "Mickey" broke records at the Clemmer Theatre, Seattle, necessitating the building of a balustrade along the middle of the sidewalk to keep the waiting crowds from entirely blocking the pedestrian right-of-way and the placing of special policemen in front of the theatre to keep the crowd properly distributed, the box-office records showed that all this meant bona fide business for the Clemmer. During the eight days' run, at admission prices of 25 and 50 cents, $11,000 was taken in. No picture that ever played in Seattle has touched this record. "Mickey" was brought back again on February 22 for a two weeks' run.

In his handling of the picture throughout the territory Mike Rosenberg, of the De Luxe Feature Film Company, is planning to repeat the advertising campaign in co-operation with the music stores that were considered so effective in Seattle. His road men are taking along with them copies of the song "Mickey" so as to make sure that "Mickey" windows can be arranged in music stores of the small towns that may not have become familiar with the song. The road men will also engage boys to help make the horse race seem realistic by shouting "They're off!" at the start and by yelling during the race.

Advance advertising is to be made in the newspapers, on billboards and by throwing the chorus of the song in the houses where the picture is to be shown.

Mike Rosenberg, president of the De Luxe company, has been so encouraged by the success of "Mickey" in Seattle and Tacoma that he has bought the rights for Minnesota and the Dakotas. His partner in the deal—Jack Lewis—has left for Minneapolis and St. Paul to look after bookings in that territory.

V. Wesley has been employed to take charge of one of the road shows in Washington.

Cinema Opera Is Given by Composer Walter C. Simons

WALTER C. SIMONS, of the Mount Morris Theatre, 116th street and Fifth avenue, New York City, gave a demonstration on Friday evening, February 21, not only of his ability to play a picture, but also of fitting the picture with music of his own composition.

The picture for which the music, termed by Mr. Simons a cinema opera, was written was "The Echo of Youth," a five-reel Ivan Abramson production. The music fitted the picture admirably and betrayed, on the part of the composer, an intelligent idea of what fitting music to a picture means. To be sure there were instances where the theatre organ and its accoutrements allowed of effects, such as the imitation of voices talking or singing, which could not be reproduced on the piano with just as startling an effect; but with intelligent application fine results can be obtained.

One of the points particularly noticeable in Mr. Simons' cinema opera was the anticipation of the reappearance of certain characters of the picture. This was done so cleverly that it was scarcely possible that any one could fail to catch the cue for the character, who, at the climax of the production, turns the tide of an avalanche of unhappy events and clears the air of its tragic atmosphere.

Walter C. Simons is not new at fitting music to the picture, and has to his credit some twenty-seven musical arrangements for photodrama.

Rosemary Theby's Vampire Parts Belie Quaint Name

ROSEMARY THEBY is not a vampire name at all. It is a name associated with quaint little gardens, quiet and demure people, and the old, old fashioned customs. But Rosemary Theby's work as a screen vampire has helped her to the well merited reputation of an actress of versatility. Latest in such roles is her part as the vampire sister of Peggy with May Allison in



Rosemary Theby
Metro's Versatile Actress.

"Peggy Does Her Darndest," newest of that star's Metro releases.

Miss Theby's appearances have been in parts of widely divergent character. She is well remembered as the leading woman of "Faith," in which she starred with Bert Lytell. Her screen career has been a varied one and includes ingenues, vampires and leading women in many successful productions. She made her initial appearance with Vitagraph as Karma in "The Reincarnation of Karma." Her ability as a rider, swimmer and auto driver helps her to fit any story.

To Play Leads in Animal Comedies.

William S. Campbell, who is producing a series of special two-reel animal comedies for Universal at the Pacific Coast studios, is now at work on a second release, as yet without a title. Harry Burns and Dorothy Vernon have been picked to play the principal roles in the animal comedies, and Mr. Campbell is getting a large supporting cast of athletic young maidens. Among the supporting players are Lillian Haire, formerly one of the Linne dancers, who toured the Orpheum and Keith circuits, and Beatrice Lovejoy, who has been appearing in Sunshine comedies for some time.

Work of Cartoonist Briggs To Be Put on the Screen

AN announcement of interest is the formation of Briggs Pictures, Inc., to manufacture and release in picture form the cartoons of Briggs appearing in the New York Tribune and various other newspapers.

Clare A. Briggs, the cartoonist, is best known for his cartoons "The Days of Real Sport," "When a Feller Needs a Friend" and "Married Life." His drawings have a quaint, real humor and have to do with child life.

The company is headed by Briggs himself and is financed by a Wall street man. Work has already been started on the first three pictures. Part of the Thanhouser studio at New Rochelle has been leased.

The pictures will not be animated cartoons. The stories of the cartoon have been written in regular scenarios and prominent child actors will portray the characters. The country atmosphere which is so prominent in the cartoons will be transferred to the screen. No releasing connections have been made as yet.

Offices have been established at 30 East 42nd street, New York. Cullom Holmes Ferrell, formerly with the Fox Film Corporation, is manager of productions.

Exhibitors Aid Armenian Drive.

Two Baltimore picture houses—the Parkway, 3-9 West North avenue, under the management of Bernard Depkin, Jr., and Schanze's Theatre, North and Pennsylvania avenues, owned by Dr. F. W. Schanze—gave material aid to the Armenian relief drive recently. The meeting at the Parkway was held on Sunday afternoon, February 23, and Dr. Andrew Nicola, a resident of New York, of Syrian parentage, told how his people and the Armenians had suffered at the hands of the Turks, who were incited, he said, by German officers. Nearly $300 was contributed by the audience who heard the address. At Schanze's an appeal was made to the audience on Saturday night, February 22, by John W. Mace.

To Start Work on New Loew House Soon.

With a view to helping out the local labor situation and to boosting the city generally announcement has been made by the London Security Company, of London, Ontario, that work on the new Loew Theatre at London will be started almost immediately and that local contractors will be given the preference as far as possible in the letting of contracts.

It is pointed out that the theatre will cost $200,000, and after it is built the house will give regular employment to forty employes, including musicians.

SIZING UP HUDSON VALLEY SHOWMANSHIP

Representative of Moving Picture World Visits Theatres in River Towns North of Here and Reports

ADJOINING New York in Westchester County are many small towns interspersed with several good-sized cities of the second class. For the past year we have visited many of these smaller towns and we are still on the job. Last week we visited a few of the towns along the Hudson River.

Yonkers, within twenty miles of New York City, has a population of forty or fifty thousands. We barely had time to visit the eight or nine smaller houses, most of which are of the less pretentious type, so we confined our time to the larger places. There are three of these; the Hamilton, Broadway and Proctor's. The latter shows both vaudeville and pictures, five to eight vaudeville acts and generally a feature and news or scenic reel. We had intended to visit Leo Brecher's Orpheum, but we were obliged to leave this and many others for a second visit, when we can give them more attention.

The Hamilton, seating 900, is located on Main street near Broadway and is managed by A. E. Hamilton. It has a gallery and orchestra, shows Goldwyn, Famous Players-Lasky and other quality pictures. "The Breed of Men" was the day's feature and while we enjoyed the picture we were entranced by the organ music, rendered by Dr. Rontford. Mr. Hamilton being in New York, we were received by Russell Terhine, his assistant, who pointed out the splendid arrangements, lighting, seating, lobby and the whole up-to-date equipment of this beautiful house.

Broadway a "Local House."

After a trolley ride of two miles we reached the Broadway Theatre, with a capacity of 500, located at the corner of Lawrence street and South Broadway. In the absence of H. J. Coles, the manager, we were graciously received by his assistant, George E. Ramsden. The Broadway has two lobbies, an entrance and exit. Everything about the place is first class. Being situated so far from the business center of Yonkers, it might be termed a suburban house, catering to a residential and neighborhood patronage. At the invitation of Mr. Ramsden we saw "Virtuous Wives" and enjoyed every foot of it. The excellent organ accompaniment was a treat in itself.

The moving picture theatres of Yonkers have been very generously patronized this season, but not so generously as places farther removed from New York City. Because of close proximity to the metropolis, which is readily reached by subway and surface routes, a great many people go to the city for their amusements. In Yonkers, as well as other places, the absence of lobby display is very noticeable. Twenty-four sheets are used by the leading theatres and there is a tendency to make the lobbies attractive by their artistic decorative effects.

Sleepy Hollow Showmanship.

At Tarrytown, nine miles beyond Yonkers, we called on Robert Goldblatt, manager of the Music Hall, which seats 1,000 and has the distinction of being the only theatre in Tarrytown. The Music Hall was not built for a moving picture theatre; it is the town hall and opera house. It has a gallery and proscenium boxes, the chairs are movable, so the floor can be cleaned, when occasions demand, for a dance or any other local festivity. It is altogether a very pretty little opera house.

Like theatres in all towns of residential and private school population, the Music Hall enjoys a steady, but not large, patronage, the whole town feeling a personal interest in it. Tarrytown is near Sleepy Hollow and we could not but feel that the Music Hall might arouse a greater interest by shaking off the lethargy of the town through more aggressive methods of display and advertising.

Thirty-two miles from New York we visited Ossining. We called on Tom Ryan of the Parthenon, 500 seats, also H. Newman of the Victoria, 1,000 seats. Both these places are doing a good business, drawing their patronage from a population of 12,000. Mr. Newman took over the Victoria about two years ago and has turned a "lemon" into a "juicy melon." On February 8 he introduced a little variety into his program, which he will continue every Saturday, showing a feature, a serial, a comedy and five acts of vaudeville. Prices, 25, 35 and 50 cents.

Newman Very Active.

He gives four performances on Saturdays and if succeeding Saturdays are as popular as the first, it is a foregone conclusion that he is giving the people what they want. Mr. Newman is a believer in advertising and does not stint in letting the public know where he is and what he is doing. He uses independent features and always gets the best that money will buy, when the pictures and prices are right.

The Parthenon is the older house, which has always enjoyed a steady following in Ossining. Mr. Ryan is an old showman and knows all that showmanship implies. He uses the Famous Players-Lasky productions, the Goldwyn and Select. This is not the first time we have visited the Parthenon and we hope some day to see Tom Ryan in a bigger Parthenon, with an equipment that will enable him to exercise his ideas and managerial capacity to their limit. He deserves it. SPEDON.

Parcel Post Delivery May Be Improved

AT a meeting of the Transportation Committee of the National Association of the Motion Picture Industry held at the Association offices in the Times Building last Friday morning, it was decided to make a strenuous attempt to have undelivered shipments of film returned to the exchanges postage collect.

According to the present law and the rules and regulations, if a film shipment is uncalled for or cannot be delivered postmasters are not permitted to return it to the exchanges until the postage has been forwarded. This causes an enormous delay and the loss of a great deal of money, as the film is frequently lying idle in the postoffice for several days.

The new regulations which the committee is endeavoring to bring about would permit the postmasters to return the film immediately, the postage to be paid by the exchanges when the film was delivered to them. This work has been taken up in co-operation with the Board of Motion Pictures Exchange Managers of Cleveland, who first called the attention of the committee to the matter.

The committee also decided to approach the postal authorities with a view to bringing about a new regulation that would permit of publicity material such as lithographs and photographs being mailed parcels post C. O. D.

Friday's meeting was presided over by Chairman P. H. Stilson of Famous Players-Lasky. Those present were: Adolph DuMahaut of Goldwyn, J. V. Ward of Universal, C. C. Ryan of Select, J. S. MacLeod of Metro, A. I. Siegel of Vitagraph, R. McGrath of World Film Corporation, A. Tuchman of Universal, H. Ginsberg of International, and Frederick H. Elliott, secretary.

Employ Detective Aid to Spot Dishonest Exhibitors

EXHIBITORS of stolen film, those who vend it and men whose hands are unclean are beginning to tremble in acute fear of something. Following the secret meeting of upper New York State exchange managers, theatremen and others vitally interested in the film industry things are beginning to happen. The vigilance committee appointed at the first meeting, held in the Hotel Statler, Buffalo, has not been idle and has amassed a quantity of data which is said to be damaging for many theatre and film men who have long masked themselves and their methods.

The vigilance committee has secured the services of a private detective agency and every theatre suspected of showing stolen or "borrowed" film will be placed under the surveillance of "spotters." As soon as these spotters see a suspicious film flashed on the screen they will communicate with members of the committee and an effort will be made to effect an arrest immediately and while a show is in progress, in order that the incident will be forcibly brought to the attention of people in the audience.

Some interesting disclosures are expected at an early date. Exchange managers claim that there has lately been a noticeable increase in bookings from certain of the smaller theatres. This increase is thought to be due to the fact that they have been running their houses from two to four days a week on "borrowed" programs.

Buys Rights to "The Lottery Man."

The Famous Players-Lasky Corporation has purchased the exclusive world screen rights to Rida Johnson Young's play, "The Lottery Man," which was one of the reigning dramatic successes a few years ago. The deal was closed recently with Lee Shubert, to whom the control of the production and story had reverted as the original owner of the dramatic rights.

RENEWED BUILDING ACTIVITIES

WITH the removal of war-time restrictions, which necessarily hampered building activities, there is a strong trend throughout the country not only to build new motion picture theatres, but to enlarge and improve existing houses. No better evidence could be desired as to the healthy condition of the industry. It is also noticeable that while many other industries are talking prosperity and evolving hazy plans for great improvements, the branch of the motion picture industry nearest the public, and better in position to gauge its wants, has already taken the leap and is going right ahead with plans to get the benefit of increased prosperity.

In addition to individual reports of several new construction plans of large magnitude which have already been referred to in our columns, we are publishing herewith a list which gives concrete evidence that this movement is nation-wide and is not confined to any section of the country.

LOS ANGELES, CAL.—Metcalf and Ryan have the contract to erect Pantages Theatre and office building at Seventh and Hill streets. Structure will be six or seven stories in height.

WATERBURY, CONN.—S. Z. Zoli will erect theatre on site of present Norton property on Phoenix avenue. Building will be fireproof, 179 by 89 feet, and have seating capacity of 2,850.

AURORA, ILL.—About $60,000 will be expended in converting Sylvan Dell Dance Hall into moving picture theatre.

AURORA, ILL.—Fox Theatre will be remodeled, new upholstered seats to replace present ones and a pipe organ to cost $15,000 will be installed.

GARY, IND.—Vernon W. Young, proprietor Orpheum and Broadway Theatres, is interested in theatre to be erected at Fifth and Broadway.

SOUTH BEND, IND.—L. J. and O. J. Lammott, proprietors Temple Theatre, plan to double seating capacity.

OWENSBURG, KY.—G. A. Bleich has purchased site on Frederica street upon which to erect $40,000 theatre.

NEW ORLEANS, LA.—Orpheum Theatre and Realty Company has plans by G. Albert Lansburgh, M. A. Gunst Building, 709 Mission street, San Francisco, Calif., for two-story theatre building, 131 by 128 feet, to cost $500,000.

OPELOUSAS, LA.—Manager Dietlem, of Princess Theatre, plans to remodel moving picture theatre on South Court street.

DETROIT, MICH.—Henry S. Koppin, president Henry S. Koppin Real Estate Company, has plans by C. H. Crane, 2323 Dime Bank Building, for modern moving picture theatre and store building.

ST. PAUL, MINN.—Regent Theatre Company, headed by B. P. Rosensteth, will establish moving picture theatre at 436 Wabash street. Present building will be remodeled at cost of $5,000. Canopy front will also be included in the improvements.

ALBERT LEA, MINN.—Modern theatre building will be erected in this city by C. M. Nelson.

ST. PAUL, MINN.—J. H. Heck, 930 Castlewood Terrace, Chicago, plans to erect theatre on Wabash street.

JEFFERSON, MO.—Moving picture theatre to cost $75,000 will be erected on High street. Address William Mueller, manager Jefferson Theatre.

KANSAS CITY, MO.—Subway Theatre, care Dubinsky Brothers, 807 Walnut street, has awarded contract to remodel theatre, to cost $3,000.

ST. LOUIS, MO.—C. A. Welsch Construction Company, Central National Bank Building, has contract to make alterations and build an addition to moving picture theatre for Marathon Amusement Company, 5851 Delmar avenue, to cost $20,000.

ALLIANCE, NEB.—H. A. Du Buqus has purchased Imperial Theatre and plans to double seating capacity and refinish and refurnish interior of house. Improvements will cost $25,000.

OMAHA, NEB.—William Mayer, 2469 Harney street, has contract to make alterations to Empress Theatre, to cost $2,500.

YORK, NEB.—Moving picture theatre will be established here by A. W. Ballenger.

ASBURY PARK, N. J.—Walter Rosenberg, 112 West 34th street, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for alterations to moving picture theatre.

CAMDEN, N. J.—Lewis T. West, 826 Broadway, has contract to build an addition to one-story moving picture theatre for Princess Theatre, care Abe Greenberg, 207 Broadway. Improvements to cost $10,000.

NEWARK, N. J.—Jardin Company, 507 Fifth avenue, New York, has contract to make alterations to theatre for Markes & Beaver Realty Company, 1573 Broadway, New York.

ALBANY, N. Y.—Samuel Suchus, care Regent Theatre, 132 South Pearl street, has plans by William C. Schade, 50 Beaver street, for moving picture theatre, to cost $75,000.

BUFFALO, N. Y.—Ellen Terry Theatre Corporation has been incorporated with $5,000 capital by Joseph H. Schuchert and Henry E. Wilkinson.

DUNKIRK, N. Y.—C. F. Brooks Company, care C. F. Brooks, manager Empire Theatre, 29 West Third street, has plans by Henry T. Higgins, 73 West Fifth street, for one-story theatre with balcony.

NEW YORK, N. Y.—Loew's Theatrical Enterprise, 1493 Broadway, has plans by Thomas W. Lamb, 644 Eighth avenue, for alterations to three-story theatre building, to cost $1,500.

ALBANY, N. Y.—Moving picture theatre will be erected at 110 North Pear street by Henry M. Kramrath, with seating capacity for 1,600 people. Marks Realty Corporation, New York, lessee.

BROOKLYN, N. Y.—Jewell Building Company, William S. Baker, president, has plans by R. Thomas Short for moving picture theatre to be erected on Flatbush avenue near Farragut road.

BROOKLYN, N. Y.—Joseph Spellberg, 308 Sheffield avenue, has plans by Zipkes & Cohen, 32 Union square, New York, for two-story theatre and store building, 76 by 200 feet, to cost $75,000.

BROOKLYN, N. Y.—Max Hirsch, 215 Montague street, is preparing plans for one-story moving picture theatre, 38 by 100, to cost $15,000.

FAR ROCKAWAY, L. I., N. Y.—Sol Brill and Max Spiegel, 1079 Broadway, New York, contemplate erecting moving picture theatre.

NEW YORK, N. Y.—Debarkation Hospital No. 5, located in Grand Palace, is to have theatre constructed within the building. It will be equipped and maintained by the Stage Women's War Relief.

SYRACUSE, N. Y.—Thomas Hogan, City Bank Building, has let contract for alterations to theatre, to cost $44,000.

CALVIN, N. D.—G. N. Aasse has purchased equipment and will conduct moving picture shows in Wooden Hall.

CINCINNATI, O.—B. F. Keith's Theatre will be remodeled and seating capacity increased.

CLEVELAND, O.—National Moving Picture Company has been incorporated with $10,000 capital by Joe Lee, Harry Brook and M. A. Friedman.

CLEVELAND, O.—City Park director contemplates erecting an open air theatre in one of the parks next summer, to cost between $5,000 and $10,000.

DAYTON, O.—Schenck & Williams, Mutual Bank Building, are preparing plans for remodeling theatre building for Schwind Realty Company.

CINCINNATI, O.—Peoples Theatre, at Vine and Thirteenth street, has opened.

CINCINNATI, O.—Two moving picture shows will eventually take the place of the Colonial Theatre on West Fifth street. The two interests holding the property have decided to dissolve partnership. Zettel & Rapp have been engaged by the owners of the western section of the building to make plans for the necessary alterations.

CINCINNATI, O.—Wilbur M. Furth, 4319 Broadway avenue, is preparing plans for two-story moving picture theatre, 50 by 150 feet, to cost $15,000.

SCRANTON, PA.—Louis Epstein, manager Majestic Theatre, is interested in new theatre to be erected here. House will have seating capacity of about 1,300 and cost $175,000.

WILKES-BARRE, PA.—William Stoffel, 58 E. Northampton street, plans to repair theatre damaged by fire as soon as insurance is adjusted. About $15,000 it is estimated will be expended to put building in first-class condition.

MITCHELL, S. D.—Dreamland Amusement Company, Dr. L. S. Patrick, president, has plans by Floyd King for moving picture theatre, 50 by 140 feet.

CHATTANOOGA, TENN. — New Bijou Company has been incorporated with $60,000 capital by J. R. Johnston, Paul J. Krussic, C. C. Bearden and others. Company has purchased Pilgrim Congregational Church and will convert it into theatre building.

DALLAS, TEX.—It is proposed to erect a lodge and theatre building here. Address C. B. Mangold of building committee.

GALVESTON, TEXAS.—Lincoln Theatre at 416 Twenty-fifth street, owned by Dr. E. B. Kenner will be remodeled.

GALVESTON, TEX. — Coyle Brothers have contract to erect hotel at Twenty-third street and Avenue Q, to include moving picture theatre on ground floor, for J. A. Hickman, 1908 Tremont street.

LYNCHBURG, VA.—B. C. Smoot has contract to rebuild Broadway Theatre for Mrs. Joseph Cohn, to cost $6,000.

PORTSMOUTH, VA.—Tidewater Development Company, Inc., George Karrinicholos, president, plans to erect $12,000 theatre building.

RICHMOND, VA.—John T. Anderson, care Troxtor Iron Works, has plans by W. O. Sparklin, Fidelity Building, Baltimore, for one-story vaudeville and moving picture theatre and ten stores, 66 by 160 feet.

TACOMA, WASH.—George Sauriot has plans by Lundberg & Mahon, 310 Provident Building, for two-story moving picture theatre, 100 by 125 feet, to cost $8,000.

EAU CLAIRE, WIS.—Hoeppner-Bartlett Company has contract for enlarging present O'Klare Theatre.

LANCASTER, WIS.—Orpheum Moving Picture Theatre has opened.

PESHTIGO, WIS.—Reinke Building has been leased by Ollif Larson, former owner of Star Theatre. Structure is being converted into public hall and theatre.

WEST ALLIS, WIS.—Eugene Phalen has taken over management of Allis Theatre and will hereafter conduct it as a moving picture house.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Red Cross Gets Rare "Shots" of Doughboys and Bolsheviki at Russia's Northern Port

Red Cross "Arc Review."

One of the most interesting issues of the Arc Review into which the Red Cross is putting its choice photographic material covers the subject "Doughboys and Bolsheviki at Archangel." The opening scene shows the boys on board a ship on the Arctic ocean trying to keep in trim by means of physical exercises. Scenes on the upper Dvina come next, followed by the unloading of supplies of food from America, showing Russian women driving the carts on which it is being transported from the pier. A view of Archangel after a snowfall gives an excellent idea of the lay of the town; and a cemetery in which over one hundred of our American dead are buried is a reminder of something sterner than the Russian winter. Mudyug Island, where Bolsheviki are interned, reveals many interesting types. Scenes showing President Tchayskowski, of northern Russia, watching the erection of barracks are accompanied by pictures showing the Bolsheviki prisoners carrying sand to the building site. The Red Cross feeding children at the Isacakorgska school, a parade in Archangel to celebrate the fall of the Kaiser, the only convalescent home for American soldiers in Russia, a primitive block house on the American front, Michigan men living in box cars, and the bringing in of the body of the first American to lose his life in Russia, are all scenes replete with interest.

"An Ingenious Sleeping Bag."

One of the interesting subjects appearing in No. 6105 of the Paramount-Bray Pictograph illustrates the usefulness of a sleeping bag designed for use either in time of war or peace. This bag is made of a blanket with a piece of fine net covering the aperture which allows the face of the occupant freedom for purposes of breathing and sight. The bag is also equipped with pockets for various kinds of service. As it appears now it is of especial usefulness for campers out.

"Carnivorous Plants."

A series of diagramatic drawings appearing in No. 6105 of the Paramount-Bray Pictograph, and which are attributed to Max Fleischer, of the Bray Studios, gives a clear illustration of the carnivorous habits of the pitcher plant. This peculiarly constituted plant, by means of its pitcher-shaped leaf, forms a trap into which insects are easily lured and from which they are unable to escape. The bottom of the pitcher in time of rain receives and retains for a short period water which its juices convert into a sticky liquid very enticing to a fly, for instance. Nature has lined the leaf of the plant with bristles which point downward so that when the insect tries to walk out of the trap it is met with such opposition that it is impossible for it to escape. It then tries to fly out, but as its wings are not equipped for vertical flight, it is finally forced to give up the struggle. A picture of the bowl of one of these leaves cut open reveals an astonishing harvest of various kinds of insects which have been trapped to form nutrition for the plant.

"War Birds."

Some interesting views showing carrier pigeons at work carrying messages from one part of the battle line to another are shown in No. 6105 of the Paramount-Bray Pictograph. A device invented by a Belgian for the protection of the birds is a portable dove-cote and parachute for releasing birds from airplanes. It also shows how dogs have been made use of in conveying the pigeons back home.

"War Women of England."

The Paramount-Holmes travel number for February 16 gives an excellent idea of what England's women have been doing during the trying period of the war. These pictures, which were taken by Burton Holmes on a recent visit to England, give many intimate glimpses of the work of the Army Service Corps and the munitions workers. Women are also shown at work washing store windows, driving London omnibuses, royal mail wagons, or tuning up airplanes. A scene at Buckingham Palace shows the king and queen on their twenty-fifth wedding anniversary reviewing a parade of 3,000 women war workers.

"The Girl of Tomorrow."

An interesting descriptive reel by Pathe, picturing the various activities of young women during the war. This starts with a little sketch, showing Peggy bidding her lover goodbye as he goes to the front. It then depicts girls working in the fields, munition factories and street cars. But what the subject treated at greatest length is the manner in which they were trained for special telephone duties and the part this work played in the war.

"Subjects in Recent Pathe Review."

The fourth issue of the Pathe Review contains some exquisite views of "Picturesque Japan," covering briefly some of the regions in which tin and copper ore abound. The film is colored and is strictly scenic in character. "Animals of Foreign Climes" is a Ditmars number and includes splendid closeup pictures of the tiger, the gnu, the zebra and other foreign species. "Simple experiments in Electricity" is the truly educational subject of the review and will be found of intense interest to those scientifically inclined. The slow motion number, "Juggling," illustrates by means of the rapid camera the motions of an expert juggler with Indian clubs, contrasting the rapid motion of the normal action with the slow motion of the exposures of the rapid camera, affording ample time for thorough analysis.

"Horizon Hunters."

One of the Robert C. Bruce numbers for future release on the program of the Educational Films Corporation of America, pictures a couple of men and dogs following the lure of the phantom of the horizon which beckons ever onward. Shortly after the opening of the picture, near a mountain lake, we enter the Teton mountains of Wyoming. Here we follow with the cameraman and his party the various kinds of horizons that this vicinity offers—hills and more hills, rivers and woods, perilous climbs to the heights, and finally the snowy summit is reached. In describing the picture we must not forget one of its chief actors in the shape of a big bear who figures largely in some of the opening scenes.

"Here and There."

Prizma natural color pictures of flowers and birds were shown at the Rivoli Theatre, New York City, during the week of February 16 under the title of "Here and There." These pictures are remarkable for their beauty of coloring. Birds of brilliant plumage from the tropics have been photographed for this number, and flowers of rare and delicate colorings. The birth of a narcissus opens the floral chapter, showing a pot of narcissus approaching maturity with buds bursting into bloom. These pictures are being released through the World Film Corporation.

"The Lure of Alaska."

The Prizma natural color pictures taken along the Yukon river by Leonard S. Sugden, formerly a lieutenant surgeon of the Royal Northwest Mounted Police of Canada, are of unusual excellence. They were exhibited at the Rialto Theatre, New York City, during the week of February 16 as the first of a series of three pictures used in the illustration of a lecture by Dr. Sugden. The views, taken from the end of a raft which was being steered through the Yukon rapids, are thrilling, and their

beauty is much enhanced by means of the Prizma natural color method, which makes the rushing water look like the real thing.

Kinograms in Rivoli Pictorial.

One of the features of the Rivoli Pictorial for the week of February 16 was Kinograms No. 6. Subjects from this issue attractively presented included some splendid scenes on winter sports. Skating competitions and tobogganing photographed in true Kinograms style carried with them the thrill of the great outdoors. Ty Cobb, vacationing in the Georgia wilds attired in a hunting suit plus hunting equipment, divides honors with Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, who perform the ceremony of forming their new film organization before the camera. Fine views of the parade of the 369th Regiment up Fifth Avenue was also a well received contribution of the Pictorial.

"President Wilson Abroad."

One of the latest issues of the Red Cross "Arc Review" contains some splendid "shots" of proceedings along the line of the President's reception in Paris, London and Rome. These pictures contain the fullest account that has been shown in film, affording a good illustration of the pomp with which Europeans greet persons of prominence visiting their cities on momentous occasions. The reception given the President in Rome surpasses anything that the film has to show in point of enthusiasm and grandeur, and it cannot but fill the breasts of true Americans with pride to see as it really happened the wonderful welcome accorded the head of their nation in the European cities which he visited.

Photoplay Magazine Screen Supplement

While the Photoplay Magazine Screen Supplement is not a strictly educational release, it does acquaint us with interesting details in the history of the film by introducing screen stars in their happy hunting ground and giving the general public some idea of how things go behind the scenes in filmland. In the issue which the Rialto Theatre is using in its program this week scenes in Culver City, California, the home of the Triangle studio, are shown, with illuminative panoramic views. Then we learn, if we are to believe it, that Ben Turpin and Paddy McGuire not infrequently take their morning ride to the studio on the "cow catcher" of a trolley car. We are also allowed to view them warming themselves in the rays of the "shivering" sun in the studio. Cleo Ridgely and her twins plus her husband, James Horne, who is a Universal director, are given considerable footage. Still pictures of Douglas Fairbanks at four and Geraldine Farrar at five years are then inserted by way of variety. Thomas Ince in his office is the next attraction, followed by the same gentleman putting the "punch" in a Charles Ray production. Bessie Love seeking a job at the Triangle studio before entering upon her career as a star, Helen Holmes, her adopted daughter Dorothy, and her husband, J. P. McGowan, and Bill Hart branding Broadway close the supplement. This is an Educational Films Corporation release.

MOVE TO ERADICATE EXHIBITING EVILS

St. Louis Film Board of Trade Revising Rules Dealing with C. O. D. Shipments and "Bicycling"

A COMMITTEE, consisting of F. J. Fegan, manager of the Standard Film Corporation; Jack Weil, manager for the World Film Corporation; J. C. Ragland, manager for Select Pictures; Barney Rosenthal, manager for Universal; Sidney Baker, manager of the First National, and D. E. Boswell, manager for Vitagraph, has been appointed to revise the rules and regulations of the St. Louis Film Board of Trade regarding various evils such as return C. O. D. shipments and bicycling film, with which the St. Louis Film Board of Trade has had to contend in the past. The subject of contracts and their relationship, as governed by the St. Louis Film Board of Trade, will also be discussed.

This committee was appointed by Acting President Charles Werner, Metro manager, during the absence of Edward Dustin, president, who was out of the city.

The Film Board of Trade proposes to work in direct conjunction with the trade papers in publishing the facts concerning flagrant abuses of the offenders in this territory. Special attention will be given to investigation of the bicycling of films.

It has been suggested that the Film Board of Trade endeavor to bring this matter before the Missouri Legislature and cause the introduction of a bill in both houses, making bicycling of films a larceny punishable by fine or imprisonment or both.

Felix Feist, vice president of Goldwyn Pictures Corporation, who was a recent visitor in St. Louis, attended the regular weekly meeting of the St. Louis Film Board of Trade and spent a pleasant evening with the exchange managers discussing conditions throughout the territory.

Mr. Feist allowed the exchangemen to put him "on the carpet" in a lively discussion concerning exchange managers and heads of producing companies, occupying "swivel chair" jobs in the East. He explained why differences arise between the home offices and exchanges.

When he left Mr. Feist declared the exchange managers of St. Louis had the finest spirit in their organization he had ever seen.

There is a great deal of friendly rivalry in the local organization, but all discussion ends when the meetings are over and no questions are carried outside the meeting room. The success of the board is in a large measure due to the superb leadership of Eddie Dustin, manager of Pathe here.

Harry Carey to Begin Tour of West's Principal Cities

HARRY CAREY, featured star of a large number of Universal features, having completed work on "The Outcast of Poker Flat," adapted from several Bret Harte novels, will shortly begin a tour of the principal cities of the West.

Mr. Carey will go to San Francisco, Portland, Seattle and Spokane. In each of these cities he will spend several days appearing in various theatres. From Spokane he will go to Butte, Minneapolis, St. Paul, Milwaukee, Chicago, Des Moines, Omaha, Kansas City, St. Louis, Oklahoma City, Denver, Salt Lake City and back to Los Angeles. It is expected the tour will consume ten weeks.

Picture School Promoters Arrested in San Franciso

FOLLOWING numerous complaints regarding the methods used by proprietors of so-called moving picture schools an investigation of several of these has been made by the San Francisco police with the result that two promoters have been sentenced to terms in the county jail, another is under arrest and awaiting trial, and others are being sought. Charles Saunders and Florian Fischer of the "American Film Producing Company," 420 Sutter street, San Francisco, were taken into custody recently on the complaints of thirty-eight young men and women who had been induced to part with sums averaging about $30 each, with the understanding that they would soon be made screen stars of the first magnitude. The chief accuser was Miss Ethel Mullen of San Francisco, who testified that the accused pair had promised to make a second Theda Bara of her. The trial was held before Police Judge Sullivan, who found them guilty of petty larceny by trick and device and sentenced them to serve terms of six months in the county jail. The court investigation showed that neither of the defendants had sufficient training or experience to live up to their alleged promises.

Harold Wallace, one of the proprietors of the Liberty Film Company, with offices in the Pacific Building, Sixteenth and Jefferson streets, Oakland, is also in the toils of the law, having been arrested on the charge of violating the state law in regard to employment. His partner, H. F. Walker, is being sought by the police. This action was taken following a series of complaints from citizens that they had been mulcted out of small sums by this pair, who advertised themselves as being willing to make full-fledged actors, directors and scenario writers of inexperienced aspirants. When the police raided the headquarters of the concern, it is stated that they found a quantity of fake moving picture material and letterheads and receipts of the Cinema Equity Association of 376 Sutter street, San Francisco.

Unusual Sets in Blackton Film.

J. Stuart Blackton, producer of "The House Divided," has created some unusual sets for the production. He has got away from the usual stereotyped stagey sets and his results in picturizing natural home-like sets are worthy of mention. Particularly noticeable are the reception room and the bedroom sets, over which he spent many hours of labor.

For Sale and To Rent are business opportunities often appearing in The World's Classified department—a quick road to prompt and profitable action.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Plunkett's Bullseye.

JOSEPH L. PLUNKETT, the new manager of the New York Strand, talks interestingly to Hunt Stromberg in a recent issue of the Goldwyn Gold-Winner, and while he says many things of value, there is one paragraph standing out above all the others. He says:

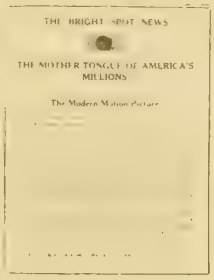
> There must be refinement and dignity of surroundings. There must be courteous and efficient house service. And when I say "service" I speak of a much-abused word. Service means making the patron feel at home and comfortable. It means constant attention, respect, patience. I have no sympathy for the exhibitor who is content to give his community a mere "skeleton" show; a man who believes a good picture and a cheap admission price will insure success. The right pictures and a fair admission price are, of course, an absolute necessity, but these factors must be equaled, even surpassed, by fine music, fine service, fine environments and fine "atmosphere."

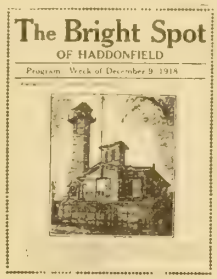
The days when a shell auditorium, a screen, a projection machine and a few reels of film constituted a show have passed in the larger cities, and even in the towns the handwriting on the wall is seen. Pictures—just pictures—have lost their novelty. They are no longer potent to draw because they are pictures of motion. The motion picture theatre has become a place of entertainment, and it must be conducted as such, provided with all of the features constituting entertainment. The film is still the chief attraction and will always be such, but it is not sufficient that it is film. It must offer a good story; a comedy that amuses, a drama that thrills, always a plot capable of holding the interest. There must be good music. But good music does not mean a symphony orchestra. Good music can be played on a piano alone, and if the auditorium is such that a piano can fill the place, then a piano is sufficient. If more is required, get an organ or add stringed instruments to the piano until you get a sufficient body of tone. Remember of a good organist or a good organ will be better than a good pianist, a poor violinist and an over-busy drummer. The idea is not to make a noise, but to make music. Add to this feature and good music some well-chosen small subjects, good housing, attentive house people, good ventilation and an occasional special feature in the shape of community singing, a vocal or instrumental solo and similar stuff and you'll have a theatre and not a "dump," and you will make money instead of seeing your patronage gradually dwindle. It may seem far-fetched, but in the introduction of a recent textbook on story writing, one of the leading magazine editors remarks that he finds that his readers demand a higher grade of short story than they required ten or even five years ago. Their tastes have improved beyond the standard of the past. It is the same with entertainment. We must keep on going ahead. To stand still is to go backward.

Philadelphia Programs.

Lew Goldstein sends in some more programs and adds that they are dressing up the composing room with some new type, and then beats us to it by adding that it is about time. He is laying in what he calls trick stuff, by which we understand flossy ornaments and border material. He writes that many houses bought calendars for year-end distribution and that they worked so well he contemplates adding to this line for 1920 and stocking some of the better grades. Calendars must be good to stick nowadays. We hung up three and basketed a lot more, but found room for a fourth because it was novel and convenient.

One of the best stunts comes from The Bright Spot, Haddonfield, N. J., the same-sized program we ran in a late issue, which seems to be the standard. The Bright Spot knows that if it can make the front page look attractive the other three pages are more apt to be read, and so it runs a picture of what seems to be

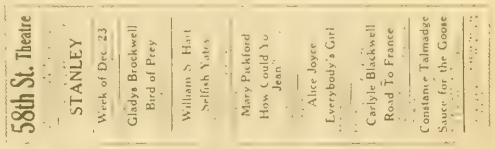




A Small Town Program Which Carries a Spot of Local Interest for a Frontispiece.

the local fire house. There is no caption, very probably because the place is so well known locally, but even at that we think we would write a caption and make it one to appeal to local pride. We would not merely say that it was the fire house, but run something like: "Fire Headquarters, Haddonfield, N. J. Home of one of the best volunteer departments in the country. Erected in 1916 at a cost of $40,000," or whatever the date and cost might be. Then we would have the name of the theatre etched in the cut in small letters and present it to the fire department after we had run off the edition, and every time the fire department ran the cut in a benefit program or anything, the house would get another advertisement. Perhaps it would be better just to paste the house trade mark on the cut copy. The text below the cut reads: "If you have a good photograph of some interesting place in Haddonfield we would be glad to put it on the front page of our program. If you will leave the photo at the theatre we guarantee return of the same in good condition." It should not be difficult to arrange a deal with a local photographer to make news pictures in return for a credit line. At a comparatively small cost a house could bring out a series of prints that would be worth keeping, using stock stuff for off weeks, but getting special shots of timely events when they happen. Here is an idea valuable to any town of from 3,000 to 10,000 population. And don't figure that you lose the use of the front page. Know that you are getting the other three pages read and at the same time are providing permanent advertising in many homes. The Bright Spot in Haddonfield seems to be in the managerial brain. Whoever gets out these programs has ideas.

A new form of program now used by several Philadelphia houses is a strip 3 by 8¼ inches, generally printed upon one side, as shown in this, the first example.



A Strip Program About 3 by 8 Inches Popular with Small Theatres in Philadelphia.

Using the same stock but printing on both sides and folding the Fifty-sixth Street Theatre gets a four-page folder that is much more sightly. The outside is shown here. The arrangement of the inside pages is the same as that shown



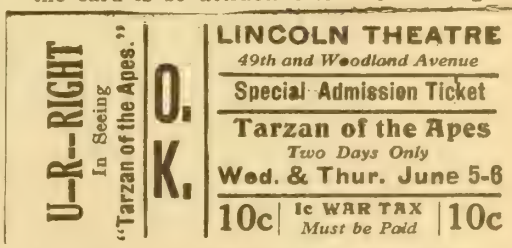
Printed on Both Sides for a Four Pager.

above but the additional printing and folding gives a very sightly four-pager at a small cost.

Something new is the program of the Broadway, Palmyra, N. J., which shows a diagram of the house and adds that the laws of New Jersey require that the house plan be shown on the screen at least once at each performance and kept on the screen for not less than thirty seconds. We fail to see the necessity for this in the case of a house with but a single floor, but the idea in general is good, and worth copying even where it is not required. The Broadway is a nice looking house of the "taxpayer" variety.

A novelty piece is a blotter gotten out by the Eureka. This is 2¼ by 4¾; which is a handy size for the vest pocket memorandum book. This is more apt to be used than the usual desk blotter since it appeals to both women and men.

On the same lines is a punched card 3½ inches with a well printed comedy head in colors on one side with a motto and with the program on the other. The only trouble with the idea is that the front of the card is so attractive it will be hung



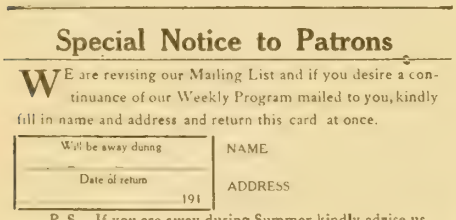
An Imitation Theatre Ticket to advertise a Special Attraction.

up with the program to the wall. It may ensure more of the cards being hung, but this is not what counts. A better adaptation of the scheme is a pretty book mark

in colors with an advertisement for Baby Marie Osborne on the other side. This will appeal to the children and the printed side stands an even chance with the picture.

Another novelty is a pseudo theatre ticket for Tarzan of the Apes. This is dated last June, as the title would suggest, but the idea is good now. This was used by the Lincoln Theatre. It would be better to be more definite. It would seem that the ticket and eleven cents will admit to the performance, but there is no statement precisely to that effect, and it is possible that many will regard it as a free ticket on which the one cent tax must be paid since it is specifically stated that the war tax must be paid. It would be better to use the "This ticket and 11 cents, including the War Tax, will admit, etc."

Another item from last summer is possibly suggested by the recent mailing list discussion. This is a private mailing card addressed to the house on the reverse side. It will be noted that there is special provision made for summer adsences. Something of this sort should be sent out to



A Private Mailing Card for the Correction of the Mailing List.

all on the list early in June. It might be added "this will save you the annoyance of having the programs forwarded to you by the post office at an additional charge.

Philadelphia programs are getting better and when Mr. Goldstein gets all of his new dewdads unpacked we shall look for still greater improvement.

Get this Record.

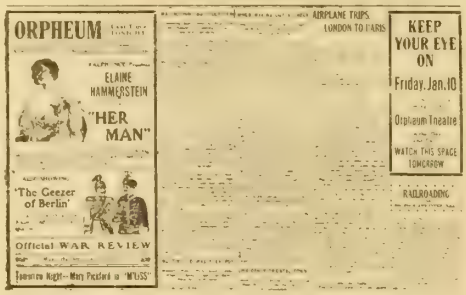
A commercial traveler remarked at the lunch table this afternoon, "I always go to the ——— houses when I find one in a town. I know it will be a good show." And the showman referred to has made five million in the last fifteen years because so many say the same thing.

Too Full.

The Grand, Eldorado, Ill., seems to have the wrong idea of a throwaway and starts in to make it a herald, as this sample shows. This sheet is 6 by 12 inches and carries more talk than the average four-page herald. By the time the recipient has puzzled through all that type the show is liable to be out of town again. The throwaway is something to be read quickly and thrown down. It is cheap stock, quickly printed, and cannot present any of the elements of attraction which would cause a more elaborate piece to be read and preserved. It must do its work quickly or not at all. It is largely a waste to offer all this on a hand bill. You must work more quickly.

Strong on Kultur.

Steve Farrar went strong on "Wolves of Kultur." He started in several days ahead with an extra five-inch space across from his regular space announcing the coming of a special. No hint was given, but the



A Teaser for a Coming Attraction in Addition to a Regular Two-eighths.

reader was told to look in the paper the following day. Steve figured that more persons would be interested if they had to wait. The following day he took three tens for the regular show and four singles for the special, two of which are seen di-

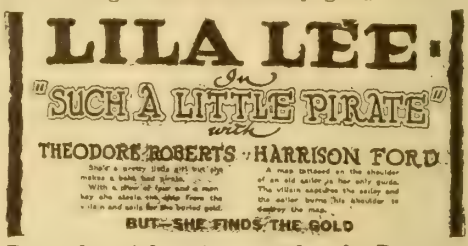


A Regular Display and Two Specials Part of a Set of Four.

rectly below the regular three tens, the others being on other pages of the four-page sheet. Someone seems undecided as to the spelling of the word, for it is shown variously as "kultur" and "kulture." The Grand fought back with a three twelves, but offers no special opposition, which is wise.

Improving, But.

Here is part of a recent advertisement from the Dayton, Dayton, Ohio. It is an improvement on some small all hand lettered stuff, but that title—and the title is supposed to be what you are selling, looks more like a poor job of routing than an attempt to get a fancy letter. The delirium tremens school of lettering has no real place in advertising work. The title cannot be too clearly announced. The selling talk is decidedly good and it



Part of an Advertisement for the Dayton Theatre in Which Type Has Much the Best of the Hand Lettering.

gets in type where it can be read. A hand-letter title would be all right were it clearly drawn. It is in a letter large enough to be read easily, but all out and in lines and shaded effects should be passed up for clean lines and solid letters. Mr. Gray writes, "You can see that in this ad we are trying to centre attention on Lila Lee and I think that it could not have been done better." They certainly succeeded in obscuring the title, but why? Why not advertise both the star and the production and get a double chance of selling the goods?

Built for Posters.

This photograph of the Queen Theatre, San Antonio, Tex., shows an attractive front apparently built with the special purpose of letting in a couple of six sheets. If the front was not built for that treatment certainly it works well with a pair of sixes and a three. It is a suggestion to other houses. William Politzer, who is an old-time exhibitor, uses the "Always a good show" slogan, but builds it up with "Today a great

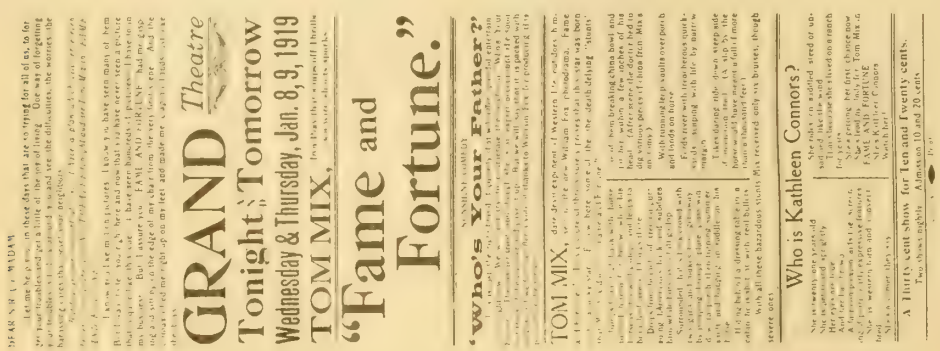


A House Front Which Provides for a Pair of Sixes and a Three.

show." It would be better to provide a space for a change of copy, for "Always a good show" is apt to stale and lose its force.

Think of That!

We have spoken of The Revue, the house organ of the Empire Theatre, Tientsin, and the Pavilion, Pekin, but the Christmas issue tops them all. Think of getting out a house program of forty pages and a four-page cover and the first page printed in two colors, and taking only a half of one page for the house program. The page is 9 by 12 inches and the sheet is as smartly edited as though intended for sale instead of free distribution; indeed it takes the place of a weekly in the Chinese cities and has not a little general influence as was shown lately when they got into some friction with self-constituted censors and cleaned them up. We think a forty-four page program would jolt the pocket book of the average American theatre, but about a third of it is paid advertising, and it is not unlikely that the house shows a profit on its pro-



A Throwaway Carrying About Ten Times Too Much Type to Serve Its Purpose.

gram. It is edited by F. Marshall Sanderson, who certainly is to be congratulated upon his good work, particularly on the Christmas issue.

Ruff Stuff.

Ralph Ruffner writes that there were no line cuts available from the exchange on Bryant Washburn in "The Way of a Man With a Maid." The press book had them, but the exchange did not, so Ruff used the only available halftone and wrote his own copy. We don't see what he



A Home Made Advertisement Using the Only Available Cut in a Four Nines.

is kicking about because he got a more sprightly advertisement. The same style of lettering was used on a card in front of the box office and helped to hook up. About the same thing happened on Bill Hart in "The Border Wireless." Only a half tone came from the exchange and half tones are bad medicine in Butte, so Ruff ran a five tens with a wireless of his



A Five Tens Supplementing the Only Available Half Tone with Some Local Line Cut Work.

own and got a better looking display than would have been possible with the half-tone as the basis of the display. He worked it so well that he didn't care whether the half-tone came out or not, for which exact reason it worked better than usual on the press. The same thing happened on "The Hope Chest." He got out a good advertisement, but it was through no effort of the exchange. Ruff's rapidly getting to feel that an exchange is a device to collect bills for service it doesn't supply, but he should worry so long as it gets him better stuff through his own efforts.

Here's Trenton Again.

The same brilliant genius on the Trenton, N. J., Strand and Majestic is still at it, apparently. He is the person who announced Elsie Ferguson in "Barbering Sheep" if you recall. Now he is telling about Pauline Frederick in "The Daughter of Old South." That sounds something like Old Sleuth, but it's really "A Daughter of the Old South," as put out by Paramount. But a little thing like that pales into insignificance beside some of the descriptive comments. Evidently the writer never heard of such things as commas and colons and semi-colons. He does use a period now and then, and sometimes in the right place. For Marguerite Clark, for instance, in "Uncle Tom's Cabin," he writes:

> See this clever star as little Eva and Topsy and a photoplay that no one should miss. Be sure and let the children go to the matinee after school as it may be the last time that they will ever see this famous childhood story of the South.
> Miss Frederick's effort is
> A story of the staid old people below the Mason and Dixon line with the star playing the part of a Creole full of thrilling climaxes and a romance of the sunny land.

We'd like to see a Creole lady full of thrilling climaxes. We bet they are more interesting than ladies full of cocktails. And here's another example:

> The one girl in the movies that makes you think that you are looking at Mary Pickford because they look so much alike with a comedy drama with a chuckle and a pretty romance and society.

This sort of stuff is illiterate. Even a ten-year-old child is supposed to be able to punctuate slightly. To offer such sloppy stuff as advertising hurts a house, and some schoolboy should be hired to translate it into regular English, as well as he can. Some of the stuff is beyond editing. It is absolutely the rottenest work we have seen in the nine years we have been handling this department.

News Weeklies Handy.

These are great days for the news weeklies. The clipping shows how the Cleveland exchange of the Universal handled the homecoming of the local regiment. Special prints are rushed to the home town of each regiment and the



An Exchange Advertisement Showing How the Hearst-Universal Weekly Handles the Return of the Troops from Overseas with Local Appeals.

clean up makes it worth while. As Hearst is the chairman of the Mayor's Committee of Welcome, the weekly has exceptional opportunities.

A Whole Page.

Charles Decker, of the Majestic, Grand Junction, Colorado, takes a full page of his house publication, The Movie Fan, to give a reprint of the New York Times interview with Health Commissioner Copeland on the influenza. And "a full page" is a full newspaper page and not the 5 by 8 program, for The Movie Fan is a four-page newspaper. In an editorial comment Mr. Decker adds:

> Read that article in this issue and compare the results in New York City with any other city in the country. "Prepare for War in Times of Peace," is an old saying that can be put into effect right now in this city. If we are to have another "flu" epidemic, as many think we will have, now is the time to prepare for it, and if we will make preparations along the lines of the New York Health Department, we will combat with the next "flu" epidemic so successfully that nobody will know there is a "flu" epidemic on.

Mr. Decker does not question the action of the local board. He points out that they did the same thing that practically every town outside of New York did, but he points out the way for the next time, if there is to be a next time, and he gets ready now against the coming of the second scare. Just clip the stuff you have seen in the papers against the need for it later. It will help.

Another Good Idea.

Grand Junction, Colorado, as its name indicates, is a division point, and the railroad men who attend the Majestic have been called by means of slides, but a notice in a recent Movie Fan indicates that Manager Decker has found a better way, which this paragraph suggests.

> Another much needed facility we have installed for the benefit of railroad and professional men is a Call Board in the inner lobby of the theatre.
>
> All persons expecting to be called will, on entering the theatre, write their name on this Call Board. The usher will, after seating you, mark the number of your seat and the row in which you are sitting, in the column for that purpose opposite your name.
>
> Should you be called, either by phone or call boy, we can locate you at once.

Be Careful.

Look out for lottery schemes. You may get away with murder for years and the very next day have to go see the Federal District Attorney. There is a scheme being worked now with photographs of the stars. On its face it is not a lottery, but the prize winner must be in the theatre when the award is made, and there the lottery comes in. Keep away from prize contests unless a first class lawyer passes on them—and even then you cannot be wholly certain.

Ask Yourself.

Are you merely selling films or are you dealing in entertainment? Go over the questions with yourself some day and see if there is not room for improvement.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Honest to God Projection Room.

Leo Vigil, Spokane, Washington, says:

"Friend Richardson: Have been a reader since 1911, but have not heretofore written the department. In 1911 I was assistant to Projectionist J. V. Lopaz, who after making me fit to take charge gave me his job and left to join the Kansas City local. He made good there until forced to quit the profession on account of failing health. I was working in and around Colorado Springs when you visited that city, but was unable to hear the address. Moved up here a year and a half ago, where I have a real manager to work for and an honest to God projection room, size 12x18, with a twelve-foot ceiling. Equipment consists of two motor-driven Simplexes, with type S lamphouses. They certainly are running fine. Lamps are equipped with automatic arc controllers which are A1. Have a 220-volt supply, with 45 amperes at the arc through rheostats. Optical train as follows: Two 6.6-inch plano convex condenser lenses, set 1-16 inches apart, with 17 inches from condensers to aperture. Projection lens 4.5 E. F. Distance of projection 85 feet, with 14½-foot picture. Shutter is about 5 inches from lens, and get very good results. What made me write was the article, "What Constitutes Competency," December 28 issue. Tried to work out some of the problems, but quickly discovered that I needed to study. It is unquestionably true that the time will come when the man with knowledge will get the job. With this in mind I am inclosing money order for four dollars for handbook, and believe me I am going to make good use of it. When you come this way again you certainly will find a welcome."

That's the dope. Get a handbook and then make use of it. No use getting the book, glancing through it and then laying it aside. Your optical train is right, or very nearly so, provided the 17 inches is from center of condenser combination. It should be 17.5 inches, but some slight variation of distance is to be expected. Examine lens charts in December 28 issue for correct distance of shutter from aperture and diameter of projection lens. You are in error. Your lens is 5.5 E. F. instead of 4.5, and with that E. F. lens your shutter should be about 12.8 inches from the aperture, but no benefit will come from merely placing the shutter there. The benefit comes through the fact that at that point the main blade may be reduced to its lowest possible width, hence the greatest economy in light achieved. But reduction of shutter blades is a thing to be approached very carefully. It is always possible to so throw the shutter out of balance that an abnormal flicker tendency is set up. All experimenting along this line must be done with shutter blades made of stiff cardboard and the metal shutter trimmed down only after the paper shutter has proven satisfactory.

Glad you have such satisfactory equipment and such comfortable quarters. Friend exhibitor has done his part, it is now up to you to deliver the goods, as I am sure you will. By the way, call up Dave Coates and tell him hello for me. Used to know him well in olden days. In fact I worked for him at one time.

Some Camera Dope.

George Roy Clough, Galveston, Texas, who recently contributed a letter to this department in which he advocated a faster camera speed, now hands us another letter, inspired by the remarks I made in commenting on his former communication, concerning speed of camera intermittent movement. Mr. Clough says:

"I will attempt to explain the effect of increased rapidity of intermittent speed as applied to the camera. Your ideas as expressed in comment on my letter are correct. The convential intermittent is of the claw or pin type, using either the spring or solid claw arms and operated by a miniature crank shaft, the same as is used in any ordinary gasoline engine. The claws are arranged to enter the perforations at the top dead center, and to pull the film down while the crank swings through an 180 degree arc, or half a revolution, then to disengage at bottom dead center and to start upward to repeat the operation, over and over again. During the upper travel of the claws the film is exposed. Now if we shoot at the rate of two turns per second, sixteen pictures will be exposed per second, camera crank speed being just double that of the projection machine for equal number of exposures. Each picture will therefore get an exposure equal to the time required for the claw to complete its upward travel, less the time required for the shutter to swing in front of the lens before the movement starts and to swing from over it after it stops. And be it known that the shutter uses up a lot of valuable time in performing these two of its functions. With these movements it is possible to use a shutter opening of 120 degrees at best, which is very small indeed for poor light.

"Cameras using the harmonic cam type of intermittent shift the film fast enough that a 190 degree shutter opening is possible, the exact opening being dependent upon distance shutter is placed from film. This movement is used only in high priced cameras, which are beyond the reach of the average free lance who shoots stuff for the weeklies.

"It was with the idea in view of securing greater exposure for bad light conditions that I built for myself a camera having a 24 to 1 movement. The in and out movement of the claws is controlled by a cam, so that they are allowed to grab the film every third time only. The net result is the same number of pictures per second, but the exposure is three times as long. Bring on your poor light! I should worry. In good light I can stop down the lens and thus secure better detail, or cut down on the shutter movement if the scene is one of considerable movement.

"Now, don't think the high speed will tear the film or strain the perforations, because speed does not matter, provided the film be started slowly and stopped slowly, which is a feature of this type of movement. And I certainly do know it will deliver the results in light where it would be entirely impossible to photograph and get any detail with a camera using a slow movement. I am not seeking free advertising, friend Richardson, but I am very deeply interested in the development of motion picture machinery generally, and that after having used most of the machines (presumably meaning cameras.—Ed.) on the market in recent years, I am in position to know the requirements. Possibly this may start the ball rolling toward greater effort in improvement of design and construction. I know you are a very busy man, hence won't look for an answer, but for the love of Mike, tell the photography man to get busy and 'wake 'em up'."

All right, brother Clough. As I before said, I am not a camera shark, but I am interested, nevertheless, since many things connected with camera practice have intimately to do with projection. Unless the cameraman "gets the results" the projectionist cannot possibly place it on the screen, and usually if it does not appear on the screen in good form, the cameraman won't be blamed by the audience. Nay, nay, Pauline, it is friend projectionist who will be the goat. I am not going to comment on this matter. I don't really know enough about it. I shall leave it to the tender mercies of some of our camera fans, of whom we doubtless have many.

No Such Book.

F. C. Ratterman, Nashville, Tennessee, asks the following. As it has to do with projection, though not our kind, I guess it's up to me:

"Pardon my butting into your department, but have you any knowledge of any book on locomotive electric headlights, by a practical author? Am a locomotive machinist. Have written several publishing houses without result."

So you're a locomotive machinist, are you? Well, I used to be one of the chaps who supplied your tribe with a living by wearing locomotives out, smashing 'em up et cetera—a locomotive fireman and engineer. But I reformed several years ago. Never again! As to the book, I called up the Pyle National Company, 30 Church street, New York City, manufacturers of locomotive headlights, electric and other-

wise. They tell me they know of no such book and I guess that settles it. If you will write them they will send you their instruction book on their headlights. Might help you. And there you are. Next! Does some one want to know som'thin' about fishing for whales, making porcelain crockery or cleaning the milky way? If so just apply to the projection department. Glad to serve.

Absolutely the Right Stand for a Union

The following letter comes from Salt Lake Local Union 250, I. A., and is worthy of consideration by all locals:

"F. H. Richardson: Dear Sir and Brother—A new wage scale is just going into effect in this city. It calls for $35 per week; seven hours a day and seven days a week. Now, we believe that you are a pretty good judge of what kind of talent a theatre manager has the right to expect under these conditions, and while we realize that, while $5.00 per day is a fair wage for a crank-turner, it is not enough for a projectionist; still, if we ever expect to get projectionists' wages we must first show the managers that the members of this local are projectionists. (Wait a minute! I just have to stop the proceedings right here to compliment Local 250. So far as I can remember it is the first union to come out into the open and give voice publicly to that fundamental fact. Shake, gentlemen of Salt Lake. Stick to that proposition and in the days to come you will be glad you did so. Before demanding projectionists' wages see to it that your members are projectionists. You want projectionist wages and **are willing to make the effort necessary to become projectionists.** Splendid! Also common, ordinary honesty. Ed.) Working along these lines we are now examining applicants on the subjects outlined in the attached paper, questioning them as to the extent of their knowledge on each particular subject. 70 per cent. is required to pass.

"One of our members has made the charge that to ask a man questions on such subjects as induction and the workings and internal economy of a motor is unfair, unreasonable, unnecessary and vicious. That so long as a man has worked as a projectionist, and is a 'practical' man, that is sufficient. To remove the implied stigma we have passed a motion, in regular meeting, to refer the matter to you and to ask you to pass judgement on the proposition. A carbon copy of this letter will be read in open meeting and the carbon copy of your reply, for which stamps are attached, will also be read as soon as it reaches us. If, in your opinion attached examination is too stiff, will you be good enough to advise as to what and how much ought to be eliminated.

"Thanking you for past, present and future activities in the cause of better projection, we are fraternally yours,

"A. C. Stewart,
"G. B. Hackett,
"R. M. Wardrop,
"Examining Board."

The examination, as per the paper, consists of: Mechanism—Intermittent and revolving shutter. Position of shutter and reason therefor. Travel ghost. 5 to 1 and 6 to 1 movements. Size of aperture plate. Green film. Carbon setting. Care of lamp. Optics—Deformed spots. Condensers. Projection lens. Kind of glass. Spherical and chromatic aberration. Relation of condensers. Elementary electrics—Generation of D. C. Commutation. What governs voltage. Exciters. D. C. and A. C. in projection. Alternators. Single and polyphase. Fuses. Three-way switches. Wire sizes and measurements. Why conduits. Wattage. H. P. electrical and mechanical. Resistance, series and multiple. Three-wire systems. Frequency. Reducing square mills to circular mills. Motors—Series, shunt and compound. Strong and weak fields. Syncronous, induction, repulsion. Single and polyphase. Start on single phase. Regulation of shunt motors. Shunt motor and starting box. Auxiliary Apparatus—Volt and ammeters. Rectifiers—Motor generator sets. Convertors. Induction—Self and mutual induction. Choke coils. Transformers. Effect of induction on power factor.

Of course it is very difficult to say from the foregoing just what the examination really is. For instance, the very first item, viz., "Intermittent and revolving shutter," suggests many and very difficult questions—or some of them are very difficult. In answer to your critics I would like to ask two questions, viz., first: Can any man handle anything intelligently, efficiently and in the best possible manner unless he understands it **thoroughly?** Second: Is there anything in all that list with which the projectionist does not come into direct contact in his work? I have not the time or space to enter into argument as to the proposition that a man who has worked as a "practical projectionist" is, per se, a competent man. I will merely say that to the shame of my own city I can find you men who have been projecting pictures right here in New York for years, who are not only disgracefully incompetent, but lack even the most elementary knowledge necessary to the production of efficient work. Thank heaven their number is rapidly decreasing, though, for even the most stupid exhibitor is beginning to understand that mere ability to put a picture on the screen does not constitute competency.

I am going to suggest a revised list of subjects for your consideration. Perhaps it is not so much what you are actually doing as the way you have presented it that has caused the criticism. The following is not complete, because I cannot give the time to compile an exhaustive list.

On the mechanism; intermittent movement. What kinds are in use in this country? What kind of lubricant and what care should it have? What movements of picture on screen can be traced to intermittent fault? What is travel ghost? What is indicated by streaks both up and down; by streaks sometimes one way and sometimes the other? What is the main blade of revolving shutter for and how does it act? What are the other blades for? Why is it inadvisable to use a three-winger on 60 cycle A. C.? What is meant by a "balanced" shutter? What is the ideal shutter? What is meant by making the revolving shutter fit the local condition? At what point should the revolving shutter be placed as to its distance from the aperture? What relation is there between width of main shutter blade and speed of intermittent? What is meant by a 5 to 1 movement? A 6 to 1 movement? What are the advantages and disadvantages of each? What is the standard width and height of aperture opening? What general care should the projector have? What amount of oil should be used on a projector bearing and about what grade of oil? What damage is done by excessive oiling? If called upon to run a first run film which was "green," what would you guard against and how? What amount of tension ought there to be at the gate and how would you make proper adjustment thereof? What damage is caused by too little or too much tension? Questions about takeup tension and evils of too heavy takeup tension. Questions as to what angle lamp should have and why. As to what size and kind of carbons should be used for different amperages and different kinds of current. Questions as to what care carbon contacts should have; lamp leads should have; wire contacts should have, and lamphouse in general should have. As to why lamphouse should be well ventilated and vent connected with projection room vent pipe.

Optics—As to his knowledge of the application of the lens charts to the optical train. What relation diameter of spot bears to diameter of crater. What causes deformed spot and what is the remedy. As to what objections there are against spacing the two factors of condenser apart. As to what objection there is to too little or too great distance from condenser to film. As to what relation focal length of projection lens has to diameter of same and why very short focal length lenses have very small diameter. As to what, if any, objections there are to excessive diameter in projection lens. As to distance of revolving shutter from aperture, why it should be placed there and what it is necessary to do after it has been placed there. As to varied effects of dirty lenses. As to what various light losses occur between light source and eye of audience. As to what spherical aberration is and what chromatic aberration is and their effect on projection. As to real meaning of focal length, as, for instance, a 6.5 condenser lens. Have candidate reassemble a projection lens, which is completely dis-assembled. Give man a lens chart and any assumed amperage, A. C. or D. C. between 25 and 60 and an assumed projection lens E. F. and have him give proper condenser combination, distance from center of condenser to aperture, and proper distance of revolving shutter from aperture. Assume a B. F. for his projection lens and let him give proper lens diameter, explaining effect if diameter of lens is too small or too great. Have him explain what he would do if lense is too large in diameter and whether he could to some extent lessen the loss resultant upon a too small lens by manipulation of the lamphouse and condenser system.

Motors.—Explain difference in Synchronous, Induction and Repulsion motors. Explain difference in single and polyphase motors insofar as has to do with their torque. Explain why some current rectifying machines start with switch in one position and same must be reversed when motor comes up to speed. Why a starting box? Explain regulation of shunt motors. Care of commutator. Causes of sparking and remedies. Effects of high bars. Of rough commutator surface. What a ring of fire around the commutator indicates. What general care motors and generators should have. How their bearings are lubricated and what grade of oil, in general, should be used. What is apt to happen if bearings are allowed to wear too much.

Generators.—Explain how current is generated and upon what fundamental law current generation depends. Explain purpose of permanent magnet in generators. Explain reversal of polarity as applied to generators and what should be done if it happens—also how to detect it. Explain difference between shunt and compound wound machines and tell what purpose windings of field magnets serve; also to what they are connected. Explain what effect passing more or less current through field windings has; also what effect reversing direction of current through field windings has. What is field rheostat for and how does it act? Explain meaning and effect of commutation. Can D. C. be generated in a dynamo?

Auxiliary Apparatus.—Volt and ammeters. Explain difference in connecting up these two instruments. What is the benefit of their installation in projection room. Where should ammeter be located and why?

Transformers.—Explain difference, if any, between an "Economizer, Inductor," etc., and transformer. Can a transformer coil become hotter, without danger, in a hot room than in a cold one. Explain how to determine whether a coil is too hot for safety or not. Explain theory of induction and electrical operation of transformer. What is the "core" for? If the secondary coil has twenty turns and the primary fifty, would the secondary voltage be higher or lower than the primary? Explain how moving the regulating switch or handle of an economizer raises or lowers the secondary amperage. What, in your opinion, would be the relative economy in operation as between an economizer, inductor or A. C. compensare and a modern motor generator, the for-

mer delivering 80 amperes and the latter 40 amperes at the arc. Explain on what you base your opinion. What would be the approximate relative result as between 80 amperes A. C. and 40 amperes D. C. in screen illumination, supposing each light source to be expertly handled, and proper kind and size of carbons to be used in each case? Can two economizers be operated in series? In multiple? If so, show connection. If an economizer delivers 60 amperes at the arc from 110 volt lines, what size fuses would be necessary on primary side? What is approximate efficiency of economizers, inductors, etc.? Should fuses be on primary or on secondary side, and why? If a transformer coil begins to show abnormal heat, what should be done at once?

Fuses.—What are they for and how do they operate? Where located? What three kinds in general use in theatres? What kind most suitable for projection circuits? Assuming 50 amperes at arc, what capacity of fuse would you use on that circuit?

Grounds.—What result has a ground on the bill friend boss pays? What effect or effects has a ground on the arc if it is on the projection circuit? How would you test for a ground on the circuit and how locate it? How would you test a rheostat for ground and how locate what coil or grid it is in?

Rheostats.—What is the purpose of a rheostat and how does it accomplish that purpose? What becomes of the electrical energy absorbed in the rheostat? If you use 40 amperes at the arc from a 100 volt line, D. C., what percentage of this energy is used at the arc and what percentage is lost in the rheostat? What would be the relative percentages if the supply were 220 volts? Suppose your arc takes (this is a hard one, calling for wide range of knowledge of projection apparatus) 50 amperes, through rheostats, from a 110-volt line, what percentage of this energy actually reaches the screen, assuming the optical train to be right? Explain series and multiple connection as applied to rheostats, and the effect of each. Give rules (allow candidate to refer to his text book as one cannot be reasonably expected to carry all the rules in memory. If he shows familiarity with text books in looking them up it is sufficient) for figuring omic resistance of rheostats. Tell us amperes resulting from one 45 ampere 110 volt and one 45 ampere 200-volt rheostat connected in series on 125 volts. Tell us amperage resulting from one 220-volt, 15-ampere and one 110-volt rheostat connected in multiple on a 70-ampere supply, resistance supposed to be in series with D. C. projection arc.

Wires.—What is meant by capacity? Why are wires insulated? What kind of insulation is allowed inside of conduit and why is conduit used? Wherein lies the danger in over fusing? What is the capacity of a wire having 26,250 circular mills area? What is a circular mill anyhow? What is the "mill foot standard of resistance?" How would you use it in determining the resistance of copper wire of any given diameter or length? How would you measure an asbestos covered wire, such as is used for lamphouse connections? If you took charge of a projection room and there was question as to whether or not the projection room supply wires were large enough, how would you determine the matter? What voltage drop would you allow in your supply wires, and how would you determine whether or not that percentage was being exceeded? Whta is the effect of increased heat on resistance of copper wires? At what temperature is normal resistance figured, referring to copper wires? What effect, as applied to resistance has heat on carbon? What care should your lamphouse leads have and what is the effect of neglect? What effect on the power bill your employer pays has loose connections, grounds and burned wires? Should your projection machine be grounded and if so why? Would it be proper to run the wires of an A. C. circuit in separate conduits? Give reasons for your answer. Is it or is it not possible that with a D. C. and an A. C. circuit run too close together, trouble will or may be set up in the D. C. circuit by induction, which will render the D. C. projection arc unstable? If you were using 110-volt A. C. and were ordered to discontinue its use and connect to the two outside wires of 3-wire system, name all the changes which would be necessary, taking current through economizer, through mercury arc rectifier, through motor generator set, through rheostats. Explain how current is changed from A. C. to D. C. by mercury arc rectifier and how the resultant D. C. compares with D. C. produced by a generator for projection purposes. Explain by what means the amperage of a mercury arc rectifier is increased or decreased. Suppose you took charge of a projection room where rectifiers were used and you could not strike an arc. What various faults would you look for first? How would you test the tube for vacuum? Suppose the tube would not rock, but started when rocked by hand. What would that indicate? Suppose it rocked but would not rock back. What would that indicate? Could you use the same rectifier on 110 and 220 volt current? Could you use the same rectifier on 60 cycle and 130 cycle current? What are the advantages and disadvantages of using 110 volt and 60 volt current for projection? What do you understand is meant by the "drop across the arc"? Must the drop across the arc be taken into consideration in figuring the resistance of rheostats to be used in projection circuits? Does it make any difference whether rheostats are connected into the positive or the negative wire of D. C. projection circuits? What are the relative advantages and disadvantages of wire coil and grid rheostats. Which would you advise your employer to get, and why? Where should the rheostats be located if in the projection room?

Projection Room.—Do mere fireproof walls, floor and ceiling constitute a fireproof projection room, within the true meaning of that term as applied to theatres? What objection is there to the projection room door opening into the auditorium? What should be the minimum width of observation port, and why? What do you understand by an "Adjustable port" and how is it made? What are its advantages? How large should the lens ports be? Should the lens port be stopped down to the exact size of the effective light ray and if so why? What do you understand by the term "effective light ray" as herein applied? Is the port the best place to stop down. If not, then where should the stop be? What, if any, ill effect has failure to stop down? What is the correct color for projection room walls, and why? Explain your views as to projection room ventilation. Explain your views as to port shutters and their fuse links, including proper place for same.

Projection Experience

MOTION PICTURE

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The foregoing is not intended as a series of questions for examination, but rather as indicating the ground which may well be covered. The questions are not nearly all under their proper heading, but are pretty well mixed up. It is, however, absolutely essential that examining boards themselves know the correct answer to any query propounded. Reverting to your critics, it really is perhaps a bit unreasonable, at this time, to expect the projectionist to be thoroughly versed in inductive action, but, on the other hand, he is, or may be, handling apparatus, depending directly upon induction for its operation; also induction may be and quite often is directly or indirectly responsible for mysterious trbubles at the arc. It therefore follows that the Class A projectionist must have a pretty good working knowledge of its action. But that fact is qualified by the further fact that the average man in charge of projection has so very many other things of even greater importance yet to learn that we hesitate to insist upon a large knowledge of induction until such time as he is otherwise improved in knowledge.

The various questions I have asked are but a beginning. The question booklets which are intended as a guide to study, contain 150 questions by number, but probably twice that number, since some of them contain two, three and even four queries. Can those who criticise your board's work point to anything I have named in this list of questions which it is unessential that the projectionist know? I would again ask them: Can any man handle, in the best manner, anything he does not thoroughly understand? As a concrete example, one of your men is placed in direct charge of a motor generator set costing $600.00. Is it not a fact that the mechanical life and the electrical efficiency of that machine is largely dependent upon your man's intimate knowledge of its mechanical and electrical operation? Will your critics dare dispute that proposition? If your man has not a thoroughly competent understanding of the mechanical and electrical operation of motors and generators is he a competent projectionist, in the true sense of that word, remembering that the projectionist has direct and complete charge of such machines?

Dissolving Apparatus.

Lester Myers, Wichita Falls, Texas, wants to know where he can purchase dissolving apparatus for motion pictures.

Don't know. There were one or two making something of the kind, but that was quite a while ago. Anyhow you can make one yourself very easily. Just connect your dowser handles by means of a chain or cord running through pulleys, up and across the ceiling and down again, or make a shutter like the one illustrated in figure 294, page 605 of the handbook. The one at "B" will do. Make it long enough to reach from one M. P. lens to the other, as shown in drawing, when book is turned sidewise with handle down. Or you can make it of a metal bar, with tin attached to end, as per "A," figure 294, only the tins would probably better be attached the other way so that the bar will slide endwise, instead of swinging. This will work perfectly but the dowser plan is excellent also. Attach the chain so that it can be pulled from either machine and so that one dowser closes as the other opens. Both should be half closed at the same time. Arrange so chain can be unhooked readily when it is desired to put the dissolver out of commission.

The man you are working for may not appreciate your effort. Try a World Classified advertisement. You may "hook up" with just the man you would like to have for your boss.

Tips for the House Manager

Conducted by E. T. KEYSER

HOW ABOUT BRIGHTENING UP THE LOBBY?

Here Are Some Devices Which Will Go Far in Making the Front of Your House Attractive

A PENNSYLVANIA Exhibitor wrote me the other day, asking for tips on a ticket booth and lobby display frames.

The first thing that anyone does when the idea of starting a picture show strikes him is to hotfoot it to the nearest news stand and negotiate for a copy of the Moving Picture World, so the dope that I dug up for the Pennsylvania man will undoubtedly help a number of other exhibitors, actual and prospective, over some of their troubles. Which is why I am going to print it right here while it's fresh in my mind.



A Good Combination.
Ticket Booth and Poster Displayer.

For a moderate expenditure my Pennsylvania friend can acquire a combination ticket booth and poster displayer as illustrated on this page.

The booth is portable and may be uncoupled and taken down and stored in a very compact space if desired. It is forty-two inches wide, forty-two inches long, eighty-six inches high. The front is of glass with a brass grille filling the upper half and there is a door at the back which gives a sense of security to the ticket seller when he is counting up his receipts.

The money shelf is of brass and there is a three sheet poster rack on each side of the booth and a one sheet rack in front under the money shelf. Around the top of the front and side partitions are twenty-one electric light sockets—seven to each partition.

For a small house the arrangement provides both booth and display facilities.

To allow ones patrons to instantly recognize which are current and which coming attractions even the smallest exhibitor can afford to blow himself to a set of changeable announcement signs.

These are of enamelled sheet steel with white lettering lithographed on a blue background. Each sign measures four by twenty inches. These signs may be attached to the top of any poster or photo frame.

If a very moderate priced poster frame is required, the wall or easel types shown in the third illustration will serve admirably. Each will take a one sheet poster. They are made of one and one half inch angle brass and either may be had with or without glass fronts.

For a large lobby in a more elaborate house, the triple combination brass wall frame shown in the fourth illustration will fill the bill.

This frame will accommodate three one sheet posters, each in its own glass front compartment, with a hinged front door which may be locked. Above each poster is a four inch card compartment. The entire frame measures fifty inches in height by ninety-six inches in length.

Both the ticket and booth and the changeable signs as well as the poster display frames are built by the Newman Manufacturing Company, of 717 Sycamore street, Cincinnati, 101 Fourth avenue, New York, and 108 West Lake street, Chicago, and these furnishings are not by any means all of the fittings produced by them that will interest the exhibitor.



Changeable Announcement Sign.

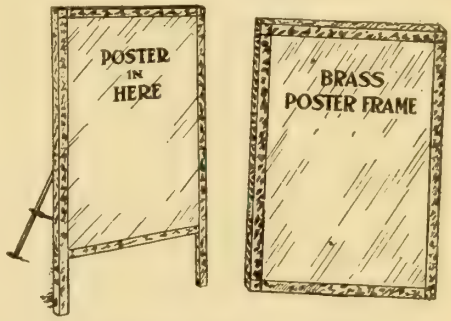
Automaticket Makes Good.

Back in the issue of February 8, I told why the Automaticket, built by the Automaticket and Cash Register Company, of 1731 Broadway, New York, was a mighty good buy for the exhibitor.

I've just heard that a leading picture show proprietor of Washington, D. C., not only agrees with me, but has backed up his appreciation of the Automaticket in a most practical manner.

The exhibitor in question ordered two of the machines, used them for two weeks and then sent in a rush order for a battery of five additional machines. Which is certainly something of a rapid-fire repeat order.

It does not require a post-graduate course in applied mechanics to enable one to appreciate the utility, simplicity and fool-proofness of the system, and you exhibitors who have been modestly hanging in the background would do well to get busy and give the machine an opportunity to prove what it can do for you.



Easel and Wall Frame.
Each Will Accommodate One Sheet.

To the House Manager.

This department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing tell us about it.

When you are puzzled as where to procure any equipment for your house, write this department and we will dig it up for you—if it is made.



A Triple Poster Wall Frame.
It Accommodate and Protects Three One-Sheet Posters.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

The Synopsis.

(Continued from last week.)

Now she has another reason for calling on Bobby. If she could only make him understand that her father is really in a dreadful plight, perhaps something he could say to old Barron Briggs would assist her in relieving her father's financial difficulties.

With Corinne to think is to act. She arrives the next afternoon about the time Bobby is receiving seventeen different kinds of medical attention. That morning Bobby has discovered a new ailment. It can be found on page 1198, in the 14th Volume of Bright's Medical Manual, and Bobby has found it. The fact that this is so has made the whole day brighter for the attending physician, who was really up against it, to think of something new that Bobby might have, hence the paraphernalia of the sick room at the time Corinne arrives. Bobby asks to have her shown right up.

"Come in," he cries, "and be the chief mourner—all I need now is an undertaker."

Corinne looks at what might be a healthy man in disgust. Her looks are read correctly by the physician, the trained nurse and the valet and the other superfluous servants, who beat a retreat.

"Why don't you throw them out of the house, Bobby, there is nothing the matter with you."

Bobby looks at her helplessly. If he only could! He tells her of "Spike" Brogan.

"Spike" once made him over. Does she think he could do it again? She does. Then she broaches the subject nearest her heart.

Bobby is sympathetic. He would like to do something. She knows how he has always felt toward her—good old Corinne. He can't "good old Corinne" her any more. He might, if he was a man, but not in his present condition—she doesn't care to have his sympathy—she wants him to do something. Isn't there something he can say to his father—of course, without mentioning her name.

At this moment the door opens and the portly figure of Barron Briggs strides into the room. Adjusting his gold-rimmed spectacles, he looks Corinne over. "Another nurse, eh?"

"Father, this is Miss Norris—Corinne Norris, you remember her?"

"Umph," grunts old man Briggs, "so sorry you are going."

Corinne has not thought of going, but something in his demeanor makes it imperative that she leave. Bobby can only stare after her departed figure helplessly. Barron Briggs has had his way again. When the door closes on Corinne, he speaks.

"What is she doing here? I will have none of her or her family. Ruined the old man, I guess—suppose she is pleading for mercy—it's like the old fish to send his daughter to do his dirty work for him."

The wrath in Bobby's heart will not be still. For a moment his eyes flash with a vigor quite unusual in a sick person.

"That will do, father." He speaks quietly. The old man sees he means it. A note of tenderness creeps into Barron Briggs' voice.

"I would give a million dollars to see you well, boy, you are all we've got, your mother and I—what is money—we've got all we need. We can't afford to take any chances on you. It would break our hearts, if—"

Bobby is indeed the one human thought in Briggs' commercially sordid life. His eagle eye notices the window is raised six inches. He pulls it down, a draught must not blow on Bobby. The trained nurse, who has slipped quietly in, notices this. She raises it three inches. The old man views this critically, looks Bobby over, lowers it a half inch. Bobby sinks back in his chair. Life is not worth living as it is. He has *got* to do something. What? The vulgarly healthy visage of "Spike" Brogan rises before him once more. "Spike" is the one he must see.

Corinne has left the Briggs' mansion with wrath deep in her heart. The whole world is black before her eyes; the insult she feels Briggs has offered—the unresisting Bobby—all this has clouded the happiness of what otherwise might be a perfect spring day. She revolves the matter in her mind. Something has got to be done.

The next morning a flurry is created in the Briggs' household by the discovery that Bobby is no longer there. No one has seen him go out. What could have happened? The nurse blames the valet, the valet blames the doctor, the doctor blames the nurse. One of the three will have to face Barron Briggs and brave his wrath.

About this time Bobby is interviewing Mr. "Spike" Brogan in his gymnasium on West 38th street. "Spike" is playing with a 16-pound medicine ball when Bobby enters. Glad surprise lights up his face.

"Hello, Bobby old top—catch!"

With that he throws the medicine ball in the general direction of his visitor. There was a time when Bobby could have caught it. If the ball should hit Bobby now, he knows he would die in his tracks. He sidesteps with considerable agility for a sick man. "Spike" laughs.

"Where's your pep?"

"That's just the trouble," Bobby blurts out, "I haven't got any—I'm soft. I couldn't run 100 yards in ten minutes now, I'd have difficulty making right end on the Kindergarten team. 'Spike,' I'm up against it, and you have got to help me out. I never can get away from that old gang of hyenas who are telling the old man everything they can possibly think of to make me stay home and take their dope. I have got to resort to desperate measures."

"Spike" looks him over with a critical eye and volunteers the information that he is just opening his camp in the woods. Wouldn't Bobby like to come along?

"Can you stand the gaff?" he queries.

Bobby is game all right. Just then a wild yell and a groan comes through a door leading off from Spike's office. Bobby quails. "What's that?" he asks. "Spike" opens the door. "We are trying to reduce the Beef Trust." Inside, two massage artists have a strangle old on a man whose weight has increased with the years. Bobby wonders if he can stand the gaff. Yes, he can, and this is the proposition he puts up to "Spike" Brogan, master trainer.

"You have got to kidnap me, 'Spike.' I will go out for a drive in the car properly attended. Some place down the road I will send the valet for a box of cough drops and the chauffeur for cigarettes. At this moment you enter in a flivver, grab me, and I'm off, no one knows where. Are *you* game?"

Bobby explains the precariousness of his position, of the necessity for such drastic measures.

"Spike" scratches his head a moment and agrees. The plot is hatched.

Half an hour after Bobby has departed, "Spike" is startled from his thoughts of the kidnapping by a timid knock on the door. He opens it, and Corinne enters.

"Is this Mr. Spi—er—Mr. Brogan?" she asks. "Spike" assures her that it is, and invites her to have his best office chair. "A Peacherino," he mentally decides.

"I am Miss Norris—," as though that were all sufficient.

A moment of hesitation, and then to the astounded "Spike" she makes a proposition equally as venturesome as the one Bobby Briggs has just made.

"I have a reason for wishing to get a certain young man up into the woods where no one can find him. He must be kept there until I can work my plan. I thought of you, because he needs the kind of training you can give him, so, besides helping myself and someone very dear to me, I will be helping him."

"What do you want me to do," asks "Spike." He can scarcely believe his ears when she replies:

"Kidnap him!"

"What's the matter with everybody today? Has the kidnapping bug bitten everyone in New York?" If this keeps up he will have a regular line of business first thing he knows. "Spike" shakes his head, tells her she can get a first-class thug to do that cheap, that for the present he will stick to training. She begs and pleads to no avail. Her plan has fallen through? As she rises to go, she murmurs, "It would do Mr. Briggs so much good, too."

(Continued next week.)

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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THE MOVING PICTURE WORLD

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Golden Chain of Music Service Binds Producer, Exhibitor and Patron

NEVER before in the short history of the film industry has music played so important a role. Somewhat relegated to the background, while photography, plot and action were being perfected, music now holds the attention of producer, exhibitor and patron.

The producer realizes that music service is as essentially a selling argument as publicity. He knows that the exhibitor not only wants it but demands it. Experience has taught the showman that the sounds which emanate from the front of his house, when properly attuned to the silent drama, bring a larger return to his cash coffers. When he pleases his patrons, due credit is given to the producer, and thus in chains of service are all three linked together.

Herman Heller, musical director of the California Theatre, San Francisco, is now giving "Sunday morning Symphony concerts," which are started before the regular "show." These are given at the usual theatre rates and include the standard performance at the same price. The orchestra comprises sixty-five members of fine calibre and the music offered, though not strictly symphonic, is of great merit. Such popular classics as "Masaniello Overture," Auber; "Gitanella Suite," Lacome; "Prelude," Rachmaninoff; and "Southern Rhapsody," Hosmer, are rendered for the benefit of the music-loving patrons.

The Tivoli Theatre immediately enlarged its orchestra and now has one of the finest in the country. The Garrick of Minneapolis, The Circle in Cincinnati, the Stanley in Philadelphia, are names that stand high in musical esteem. Then we have the five big theatres in New York where a special staff of musical experts prepare the accompaniment to the pictures.

Millions of dollars are invested in musicians and musical instruments for the purpose of properly portraying the picture, and the end is not yet. In fact, it is only the beginning. It is pioneer work. It is the first step in a broader musical education for the masses. It knits closer the allied arts of drama and music. It enriches picture values and delights the ear without detracting from the pleasures of the eye.

Our columns have been devoted to the interests of the exhibitor and his music, not superficially but conscientiously. We try to point the way to higher standards, call for closer attention to detail and elimination of all those claptrap effects so irritating to the fastidious auditors. From our years of practical experience and experiment, we have given freely the help requested by those confronted with knotty musical problems. And now, more than ever, when competition becomes keener, we extend the right hand of fellowship, deeply inscribed with the motto "At Your Service."

For More Efficiency and Service.

How do you like our new way of printing the cue sheets? The form has been changed very little except in regard to position, and our motive for making the change is well-founded. Some of the musicians justly complained of the "break over" to the next column or page, claiming that the cue sheets were "Too drawn out."

We have put them in more concise form without sacrificing their effectiveness. By clipping horizontally, the leader may obtain any cue sheet required without destroying others; by further cutting in a perpendicular fashion along the line of time duration, he obtains a pocket edition of cues only, for his use while playing.

If you like the innovation, tell us about it. If you can improve upon it, let us have your suggestion.

"Pirates of Penzance" at the Strand.

During the week of Febuary 9th, the Strand offered Geraldine Farrar in the Goldwyn feature, "Shadows." As usual, the program opened with an overture, "Selection from La Boheme." Reiser conducted and the orchestra managed to finish the number together. It was the first show of the evening and the "house was light," so it really didn't matter.

The Topical Review was carried through with the same break-neck speed that usually pertains when the Strand orchestra attempts to play marches. Synchrony depends upon a well-defined and prearranged tempo, so naturally the former was conspicuous by its absence.

The duet from Act II. of "The Pirates of Penzance," by Sullivan, was well staged and costumed. The tenor, Mr. Bold, has a fine voice, capable of better roles. The singers were well received and the innovation seemed to please the patrons. That is the real test. No matter how mediocre the critic may think the artist, if he appeals to the people, he is the right man in the right place.

The music for the feature started out in eloquent fashion and bespoke a fine setting. It was a good setting, but there was not enough of it and too much organ. The swiftly passing of flashbacks to and fro made part of the picture difficult to set, and the organ was the logical solution of the situation, but with such a magnificent orchestra available, people thought they were being cheated by too much organ.

Joseph Martel, a baritone, sang "The Kerry Dances," by Molloy, and the latest marching song hit, "Madelon." He sang both well, and his French is above criticism. His enunciation was clear, production pleasing, and he entered into the spirit of his songs with true enthusiasm which endeared him to his auditors.

The comedy and the organ solo closed the bill.

Hugo Riesenfeld Writes Musical Suite.

Hugo Riesenfeld, managing director of the Rialto-Rivoli theatres, inspired by experience, is writing a suite entitled "Film Salesman's Routine."

It opens with "the Approach," interpreted by the piping of the flute and fairy touches on the strings floating softly yet clearly over a background of distant rumbling on the drums which betokens the rising wind of "bunk." This motif rapidly develops into a storm of staccato with bells, kettle drums and certainly all the brasses. Then there is a cadence in which the "bunk" motif fades out, rapidly disappearing into a rest of a full measure which precedes the "bluff" motif as a lull precedes a storm.

The "bluff" breaks with rare violence, a shrieking of whistles; swift, menacing rolling of the drums; piercing notes from the strings; a perfect frenzy of trombones. The "bluff" phase swiftly passes and after a pause the dolorous "Supplication" motif rendered in violin solo, weepful and pleading is heard.

There are a number of closing measures under consideration: One, the exaltation which betokens "contracts signed," done with picolo and violin, or the "cancellation exit," rendered on the tuba, the lowest of all instruments.

Organist Offered Services to Nation.

Warren Yates, the diminutive organist of the Regent Theatre in Paterson, called on us the other day to tell us that he had just returned from the trenches, "Somewhere in America." Warren is a likable little cuss and inquired for "new music." There being no such "animile," his question was soon answered and we probed for facts regarding his military career.

Our efforts were well rewarded, for we learned of a deep laid plot against the life of the German army. This plan to kill off the Hun was only frustrated by the premature peace proposals, and, like many other embryo heroes, he was cheated out of much glory by the armistice.

Warren had gathered together an army of big strapping fellows like himself, 5 feet 3 inches, in their respective stockinged feet, and it was his intention to obtain permission to lead them "over the top" after the Germans had eaten well. If properly timed, he assured us, the attack could not fail, for the enemy would laugh himself to death at their first appearance. We agree with him. Such bravery should merit the reward of leather medals.

Two Witmark Comedy Songs Presented.

M. Witmark & Sons have just issued a couple of real comedy songs. The first of these lively successes is "Up in Mabel's Room," written by Alex Gerber and Abner Silver. This song has nothing to do with a play of the same name recently produced, but was inspired by the funny possibilities that the title suggested. The verses are crowded with funny lines, and the tune is catchy and full of "Pep."

The other comedy number is one of Harry De Costa's best things. It is called "I've Got the Shimmee Blues," and is founded on the edict that has banned that particular dance. There is plenty of lugubrious comedy in this little song.

MUSIC CUE SHEETS FOR THE CURRENT FILMS OF THE WEEK

"Bondage of Barbara, The."

Released by Goldwyn—Five Reels.
THEME—Visions—Moderato—Buse.

Prepared by M. Winkler.

1. AT SCREENING	1 min.		THEME.		
2. T. DAWN IN THE LITTLE		15 sec.	Tacet (produce effect of rooster)		
3. D. CHANGE OF SCENE	3 min.	45 sec.	Gavotte and Musette	Allegro	Raff
4. T. THE NEWTON LUMBER CO.	2 min.		Lento Allegro		Berge
5. T. I WONDER HOW MANY TIMES		45 sec.	Continue pp.		
6. T. SUNDAY AFTERNOON	2 min.		Serenade	Moderato	Czerwonky
7. T. WHERE THE IDLE AND	2 min.		Continue to action		
8. T. O-O-OH—LOOK—IT'S	2 min.	30 sec.	Comedy Allegro		Berg
9. T. FRIDAY NIGHT	1 min.	45 sec.	Dramatic Recitative		Levy
10. D. INTERIOR OF POOL ROOM	1 min.	45 sec.	Sidewalks of New York		
11. T. YOU'VE JUST GOT TIME	3 min.		Sinister Theme		Vely
12. T. AFTER THE DEPARTURE	4 min.		THEME.		
13. T. WORKING PRETTY LATE		30 sec.	Continue pp.		
14. T. MORNING AND THE WHIRL	1 min.	45 sec.	Bleeding Hearts	Andantino	Levy
15. T. HELD FOR TRIAL	2 min.	45 sec.	Continue pp.		
16. T. SENTENCED TO THE STATE	2 min.	15 sec.	Melody	Moderato	Cadman
17. T. ARRIVING ON THE NIGHT	1 min.		Dramatic Agitato		Hough
18. T. TWO HOURS LATER	1 min.	45 sec.	Continue pp.		
19. T. MEETING THE MORNING TRAIN	2 min.	30 sec.	One Fleeting Hour	Andante	Lee
20. D. JACK ARRIVES IN AUTOMOBILE	1 min.		Dramatic Suspense		Winkler
21. T. MIDNIGHT	2 min.	45 sec.	Pizzicato Misterioso		Minot
22. T. A LONG LONG NIGHT	2 min.	30 sec.	THEME.		
23. T. NIGHTFALL AND A	2 min.	15 sec.	Misterioso Dramatico		Borch
24. T. MORNING	2 min.		Andante Dramatico No. 62		Borch
25. T. AT THE OFFICE	1 min.	45 sec.	Hurry No. 26		Minot
26. D. AFTER THE FIGHT	1 min.		THEME		

"Enchanted Barn, The."

Released by Greater Vitagraph—Five Reels.
THEME—Birds and Butterflies—Intermezzo—Vely.

Prepared by S. M. Berg.

1. AT SCREENING	3 min.	15 sec.	THEME.		
2. T. J. L. BARNARD	3 min.	15 sec.	Capricious Annette	Moderato	Borch
3. T. SHIRLEY DISCOVERS THAT	3 min.	15 sec.	Babillage	Allegretto	Castillo
4. T. IT MIGHT BE A BARN	4 min.	15 sec.	Savannah	One-Step	Rosey
5. T. I AM SIDNEY GRAHAM	2 min.	30 sec.	THEME.		
6. T. DAD, I HAVE A CHANCE	3 min.	30 sec.	May Dreams	Moderato	Borch
7. D. WHEN SHIRLEY SEES SIDNEY	3 min.		THEME.		
8. T. WHAT MAKES YOU SO SAD	3 min.		Kathleen	Valse lento	Berg
9. T. YOUNG GRAHAM TOOK A	2 min.	45 sec.	Bleeding Hearts	Andante	Levy
10. T. DON'T CLOSE THAT DEAL	2 min.	15 sec.	Dramatic Tension No. 9		Andino
11. T. YOUR SON IS MY LANDLORD	1 min.	45 sec.	THEME.		
12. T. THE FIRST VACATION	3 min.	15 sec.	Impish Elves	Intermezzo	Borch
13. D. WHEN SIDNEY'S FATHER	4 min.	30 sec.	A La Mode	One-Step	Rosey
14. T. I GUESS YOU'LL SEE	2 min.	30 sec.	THEME.		
15. T. SHE'S A CHARMING GIRL	3 min.		Graciousness	Intermezzo	Smith
16. T. HAVE THAT REPORT	3 min.	30 sec.	Perpetual Motion	Agitato	Borch
17. D. WHEN MAN PICKS UP NOTE	2 min.	30 sec.	Hurry No. 33		Minot
18. D. WHEN SIDNEY PHONES	2 min.		Furioso No. 60		Shepherd
19. T. WE DID A LITTLE	3 min.		Agitato No. 69	Agitato	Minot
20. D. WHEN SHIRLEY OPENS	2 min.		THEME.		

"Trick of Fate, A."

Released by Exhibitors Mutual—Five Reels.
THEME—Simple Aveu—Moderato—Thome.

Prepared by J. O'Sullivan.

1. AT SCREENING	1 min.	45 sec.	Carry Me Back to Old Virginia (Southern Air)		
2. D. CHILDREN DANCING	3 min.		Over the Waves	Old Time Waltz	Rosas
3. T. I'VE RECEIVED A WONDERFUL	1 min.	45 sec.	THEME.		
4. T. WEARING OF THE HUMDRUM	1 min.		Jota (Spanish Dance)	Vivace	Granados
5. D. ANNA SINGING	1 min.		La Sorella		Borel-Clere
6. D. ANNA IN DRESSING ROOM	1 min.	30 sec.	Appassionato (Romeo & Juliet)		Tschaikowsky
7. T. PIERRE LA ROUGE	2 min.	15 sec.	Sinister Theme	Andante	Vely
8. T. THE SHADOW OF DEATH	2 min.	45 sec.	Erotik	Lento	Grieg
9. D. CLOSE-UP MARY AT GATE	1 min.	15 sec.	THEME.		
10. T. IN NEW YORK FORTUNE	2 min.		La Sorella		Borel-Clere
11. T. IN THE SAME CITY		30 sec.	Organ solo (Pathetic lento).		
12. D. WENTWORTH AND ZURA ENTER		30 sec.	Organ solo (Valse lento).		
13. D. PIERRE IN "BLACK RAT" CAFE	1 min.		Sinister Theme	Andante	Vely
14. T. IN THE WILDS OF SOUTH	1 min.	45 sec.	Recuerado de Alzaga		Bachman-Arnel
15. D. MARY IN PARK	1 min.	15 sec.	Old Folks At Home (play pp).		
16. D. ZURA AND GARSON IN ROOM	2 min.	15 sec.	Summer	Allegro	Chaminade
17. D. MARY IN FRONT OF	2 min.	45 sec.	THEME.		
18. T. PUTTING IT OVER	2 min.	15 sec.	La Sorella		Borel-Clere
19. D. ZURA AND WENTWORTH IN	2 min.	15 sec.	Appassionato (Romeo & Juliet)		Tschaikowsky
20. T. DREAMS OF TRIUMPH	1 min.		Misterioso No. 29		Andino
21. T. ONLY THE PASSING OF ONE		30 sec.	Claire de Lune	Andante	Thome
22. D. MARY AND GARSON ENTER		30 sec.	Last Dream of the Virgin	Andante	Massenet
23. T. AFTER WEEKS OF UNAVAILING	1 min.	45 sec.	Poupee Valsante	Valse	Poldini
24. D. WHEN MARY LEE READS	2 min.	30 sec.	THEME.		
25. D. DARK SCENE		45 sec.	Misterioso Dramatico No. 22		Borch
26. T. WHAT ARE YOU TRYING TO DO	1 min.	15 sec.	The Flatterer	Moderato	Chaminade
27. D. MARY AT TELEPHONE	1 min.	45 sec.	Agitato No. 1	Agitato	Langey
28. T. THE FOLLOWING AFTERNOON	2 min.	30 sec.	Chant du Voyageur	Andantino	Paderewski
29. T. A NEW COMPLICATION	1 min.	30 sec.	Prelude "Manfred"	Lento	Reinecke
30. T. THE INEXORABLE MARCH	2 min.	15 sec.	Humoresque		Dvorak
31. O. CLOSE-UP MARY AND RICHARD		45 sec.	THEME.		
32. T. I ARREST YOU	3 min.	45 sec.	Dramatic Tension No. 36		Andino
33. T. IN A SECLUDED	2 min.	15 sec.	Souvenir		Drdla
34. D. WHEN MARY LOOKS AT	1 min.	30 sec.	Dramatic Tension No. 44	Agitato	Borch
35. T. I WANT TO TELL HER ABOUT	3 min.	15 sec.	Valse Triste		Sibelius
36. T. IN PARIS	1 min.		Sinister Theme		Vely
37. D. MEN PLAYING VIOLIN	1 min.	15 sec.	La Sorella (violin solo)		Borel-Clere
38. D. CLOSE-UP PIERRE	1 min.		Prelude		Rachmaninoff
39. D. CLOSE-UP PIERRE AND MARY	2 min.		Stop La Sorella, continue Prelude F.		
40. T. A LOAF OF BREAD	1 min.		THEME.		

The War in Song.

BEGINNING about twenty-five years from now, magazines and "special feature" newspaper articles will be published on the songs of the Yankee soldiers in the great war. This is a safe prediction, since its was about that length of time after the civil war that writers began to treat of a similar subject; and many an article, and even book, has been written on the songs of that war.

The songs of the old war differed from those of the present one in that they reflected more different shades of feeling. Our war has been so short that there was not room for much more than one state of mind; the state of mind that is represented in "Over There." "Over There" was just as singable up to the very day of the armistice as it was when the soldiers began to cross the Atlantic. But the history of the four years of the civil war, with its hopes, disappointments, and renewed determination, can be traced in the varying themes of its songs. In the first year of the civil war such a song as "Tramp, Tramp, Tramp the Boys Are Marching," could not have been written; it needed the great losses of the North to bring it out.

"Over There" was surely the great song of this war, as "John Brown's Body" was of the other. George M. Cohan is entitled, not for the first time, to the credit of having his hand on the people's pulse, of being a feal interpreter of their moods. "The Yanks are coming, the Yanks are coming, and we won't come home till it's over, over there," and the gay but threatening melody epitomized the whole struggle from the American viewpoint. Later Cohan struck another chord, "When You Come Back, and You Will Come Back, There's a Whole World Waiting for You," but here he only touched a phase. In the earlier song he struck the national note, as George F. Root struck it in the old war with his "Rally Round the Flag." Root, too, had his song of a single phase, "We are Coming, Father Abraham, Three Hundred Thousand More." We may call Cohan the Root of this war.

Next to Cohan must be placed Irving Berlin, with his "I Hate to Get Up," though he wrote others. The two catchiest lines, those which paraphrase the bugle call, were not original, having been used in the army long before he entered it; but it was he who made a song around them, a song that was sung all over the country by soldiers and civilians, sung in France, too. Ivor Novello's "Keep the Home Fires Burning" was written before the war, but is entitled to rank as a war song because it was adapted to the purpose; and the same may be said of Zo. Elliott's "There's a Long, Long Trail," which the soldiers across the water sang on their marches.

"Good-Bye, Broadway; Hello, France!" was first in the field, went well while it lasted, but was too commonplace to hold out. As popular a song as any was "Joan of Arc," which had two singular points about it. The author, Alfred Bryan, was also the author of "I Didn't Raise My Boy to Be a Soldier," which was in great favor among the pro-Germans and pacifists before we went into the war. When we did, it dropped out of sight instantly, and Bryan as quickly changed his sentiments and caught up with "Joan of Arc," which is as militaristic a song as could be written. It is irritatingly commonplace in words, but the music by Jack Wells is inspiring, and a French translation has been made of it, which is a real poem, whereas Bryan's English words are bathos, made all the worse by such absurd mistakes as placing Normandy among the victims of the German invader. In place of that blunder the French translator used words which in English would read, "The bells of Rheims they sound in pain," thus changing a turnip into a rose.

"Pack Up Your Troubles in Your Old Kit Bag" was as popular among the soldiers as any song. At home we sang more sentimental songs, such as "Your Boy and My Boy," "Hello, Central, Give Me No Man's Land," "Bring Back My Daddie to Me," "America, Here's My Boy!" and joined the soldiers in Geoffrey O'Hara's "K-K-K-Katy," which, written by an army man, has real soldier humor. It ranks with "The Captain with His Whiskers Stole a Sly Glance at Me," the comic soldier-song of the old war. In fact, the presence of so many merely sentimental and worthless songs is a fact growing out of the shortness of this war; they could be duplicated in the earlier war. It was not until that struggle had grown deadly that we came to such desperately earnest songs as "Rally 'Round the Flag." Yet the early days of that war gave us, on the Confederate side at least, such a splendid thing as Randall's "My Maryland!" and such a rousing battle-song as "The Bonnie Blue Flag." There has been nothing to approach them in the war just ended. As for the soldiers, they obstinately refused to sing martial songs set down for them, just as they have in this war; and where our soldiers sang "The Long, Long Trail," written before the war, so the soldiers of the civil war sang "The Years Creep Slowly By, Lorena," written before that conflict.

The two wars were linked in a noble fashion in one song. John Hay's fine poem, "When the Boys Come Home," written in civil war days, was set to fine music by Oley Speaks in 1917, and became the noblest musical expression that the A. E. F. ever found.—New York Times.

A Quiet Day for the Musical Editor.

The reason for this happy smile,
Is that the 'phone rings all the while—
And breaking up his perfect ease
Come earnest questions such as these:
"How old is Nellie Melba now?"
"Did James and Patti ever row?"
"Who wrote the 'Battered Bride,' I pray?"
"How much must a contralto weigh?"
"In what key is the 'A Flat March'?"
"Should singers eat more fat than starch?"
"Do concerts pay in Arostok?"
"What was the middle name of Gluck?"
"I beg, when did Debussy die?"
"Should pianists say 'technique,' and why?"
"What was the first tune ever heard?"
"How can I tell a major third?"
"Don't you admire Richard Strauss?"
"They tell me Chopin was a souse."
"Are tunics worn at concerts much?"
"What pianist has the sweetest touch?"
"Does Bori own a private yacht?"
"Amato's coming, is he not?"
"The cello's like the human voice?"
"Of operas, what's your private choice?"
"Caruso must have millions now."
"I don't like Paderewski's bow."
"Godowsky's in an awful fix."
"Who sang 'Il Re' in '96?"
"How can I get to concerts free?"
"I guess you don't remember me."
"The moths are in the piano case."
"Is Bonci Tenor or a Bass?"
"How do you spell Rachmaninoff?"
"Is hot milk good for quinsy cough?"
"How much do fiddles bring today?"
"Does Zimbalist wear a toupee?"
"Gabrilowitsch for me, you bet."
"Is Mozart writing operas yet?"
"What gives Amfortas those queer pains?"
"Please make my sub three dollars net
"Because Pa plays the clarinet."

Leaders' Service Bureau.
Questions Answered—Suggestions Offered.

Q. WHERE can I obtain instruction in playing the flute in the vicinity of New York?

A. An excellent teacher for either the flute or piccolo, we are informed, is Mr. George Barrere, 316 West Ninety-seventh street, New York City. Several of the music schools, which you will find listed in the telephone directory, also have able instructors on the instruments mentioned.

* * *

Q. What is a "Jazz Band"? Could I play "Jazz" music in our small orchestra for the comedy?

A. An orchestra consisting of a piano, violin or clarinet, cornet, trombone or saxaphone and drums thunders out ragtime music, and is known as a "Jazz Band." This music is bad enough anywhere, but has no place in a picture house, and would only drive the patrons away. Do not attempt it.

* * *

Q. Under the American copyright law, I am told, a person from a foreign country must have the plates made in America to secure an American copyright. How about England?

A. There is no law in Great Britain requiring the plates of a composition to be made in England in order to secure a copyright in that country.

* * *

Q. In our town we can get only non-union musicians. They leave at any whim, and we never know whether one or five of them will be in the theatre from day to day. The theatre owner talks of putting in an orchestral organ. Can you tell me something about these instruments?

A. It would seem that such an organ would be exactly what you need. An orchestral organ has all the trap attachments, and produces the effects of piano and drums combined. There are several different makes of these organs. All of them have some distinctive merits. So many questions have been asked us concerning orchestral organs that we hope soon to discuss two or three of the best editorially. We shall endeavor to explain the construction of each, and you can judge for yourself just which one most fully meets your requirements.

Man Who Made "Silver Threads" Famous.

Doubtless the great mass of popular songs have been made so largely through the personality of one particular singer. This fact is exemplified in "Silver Threads Among the Gold." Richard Hose, a light opera singer, with a beautiful lyric tenor voice, sang this song with an exquisite rendition and a pathos that deeply stirred his auditors.

Mr. Hose was known as "The silver-throated tenor," and was so billed in vaudeville. But life is not all roses for even the most gifted men, and Mr. Hose was greatly handicapped by a marked hesitancy in speech. Naturally, this affliction did not affect his art, for it is a well-known fact that this peculiar infirmity does not manifest itself in the voice while singing.

An amusing anecdote is related concerning Mr. Hose in this connection. One day, on a Philadelphia stage, he was taking his final curtain call when the drop was hastily lowered and hit him upon the back of the neck. Subsequently, he sued the theatre for heavy damages, claiming the shock to his nerves had left him with an impediment in speech. The "stammer" was undeniably apparent, but nature and not a stage-hand had wished it upon him.

THE WORLD'S STANDARD THEATRE ORGANS
SIMPLICITY · RELIABILITY · ENDURANCE
Unified Theatre Organs
SEEBURG
Automatic Pipe Organs
J. P. SEEBURG PIANO CO · REPUBLIC BLDG. CHICAGO

"Mandarin's Gold."

Released by World—Five Reels. Prepared by S. M. Berg.
THEME—A. Weird Oriental—Levy.
THEME—B. My Paradise—Moderato—Zamecnik.

1. AT SCREENING	2 min. 30 sec.	THEME A.			
2. T. IN OUR STORY OF TODAY	3 min. 30 sec.	Impish Elves			Borch
3. T. CHINATOWN A MYSTERY	1 min.	Chinese Wedding Processional			Hosmer
4. T. SEEKING FUNDS TO	2 min.	THEME B.			
5. T. IN THE SHOP OF AH FOO	3 min. 30 sec.	In a Pagoda	Japanese		Bratton
6. D. WHEN SCENE FADES TO	2 min. 15 sec.	A Fanciful Vision	Adagio		Rubinstein
7. D. WHEN BETTY RETURNS HOME	3 min. 45 sec.	THEME B.			
8. D. WHEN BETTY ENTERS SHOP	4 min. 15 sec.	THEME A.			
9. D. WHEN MANDARIN SMOKES	2 min. 15 sec.	Farewell to the Flowers			Hildreth
10. T. AT MRS. STONE'S THE NEXT	2 min.	THEME B.			
11. D. AT MANDARIN'S HOME	2 min.	THEME A.			
12. D. WHEN SCENE FADES TO	2 min. 30 sec.	Dramatic Narrative			Pement
13. T. AS THE WEDDING HOUR	1 min. 30 sec.	Misterioso Agitato			Smith
14. D. WHEN SCENE FADES TO BETTY	1 min. 45 sec.	THEME B.			
15. D. WHEN SCENE FADES TO	1 min. 45 sec.	THEME A.			
16. D. AS SCENE FADES TO MISSION	30 sec.	American March	Piano only		
17. D. WHEN TAI MUN ENTERS	3 min.	Rondo			Berge
18. T. SOME HOURS LATER	2 min. 30 sec.	THEME A.			
19. T. MORNING	3 min. 30 sec.	Heavy Misterioso			Levy
20. D. WHEN KITTY ANSWERS	3 min.	Dramatic Tension			Andino
21. T. AND I THINK YOU PUT	3 min. 45 sec.	In The Glade			Gruenwald
22. T. A WOMAN LIKE BETTY	3 min. 15 sec.	Dramatic Recitative			Levy
23. T. THE HOURS BRING SWIFT	2 min. 15 sec.	Perpetual Motion			Borch
24. T. MANDARIN HE GOT TAI MUN	2 min. 15 sec.	THEME A.			
25. D. WHEN BETTY ENTERS	1 min. 45 sec.	Dramatic Agitato No. 38			Minot
26. D. WHEN POLICE RAP	3 min. 45 sec.	Furioso			Levy
27. T. WHEN THE PERSON	3 min.	THEME B.			

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Chinatown and wealthy home.
MECHANICAL EFFECTS ..... Phone, gong strikes.

"Rough Neck, The."

Released by World—Five Reels. Prepared by S. M. Berg.
THEME—Mountain Song—Andantino—Borch

1. AT SCREENING	3 min.	THEME.			
2. T. RODNEY ARMTIAGE	2 min. 15 sec.	Babillage	Allegretto		Castillo
3. D. WHEN INDIAN DRAWS	1 min.	Allegro Agitato			Kiefert
4. T. I'M SORRY I CAN'T	2 min. 45 sec.	Birds and Butterflies			Vely
5. T. COGS IN THE MACHINE	2 min. 15 sec.	THEME.			
6. T. THE BOSS ABDICATES	3 min.	A Dream			Borch
7. T. AS THE WEEKS PASS THE	2 min. 45 sec.	THEME.			
8. T. HE ASKED ME TO	3 min.	Dramatic Narrative			Pement
9. D. WHEN JOHN SPEAKS TO	3 min. 15 sec.	Agitato Appassionato			Borch
10. T. I HAVE JUST TOLD	2 min. 30 sec.	Dramatic Agitato No. 43			Borch
11. T. IT'S OUR ONLY CHANCE	2 min.	Dramatic Recitative			Levy
12. T. AFTER THE WEDDING	3 min. 15 sec.	THEME.			
13. T. I WANT YOU TO KNOW	1 min. 45 sec.	Bleeding Hearts			Levy
14. D. WHEN DALE MEETS	45 sec.	Allegro Agitato			Andino
15. T. YOU BRUTE, THERE WAS SOME	1 min. 45 sec.	THEME.			
16. D. WHEN JOHN RETURNS HOME	3 min.	Eleanor			Deppen
17. T. I WANT YOU TO CALL	2 min.	Andante Dramatico			Borch
18. T. IF ANY DISCLOSURES	1 min. 15 sec.	Dramatic Finale			Smith
19. T. I'LL GIVE YOU THIRTY	2 min. 45 sec.	Dramatic Tension			Borch
20. T. THAT EVENING	3 min.	THEME.			
21. T. SORRY ELLERY	3 min. 15 sec.	Marionette			Arndt
22. T. WHAT LIVER AND BACON	3 min. 30 sec.	THEME.			
23. T. WHY AREN'T YOU THE MAN	2 min. 30 sec.	Sparklets			Miles
24. T. WASHING A LA MODE	3 min. 30 sec.	THEME.			
25. T. GET YOUR THINGS TOGETHER	2 min. 30 sec.	Tulips			Miles
26. T. YOU'VE GIVEN ME UP	2 min.	Dramatic Tension			Andino
27. T. YOU CAN GET TO THE VILLAGE	3 min. 45 sec.	Furioso			Levy
28. T. NOW YOU HAVE	1 min. 30 sec.	THEME.			

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Lumber camp, city life.
MECHANICAL EFFECTS ..... Phone bell, shots.

"Romance and Arabella."

Released by Select—Five Reels. Prepared by Filmusic Studios.

1. AT SCREENING	4 min. 45 sec.	Tulips	Allegretto	Miles
2. T. HARRY ATTERIDGE	4 min.	Serenata	Moderato	Tarenghi
3. D. BILL INTERRUPTS	4 min. 30 sec.	Ballea Music No. 7 (Omit first 11 bars)		Gounod
4. T. CLAUDE ESTABROOK	2 min. 45 sec.	Madrigal and Valse Lente from L'enfant Prodigue		Wormser
5. D. BILL KNOCKS AT DOOR	1 min. 30 sec.	Iris	Allegretto	Reynard
6. T. AFTER TWO WONDERFUL	3 min. 30 sec.	Le Cygne	Adagio	Saint-Saens
7. D. CLAUDE BUMPS INTO BILL	1 min. 30 sec.	Serenade	Allegretto	Eru
8. T. AFTERNOON	3 min.	Le Cygne	Adagio	Saint-Saens
9. T. ABOUT THIS TIME	2 min. 45 sec.	Tears	Andante	Zamecnik
10. D. WOMAN KNOCKING ON DOOR	2 min. 30 sec.	Andante Appassionato	Andante	Castillo
11. D. BILL INTRODUCING PETER	3 min. 30 sec.	Summer Nights	Andante	Roberts
12. T. BILL'S NEXT CANDIDATE	2 min. 15 sec.	Ballet Music No. 2 (Faust)		Gounod
13. D. MUSICIANS START TO PLAY	5 min. 30 sec.	From Italy (Start at La Scillitana)		Langey
14. D. PETER STOPS MUSICIANS	15 sec.	Silence		
15. D. FLASH TO BILL AND DOCTOR	3 min. 30 sec.	Serenade Op. 29	Andante	Chaminade
16. D. BILL INTERRUPTS DOCTOR'S	45 sec.	THEME.		
17. T. THE NIGHT BEFORE	2 min.	Dramatic Andante	Andante	Berge
18. T. THE WEDDING DAY	4 min. 30 sec.	The Dancer of Navarre	Allegretto	Zamecnik
19. T. THEN THE WEDDING	1 min. 15 sec.	Intermezzo (Cavalleria Rusticana)		Mascagni
20. T. I WILL NOT	2 min.	Andante Misterioso No. 15		Lake
21. D. BILL SITS DOWN BESIDE	2 min.	THEME.		

CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS ..... Phone.
SPECIAL EFFECTS ..... Silence for No. 14.

"Shadows."

Released by Goldwyn—Six Reels. Prepared by M. Winkler.
THEME—Adagio Cantabile—Berge.

1. AT SCREENING	1 min.	After Sunset	Moderato	Pryor
2. T. MURIEL BARNES IN THE	3 min. 45 sec.	Valse Moderne		Rosey
3. T. THE VAGUE DISQUIET	1 min. 15 sec.	Dramatic Narrative		Pement
4. D. CLOSE-UP OF BALLROOM	1 min.	Sleeping Rose	Waltz	Borch
5. T. WHEN THE LAST MOTOR LOAD	1 min. 15 sec.	Baby's Sweetheart	Allegretto	Cori
6. T. JACK McGOFF THE	1 min.	Quietude	Moderato	Gregh
7. T. LET ME SEE THE PICTURE	2 min. 45 sec.	THEME.		
8. T. IN THE HAPPY MORNING	2 min. 45 sec.	Birds and Butterflies	Intermezzo	Vely
9. T. HELLO, IS THIS	2 min.	Dramatic Tension		Levy
10. T. STUNNED AND NUMBED	2 min. 30 sec.	Broken Melody	Dramatic	von Biene
11. T. I AM ASHAMED OF MY	3 min.	THEME.		
12. T. YOU SAY YOUR PARTNER	1 min. 30 sec.	Adieu	Dramatic	Favarger
13. T. WELL, CORA, WHAT ARE YOU	2 min. 30 sec.	Continue ff.		
14. T. SWIFTLY THE VIVID	3 min. 30 sec.	Dramatic Suspense	One-Step	Winkler
15. T. TEN O'CLOCK AT THE DANCE	1 min. 15 sec.	Hunkatin		Levy
16. T. A HAZARDOUS GAME	3 min. 15 sec.	Savannah		Rosey
17. D. AT GAMBLING TABLE	4 min.	Dramatic Tension No. 9		Andino
18. T. THE HORROR OF RED HELL	2 min. 30 sec.	Noisy Bill		Losey
19. T. I'VE STRUCK IT RICH	1 min. 30 sec.	A La Mode	One-Step	Rosey
20. D. CLOSE-UP OF STEAMBOAT	2 min.	Dramatic Recitative		Levy
21. T. GIVE ME THAT KEY	30 sec.	Continue ff.		
22. D. FLASHBACK TO BEDROOM	2 min. 30 sec.	THEME.		
23. T. THE DAY OF THE	3 min. 30 sec.	Because you say Goodbye		Levy
24. T. IN THE EARLY AFTERNOON	1 min. 15 sec.	Cavatine		Bohm
25. T. THE NIGHT SHROUDED	2 min. 45 sec.	Continue to action.		
26. D. JACK McGOFF ARRIVES IN	3 min. 15 sec.	Prelude		Rachmaninoff
27. T. HELP! BURGLARS! POLICE!	2 min.	Hurry No. 33		Minot
28. T. WE'VE GOT THAT FELLOW'S	15 sec.	Continue pp.		
29. T. IN THE WEST	1 min. 30 sec.	THEME.		
30. D. INTERIOR OF BARNES	45 sec.	Continue ff.		

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS ..... Steam whistle, shot.

"Shadows of Suspicion."

Released by Metro—Five Reels. Prepared by S. M. Berg.
THEME—Jealous Moon—Moderato—Zamecnik.

1. AT SCREENING	2 min. 45 sec.	THEME.		
2. T. BALLY GOOD SHOT	3 min. 15 sec.	Impish Elves	Intermezzo	Borch
3. D. WHEN DORIS RUNS FROM	2 min. 45 sec.	THEME.		
4. T. YOU DEAR OLD SILLY	2 min. 30 sec.	Babillage	Allegretto	Castillo
5. T. AT THE OFFICE OF THE BRITISH	3 min.	Heavy Dr. Ag. No. 1		Luz
6. T. AROUND THE FESTIVE	3 min. 45 sec.	Norma	Waltz	Luz
7. T. THE BARBARIC HUN	4 min. 30 sec.	Furioso		Levy
8. T. NOW, CYRIL, CAN'T YOU	2 min.	Tragic Theme		Vely
9. T. YOU HAVE YOUR ORDERS	2 min. 15 sec.	Dramatic Tension No. 9		Andino
10. T. WHEN HAMMERSLEY LEAVES	2 min.	The Crafty Spy	Misterioso	Borch
11. T. WHAT WERE SIR JOHN'S	1 min. 30 sec.	Heavy Desc. Ag. No. 2		Luz
12. T. FASTER, STRYKER, FASTER	3 min.	Galop No. 7		Minot
13. T. THEY ARE AFTER ME, DEAR	3 min. 15 sec.	Hurry		Levy
14. T. ON THE MORROW	1 min. 30 sec.	Slimy Viper	Misterioso	Borch
15. T. THIS IS MORE OF	2 min. 30 sec.	Perpetual Motion	Agitato	Borch
16. T. GIVE ME THE PAPERS AND	1 min.	Dramatic Tension		Borch
17. D. WHEN SIR JOHN SEES	2 min. 30 sec.	Agitato		Shepherd
18. D. WHEN SIR JOHN ESCAPES	3 min. 45 sec.	Dramatic Tension		Shepherd
19. T. WE'VE GOT HIM, CHIEF	30 sec.	Orchestra Tacet		
20. T. AND TONIGHT WE WILL BLOW	45 sec.	Heavy Dr. Desc.	Set 18	Luz
21. T. WITHIN THE HOUR	3 min.	Heavy Agitato		Luz
22. T. I HAVE HAD NEWS	2 min.	Heavy Andante		Luz
23. T. GO WITH MISS MATHER	2 min. 45 sec.	Hurry		Minot
24. D. WHEN GERMANS DRINK	1 min. 15 sec.	Orchestra Tacet		
25. D. WHEN DORIS SCREAMS	1 min. 45 sec.	Furioso		Kiefert
26. T. ENGLAND OWES YOU A DEBT	1 min. 30 sec.	THEME.		

CHARACTER ..... Dramatic.
ATMOSPHERE ..... English.
MECHANICAL EFFECTS ..... Fire, aeroplane, battle effects, auto, shots, china crash.
SPECIAL EFFECTS ..... Orchestra tacet for No. 19 and No. 24.

"Silent Strength."

Released by Vitagraph—Five Reels. Prepared by S. M. Berg.
THEME—Mountain Song—Andantino—Borch.

1. AT SCREENING	3 min. 30 sec.	THEME.		
2. T. IT WAS MORE CURIOSITY	3 min.	Shepherd's Pipe	Allegretto	Grieg
3. T. A FEW WEEKS OF NEW YORK	3 min.	Remembrance	Andante	Schumann
4. T. RUTH MADISON IN WHOM	2 min. 30 sec.	THEME.		
5. T. WHILE IN NEW YORK	2 min. 30 sec.	Scherzetto		Berge
6. T. I HAD AN IDEA THAT YOU	2 min. 30 sec.	Dramatic Tension		Andino
7. D. WHEN DAN SEES RUTH	1 min. 45 sec.	THEME.		
8. D. WHEN LOG FALLS	1 min. 45 sec.	Perpetual Motion		Borch
9. D. WHEN DAN ENTERS SHACK	1 min. 30 sec.	THEME.		
10. D. WHEN RUTH RECEIVES	2 min. 15 sec.	Sinister Theme		Vely
11. T. FACE TO FACE	2 min. 30 sec.	Agitato		Shepherd
12. T. AND THEN HENRY CROZIER	1 min. 45 sec.	Kathleen	Valse	Berg
13. T. MISS RUTH MADISON	2 min. 15 sec.	THEME.		
14. T. HENRY CROZIER	4 min. 15 sec.	Adagio		Luz
15. T. THE PROSPECTUS AND REPORTS	3 min.	Cradle Song		Luz
16. D. WHEN DAN SEES RUTH	3 min.	Dramatic Suspense	Dramatic	Winkler
17. D. WHEN HENRY CROZIER	1 min. 45 sec.	Tragic Theme	Dramatic	Vely
18. T. I HAVE BEEN CALLED TO	2 min. 45 sec.	Dramatic Agitato		Minot
19. T. THE FOLLOWING NIGHT	2 min.	Dramatic Narrative		Pement
20. T. HENRY, I'M SO GLAD	2 min. 15 sec.	Heavy Misterioso		Levy
21. D. WHEN DAN'S ESCAPE	5 min. 30 sec.	Hurry		Levy
22. D. WHEN DAN ENTERS SHACK	2 min.	THEME.		

CHARACTER ..... Dramatic.
ATMOSPHERE ..... New York and Western.
MECHANICAL EFFECTS ..... Water fall, phone, shots.

Live News from Everywhere

DETROIT'S FINE ARTS CHANGES OWNERS

Fifteen Thousand Dollars Will Be Expended in Improvements and a New Organ Installed

THE Fine Arts Theatre, 542 Woodward avenue, Detroit, has been sold by Henry J. Guthard to William C. Gunsche, who has entered into a new contract whereby Alvin Smith will continue as manager. Already Alvin has arranged to spend about $15,000 in improvements. He will redecorate, fix up the front, install new frames, a new stage set, new lights, and has placed an order for a $10,000 organ. The three-piece orchestra will continue. This is in charge of Demotte Giblo, who formerly led the orchestra at the Broadway-Strand. "Nothing will be too good for the Fine Arts hereafter," he said. "We are now showing the Paramount, Artcraft, Select, Goldwyn, Fox, Mutual, First National, Educationals, Christie Comedies, and American features." The side boxes are being torn out and a new set of boxes will be placed in the back part of the theatre.

Alvin came to the Fine Arts last September, and during his administration he has more than doubled the business. He was for two years with the Kunsky Enterprises.

He will continue the same policy—daily change and continuous performances from 2 to 11 p. m. On Jan. 1st he raised his admission prices to 17 cents for all seats.

"Mickey" Blocks Traffic.

"Mickey" at the Majestic Theatre during the week of February 9 is credited with not only breaking the attendance record of the house, but of any other motion picture that has ever been shown in Detroit. The opening Sunday regular traffic, officers were unable to handle the crowds, as they were so great the streets were blocked, street car service hampered and mounted patrolmen were necessary to restore order. The business was almost as large all week. Charles H. Miles, of the Majestic, did not want to change the policy of one week on every picture so he showed it the second week at the Regent, advertised it even stronger than did the Majestic, with the result that the Regent also broke its house record. Joe Horwitz, who owns "Mickey" for Michigan has booked it over the entire Butterfield Circuit and the Fitzpatrick & McElroy houses.

Capitol Film Opens Detroit Exchange.

The Capitol Film Company has opened a Detroit exchange in charge of Charles W. Perry. Offices are at 302 Film building. Isadore Schlank was in town and negotiated for the local office and Mr. Perry's services. The latter is well-known in the Michigan territory, having been for years manager of the Pathe exchange in Detroit.

Goyette Moves to Film Building.

The Goyette Productions have moved to 202 Film building, and will do the physical distribution of its features through the Arthur S. Hyman Attractions. The Goyette exchange has purchased the lower Michigan rights to the Houdini serial and is planning an effective advertising campaign.

"The Red Glove" Booking Well.

More than one hundred theatres in the territory covered by the Detroit Universal exchange already have booked the new serial "The Red Glove," according to manager Paul Bush. "Many theatres that have never before played a serial are booking this one," he said. The Detroit Journal is conducting a campaign and will give the picture strong publicity. The Journal will also run the story in serial form in co-operation with the theatres.

McGrath Receives Loving Cup.

A loving cup was presented to Eddie McGrath on Saturday night, Feb. 15th, when he made his final appearance at the Broadway-Strand Theatre as soloist. The cup was a gift from the employes and the management in appreciation of the four years the singer spent at that theatre. Mr. McGrath is leaving to join the professional department of Jerome H. Remick Co.

United Notes.

United Picture Theatres exchange is now located in the World offices, the World doing the physical distribution only. R. J. Churchill continues as Detroit manager for United and Earl Hennessy, salesman.

R. J. Churchill, of the United Picture Theatres, Detroit, announces that Paul Schlossman, of Muskegon, has signed for first and second run in Muskegon, as well as for his Grand Haven Theatre.

The Victory Theatre, St. Johns, and the Regent Theatre, Ionia, have also signed for United. All of the above dealers closed by Earl Hennessy.

Ed Beatty, of the Butterfield circuit, says he played "The Light of the Western Star" (United picture with Dustin Farnum) at Kalamazoo recently to splendid business.

Gurney Leaves for Orient.

F. O. Gurney, traveling auditor for Universal, after spending ten days in Detroit left for Seattle and Vancouver, where he will sail for the Orient to be away for two years, installing audit systems and making investigations for Universal. Mrs. Gurney will accompany him on the trip.

Standard Makes Good Showing.

Out of one hundred and thirty movie theatres in Detroit, J. C. Fishman, of the Standard, says his company is supplying service to at least eighty. Some of the houses are using Standards three days each week, such as the DeLuxe, Gladwin Park, Iris, Ferry Field.

Bob Rowan, of the Standard, is assistant manager and in charge of city sales.

Detroit News Notes.

Felix Feist, sales manager for Goldwyn, was in Detroit Feb. 13 and 14, in conference with J. F. Flynn, Detroit Goldwyn manager.

Manager Fishman, of the Standard, says that starting March 1st he will release two single reel Keystones a week. "These comedies are going into the best of the first-run houses and we have ordered two prints on each release to handle the business," said Mr. Fishman.

Sam Barrett, for many months with Universal, and who has been with Uncle Sam for the past year at Camp Custer, is now office manager for the Metropolitan Co., 23 East Elizabeth street, in which he also is interested financially.

M. J. Caplan, of The Metropolitan Co., says he is supplying the Detroit Free Press Film Edition to 80 Detroit theatres.

L. J. Gardiner, the screen manufacturer, has established an office on the sixth floor of the film building, and hereafter will sell his screen direct to exhibitors.

M. W. McGee, former manager of the Majestic Theatre, Detroit, is now general manager of the Coliseum of Amusements, Jefferson avenue and Belle Isle Bridge.

Elaine Hammerstein will appear in person at the Washington Theatre, Detroit, during the engagement of "Wanted for Murder," week of March 2.



You're Right

It's Pretty Norma Talmadge in "The Probation Wife," a Select Picture.

Provide Edith Roberts with Story.

Paul West and Maxmillian Foster have provided the story for Edith Roberts' latest Universal film released March 3 and entitled "A Taste of Life." In support of Miss Roberts are "Smiling" Billy Mason, George Hernandez, May Emory and Harry Todd.

Baltimore News Letter

Leader To Be Enlarged.

REBUILDING improvements which will cost approximately $15,000, are being planned for the Leader Theatre, 248 South Broadway, by the owners, Marion S. Pearce and Phillip Scheck. The theatre is to be entirely rebuilt and enlarged to have a seating capacity of 1,200. The work of the rebuilding will probably start during the early part of June. Joseph Fields is the manager of the house.

Majestic in New Hands.

The Majestic Theatre, 320 South Broadway, has been taken over by J. W. Miller, a newcomer in Baltimore. Mr. Miller has been in Baltimore for six months and is from Chatanooga, Tenn., where he was employed as a projectionist. He is doing everything possible to make this theatre attractive.

The Excelsior Is Redecorated.

The Excelsior Theatre, 1358 West North avenue, which is under the management of Louis Benesch, has been redecorated. The entire exterior as well as the lobby has been gone over and the interior lighting effects have been rearranged and the color scheme changed.

Weems Joins Variety.

O. D. "Nick" Weems has joined the forces of the Variety Pictures Corporation, 412 East Baltimore street, as general manager. Milton Caplon is president of the company and Jack Whittle is associated with him. Mr. Weems, before becoming associated with the Variety was with Goldwyn and prior to that with the Famous players-Lasky Corporation. For about two years he managed the Mutual exchange formerly located in this city.

Wathne Now with Universal.

F. B. Wathne, who has been identified with the film business in the Baltimore and Washington territory for several years, has now been engaged by Peter Oletzky, manager of the Baltimore Film Exchange, 412 East Baltimore street, to handle the Universal output in the Baltimore territory. Mr. Wathne was formerly with the Famous-Players Lasky Corporation and at one time managed the office of the International Film Corporation in Washington, D. C.

Baltimore Shorts.

Louis A. DeHoff, manager of the New Theatre, who has been ill at his home for a few days, has again assumed his managerial duties.

As there was a big round up of big Elks at Lancaster, Pa., recently, Guy L. Wonders, of the Wilson, left Baltimore on Friday, February 14, to attend the affair.

J. Louis Rome, manager of the Broadway and Baltimore theatres, had his throat operated on and is now out of town recuperating.

W. A. "Billie" Busch, of the Film Clearing House, and "Jack" Whittle, of the Variety, have just returned from a trip through the Virginia, West Virginia and Western Maryland territory.

Desmond Returns to Western Stuff.

In his newest Jessie D. Hampton production, "The Prodigal Liar," which will be released by the Exhibitors' Mutual, William Desmond returns to the wide ranges and the lofty mountains of the great Western country, a locale in which most of his best, as well as most popular, screen work has been accomplished, while the conventional garb of civilization as commonly regarded in centres of population has been eliminated in favor of the fuzzy "chaps" of the cowboy and the sombrero.

Desmond has the support of Walter Perry, Louis Morrison and Betty Compson.

INDIANA WILL GET TWO NEW THEATRES

A Fifty Thousand Dollar House Is for Gary and Huntington's Will Be a Thousand-Seater

PLANS have been completed for the erection at Gary, Ind., of a new $50,000 theatre building to be devoted to motion pictures and vaudeville, and construction will be started as soon as the plans are approved and the contracts awarded. The new structure will be located on the west side of Broadway, near Sixteenth avenue.

The building will have a frontage of 50 feet and a depth of 125 feet, and will be fireproof throughout. There will be reinforced steel concrete floors and fireproof stage walls and curtains. The Mid-City Realty Company, it is said, will aid in financing the new building. When completed the new theatre will be equal to any in the city in seating capacity and equipment.

T. G. Perfect, owner of the Huntington Motion Picture Company, which operates a moving picture show at Huntington, Ind., announces that he will begin the erection of a handsome new motion picture theatre at the corner of Washington and Jefferson streets as soon as building operations can be started this spring.

The entire building will be devoted to the use of the theatre, which will have a seating capacity of approximately 1,000. Of this number about 700 seats will be on the main floor and the remainder in the balcony. A new pipe organ will be installed and a large space will be left at the front of the stage for the construction of a pit for an orchestra. The theatre will be modern in every respect.

Casey Leases Evansville's Alhambra.

William Casey, proprietor of the Royal Theatre at Evansville, Ind., has leased the Alhambra Theatre at the corner of Third and Adams streets in that city for a period of eight years. The theatre will be closed for the next few weeks for extensive improvements, and when reopened will show only first-run pictures.

The Alhambra is located in the most exclusive section of Evansville, and for the last few months has been operating only on Saturday and Sunday nights. It has a seating capacity of 600, with two beautiful loges, each seating eight persons. The theatre was leased from Henry L. Heilman, of New York, and Louis A. Wollenberger, of Evansville.

Boris Buys Strand, of Warsaw.

James Boris, of Elkhart, Ind., who has been connected with the Lawndale Manufacturing Company, of that place, has purchased the new Strand motion picture theatre at Warsaw, which was sold a few weeks ago to the Warsaw Military Band. Mr. Boris, who formerly operated the Irwin Theatre at Goshen, Ind., expects to take possession immediately.

Notice of Stock Increase.

The Northern Indiana Amusement Company, which owns and controls the Gary Theatre at Gary, Ind., has filed notice with the secretary of state that it intends to increase its capital stock from $100,000 to $130,000.

Cincinnati News Letter

Sales Service Company Incorporated.

THE Sales Service Co., recently incorporated with a capital stock of $25,000, has taken over the business of the Pathescope Company, in Cincinnati, engaged in marketing portable moving-picture projecting outfits for the use of salesmen and for home entertainment purposes. F. J. Romell, who has been in charge of the Cincinnati branch since it was started, is president of the new company.

"The Border Legion" Shows at Gifts.

"The Border Legion," the first picture in which Blanche Bates has been seen in Cincinnati, showed for a week's engagement at the Gifts.

Griffith Picture Crowds Walnut.

The engagement at the Walnut of D. W. Griffith's latest production, "A Romance of Happy Valley," brought crowds to the theatre. Manager Libson did not lift his regular schedule of prices, 15 and 25 cents.

New Incorporations.

The Brassfield-Garner Amusement Company of Ironton, O., has been organized with a capital of $2,000. It will operate a picture show. Herschfield Brassfield, Harold Garner, Wm. Perkins, M. Brown and John Crockrel are interested.

The Consolidated Amusement Co., of Steubenville, O., which has been incorporated by Jos. Jeager, W. J. Bertram and others, is arranging for the construction of a moving picture house. The company is capitalized at $5,000.



One of the Lighter Moments in "Virtuous Men" (S-L Pictures).

BUSINESS IS GOOD IN SAN FRANCISCO

Gas Masks Are Forgotten and Picture Houses Use Matinees to Relieve Nightly Congestion

NOW that the influenza epidemic has become a matter of past history, the wearing of masks an almost forgotten incident, people are again turning to moving picture houses for diversion, and the general report of exhibitors is that business is fully normal for this season of the year. In spite of the heavy rains that have fallen during the past week many downtown houses have done the best business in months, and exhibitors are working to build up matinee business again to relieve the crowded evening conditions. Higher prices of admission are being charged, as a rule, than prevailed before the appearance of the "flu" last October, but exhibitors are spending more money on their shows, enlarged orchestras being responsible for much of this increase. The general impression is that the moving picture business is face to face with an era of great prosperity that will speedily make up for any losses sustained during the past winter.

"Mickey" Stunts at California Theatre.

Not in a long time has any moving picture production received the careful advance attention bestowed upon "Mickey," booked for presentation at the California Theatre. For two weeks preceding the opening date the lounge on the mezzanine floor was given over to musical recitals in which talking machine records of the song, "Mickey," were intermingled with the finest operatic records. Leading cafes featured the song, music stores had elaborate window displays and the music was played by the big California orchestra. The outdoor advertising was even more spectacular, Manager Eugene H. Roth making use of one hundred and sixty twenty-four sheet stands, or about double the usual number. The United States Marine Corps permitted the use of their sandwich boards around town, a picture of "Mickey" appearing on one side and the usual Marine Corps advertising on the other, with the further addition of a strip bearing the legend: "For Quick Action, the United States Marine Corps and 'Mickey.'"

Ben Brodsky Visits New York.

Ben Brodsky, head of the Sunrise Film Manufacturing Company, which recently opened headquarters at 100 Golden Gate avenue, is making a trip to New York to investigate the film market, and decided upon a plan for the distribution of the Japanese films made and controlled by this concern. These subjects are now being assembled at the local office, but no efforts have been made to book any of them in this territory.

Changes in Gaumont Staff.

Blaine Walker, who has covered the San Francisco field for Gaumont for most of the past year, has returned to Los Angeles to cover the Southern California territory, and has been succeeded here by Milton A. Ayers. The Pacific Coast edition of the Gaumont News is being made up at the Model Shop.

Lesser Gets Sennett Comedy.

Rights for nine Western states to the Mack Sennett five-reel comedy, "Yankee Doodle in Berlin," have been secured by Sol L. Lesser, and this has been booked for presentation at the Tivoli Theatre during the week of March 2. Ten of the famous Keystone bathing girls will be brought here for the week, and will appear at the Tivoli with Bothwell Browne, dancer and female impersonator.

M. & R. Get New Productions.

The M. & R. Feature Film Company have the rights for this territory to the production featuring Al and Frank Jennings, "The Lady of the Dugout," and the first release of the Corona Cinema Company, "Mother, I Need You," with Enid Markey and Edward Coxen.

Harry Carey Visits San Francisco Theatres

Harry Carey, popularly known as the "Ace of the Saddle," was a recent visitor in this city accompanied by Mrs. Carey, daughter of Fuller Golden, the famous vaudeville star. While here they were entertained by Harry Carney, special Universal representative, and Mr. Carey appeared in person at the following theatres: Alhambra, Maio Biograph, Broadway, Flag, Princess, Lincoln, Castro and Wigwam; also the Broadway and Marquis theatres, Oakland.

New Manager for Alhambra.

The Alhambra Theatre, recently transformed into a combination musical comedy and moving picture house, is now being conducted under the management of A. S. Winterhood, formerly of the Market Street Theatre, San Jose, and at one time with the American Film Manufacturing Company, of Santa Barbara. Mr. Brown, former manager of the Alhambra, is now filling a position as salesman for the World Film Corporation.

"Heart of Humanity" Campaign On.

An intensive booking campaign has been launched on the Jewel production, "The Heart of Humanity," and the initial results have been very flattering. It has been booked for a two weeks' run in this city at the Strand Theatre commencing March 9, and will later be shown at the Princess. It has also been booked at the Kinema theatres, of Oakland and Fresno; the Liberty Theatre, of San Jose; the Liberty Theatre, of Sacramento, and the Majestic Theatre, Reno, Nev.

Baby Marie to Tour Hippodrome Circuit.

Baby Marie Osborne is scheduled to appear in person at the Hippodrome Theatre in this city late in February, when her latest film release, "The Old Maid's Baby," will also be shown. After the local engagement she will be taken over the Hippodrome Circuit.

Meyer J. Cohen Takes Up Pubicity Work.

Meyer J. Cohen, until recently manager of the local General branch, and well known here through his work for the George Kleine System, has taken up publicity work for Sol L. Lesser.



Charles Bryant
To Play Opposite Nazimova in "The Brat" (Metro).

United Moves to World Offices.

William J. Citron, manager of the local branch of the United Picture Theatres of American, has moved his offices to the World headquarters at 104 Golden Gate avenue.

Theatre Organists Change.

Edward Benedict, for several months organist at the California Theatre, left recently for Tacoma, Wash., to accept a position with the Rialto Theatre. His place at the great Wurlitzer Hope-Jones instrument at the California is being filled by Eddie Horton, formerly of the Strand Theatre.

Gordon Bretland, for years with the Turner & Dahnken Circuit, is now organist at the Rialto Theatre.

Cecil Teague, well known to local moving picture fans through his musical interpretations, has been made organist at the new Coliseum Theatre.

Jazz Band Interprets Comedy Pictures.

The management of the Imperial Theatre has made several changes of late in its musical organization, the regular orchestra under the direction of Gino Severi having been augmented to twenty pieces. A second organization of twelve men has been added, these making up a jazz band to be used in interpreting the comedy pictures exclusively. Both organizations appear at all matinee and evening performances.

All-Star Features Activities.

Charles Thall, formerly with the De Luxe Feature Film Company, of Seattle, Wash, and at one time with George Kleine and the "Clansman," has been placed in charge of the local office of the All-Star Feature Distributors. He will have the assistance of Elmer Benjamin in the distribution of films out of this office.

E. M. Williams, manager of the advertising department, is one expanse of smiles these days, the arrival of a dimpled girl baby at his home being the cause.

Ensign John McCormack, U. S. N. R., formerly with the All-Star, has received his release and has started out with a Western "Hearts of the World."

Film News in Small Bites.

Dustin Farnum, moving picture star, was a recent visitor in San Francisco.

Peter B. Steele, formerly with the International Film Service at San Francisco, is with the American Army of Occupation in Germany. He writes that he would not take a million dollars for his experiences, but would not give a cent for any more.

Charles Nofrey was a recent visitor in San Francisco from Lakeport, Cal., and while here invested in a Preddey lamp outfit.

Harry Sherman is in San Francisco from Los Angeles in the interests of the "Unpardonable Sin." Benny Schulberg and Harry Garson are also here from the Southland.

Robert F. Abraham, manager of the New Mission Theatre, San Francisco, has been made a member of the executive committee of the Mission Street Merchants' Association.

T. C. Penny has purchased a one-half interest in the Empire Theatre, Napa, Cal.

H. A. Yuzuk and H. M. Parlier have reopened the Marquis Theatre, Oakland, Cal.

Manuel Mederios has had plans completed for a brick and concrete moving picture house to be erected at Crockett, Cal. It will have a gallery, will seat 650 and will cost about $10,000.

W. S. Godfrey, of Vacaville, Cal., an old-time exhibitor of that city, has sold the Grand Theatre to Charles McCord.

Philip Henderson, who recently purchased the Avenue Theatre, Oakland, Cal., is planning to erect a large house on Thirteenth avenue.

George Chamberlain, of San Francisco,

has gone to San Antonio, Texas, for a stay of a few weeks. He owns the Independent Film Exchange, of that city.

Philadelphia News Letter

Palm Theatre To Be Improved.

W. S. JONES, manager of the Palm Theatre in Kensington, announces that plans have been completed to make extensive alterations for beautifying the house to make it one of the most up-to-date theatres in that section of the city. Immense business was done on "The Squaw Man" last week, and Mr. Jones reports that the "Houdini" serial is going big.

Virginia Theatre in Stanley Chain.

The Virginia Theatre in Atlantic City has been taken over by the Stanley Company, and will be added to the large chain of theatres now operating under the skilled management of Frank W. Buhler, managing director of the above company.

New Colonial Reopens.

The new Colonial Theatre, near Eleventh and Snyder avenues, has opened its doors agains under the management of J. Sullivan, formerly manager of the Belmont Theatre in West Philadelphia. The opening was made after extensive alterations and improvements had been completed.

Stadiger with General.

Norman Stadiger, formerly a Lubinite, member of the Mask and Wig Club, has joined the forces of the General Film Company's traveling representatives under the management of A. Osborne.

News Items.

Albert E. Brown, of the Overbrook and the Grand theatres in West Philadelphia, reports business as being good in both houses.

The Orpheum Theatre in Carlisle, formorely owned by Pete Magero, has changed hands, and will be operated under the ownership of W. Cooper, of the same town.

Katherine Kanig, owner of the Laurel Theatre in Reading, has taken the lease on the Gem Theatre in Spring City.

Albert Fisher, of the Mammoth Theatre, is rapidly recovering from the effects of a serious trolley accident. He made his first appearance in the lobby of his theatre last Monday.

H. Segall has sold to J. S. Evans a part of the theatre property of the Drury at 3344-3346 North Thirteenth street for a nominal consideration, subject to mortgage of $37,500. The property occupies a lot 90 by 87 feet, and is assessed at $20.000.

Wm. Freihofer has sold to D. Baylinson the Coliseum Theatre at 5911 to 5917 Market street, subject to a mortgage of $70,000.

J. S. Evans has purchased from F. Boogar the Tioga Theatre at 25-40-42 North Seventeenth street for a nominal consideration, subject to mortgage of $84,600.

Herbert Given, manager of the United Theatres Corporation, has removed his offices from the General to the World Film Exchange.

The Star and Orpheum theatres in Chambersburg, formerly owned by C. Webber, have been taken over by R. M. Mann, who will make extensive improvements and inaugurate a high-class policy of exhibition.

Completes First Film Fashion Review.

The Universal industrial department has just completed the photographing of the first motion picture fashion review and entitled "The Well-Dressed Look." Leading New York artists' models are seen in the production, and the latest spring and summer costumes. The pictured review shows the evolution of the latest fashions from pen sketches by Hy Mayer. The subject is scheduled for release February 28.

MANY ST. LOUIS HOUSES ARE REOPENING

Cabany, Plymouth and Broadway Theatres Are Now Doing Business or About to Resume Shows

WITH the advent of national prohibition beginning July first, a great many moving picture theatres in St. Louis that have been closed for months are reopening.

The Cabany Theatre, with a seating capacity of 900, will shortly open under the management of O. R. McGibbons, who also controls the Orpheum Theatre here.

The Plymouth Theatre, which has been closed for some time, has opened again under the management of L. Marian and Thomas Friedlander. The Plymouth seats 800.

Negotiations are now under way for the reopening of the Broadway Theatre, at Broadway and St. Charles. The Broadway, which has a seating capacity of about 1,100, has not been occupied for over a year.

Sam Bromley, formerly owner of the Dutchess Theatre here, is said to have obtained the lease on the property.

Standard Makes Good Showing.

The Greater Amusement Company has contracted for first run in St. Louis of about every short subject released through the Standard Film Corporation of St. Louis. These include Tom Mix's Western comedy dramas, Shorty Hamilton two-reelers, Gaumont's two-reeler, "The Real Roosevelt," Christie comedies for 1919, W. H. Productions Company two-reel releases of Keystones, "Topics of the Day," from the Literary Digest, Educational Film Corporation's two-reel Y. M. C. A. release, "Bringing the Boys Back Home," Katzenjammer Kids, Silk Hat Harry and the new novelty in motion pictures know nas "Photoplay Supplement."

Lieut. Sherman Back in Harness.

Lieut. Samuel Sherman, formerly manager of Fox Film Corporation's St. Louis Exchange, has returned to St. Louis after being discharged from an infantry regiment at Camp McArthur, Waco, Texas.

He had been in town but a very few days when Jack Weil, manager for the World Film Corp., here put him to work.

St. Louis News Notes.

Ike Schlank, head of the Capital Film Company of Indiana, was a visitor at the local branch of the company last week en route to Kansas City. Schlank took in the opening of the Pershing Theatre and met several of his old St. Louis friends.

"The Heart of Humanity" is going over big in St. Louis. The picture was played to capacity audiences all last week at the West End Lyric and the Royal theatres.

Celebrated Players Film Corporation, of 217 South Wabash avenue, Chicago, has just completed arrangements with the Standard Film Corporation of St. Louis, by which the latter concern will handle the Houdini special and other releases throughout Southern Illinois.

Charles Warner, branch manager for Metro Pictures, has booked "Eye for Eye," with Nazimova, and signed up the New Grand Central and West End Lyric theatres for first run showings for this week.

St. Louis Film Exchanges and St. Louis exhibitors are a unit in opposing the newly drafted censorship regulations, which will soon come up for a hearing in the General Assembly at Jefferson City.

Ted Morse has been appointed St. Louis manager for the United Picture Theatres of America, succeeding Floyd Lewis.

The Moral Uplift Society's super-feature "It May Be Your Daughter," has been booked for week runs at Springfield, Sedalia and Joplin, Mo., by Manager George J. Stampfli, of the Vollgan Film Company, which controls the state rights for the picture in Missouri.

Film Exchange Employes' Union, Local No. 16,169, will hold its first annual ball and hop at Hibernian Hall March 3.

F. J. Fegan, manager of the Standard Film Corporation of St. Louis, has secured the Missouri, Kansas and Southern Illinois territorial rights for Gaumont's two-reeler, "The Real Roosevelt," and has booked the Pershing Theatre for the St. Louis first run.

Work of re-decorating and finishing the new Rialto Theatre, Grand and Olive streets, is nearly completed and present indications are that the house, which was formerly the old Players' Theatre, will open March 15.

The Rothapfel Program, to consist of one feature, a comedy and a travelogue each week, will be distributed throughout this territory by the Independent Sales Corporation of St. Louis, of which Joseph Desberger is manager.

J. R. Weinbrenner, counsel for the St. Louis Film Board of Trade, has gone to Kansas City to organize the Kansas City Film Board of Trade at the request of exchange managers of that city.

Edward O'Neil, brother of Jack O'Neil, of the Pathe exchange, has been killed in an aeroplane accident in France, according to dispatches received by the latter here.



A "Timely" Conference on "Saturday to Monday"
Between Constance Talmadge and Her New Director, Robert G. Vignola (Select).

A NEW HOUSE PLANNED FOR ELIZABETH

A Thirty Thousand Dollar Edifice Will Soon Replace the Old Grand Theatre of That Town

MRS. McGINLEY, owner of the Grand Theatre at Elizabeth, Pa., has had plans prepared for a new theatre, to cost $30,000, work on which will be started as soon as the contract is let.

The new house will have a seating capacity of 1,000 and will be so arranged that stage shows as well as picture plays can be put on. It will be built after the style of the Regent Theatre in Pittsburgh and will be equipped with every modern appliance devised for the comfort and convenience of patrons. The entire building will be fire-proof, with concrete floors, all passages and aisles will be wide and numerous exits will be provided. The new structure will be built on the site of the present theatre, but the work will be done in such a manner that much of the new building will be completed before it is necessary to abandon the old. It is the intention of the management to provide amusement accommodations practically throughout the period of construction.

Stahl's Organ Damaged.

In Stahl's new theatre in Homestead a handsome new Smith-Seeburg organ was damaged by some miscreants while the theatre was closed owing to the death of Mr. Stahl's 16-year-old son.

The local police finally apprehended the culprits, a trio of boys, who did the work as a piece of mischief. It is understood their parents have agreed to make good the damage. A force of workmen from the Seltzer Music Company, repaired the organ and during the repair period Prof. Graninger, the organist, played the piano during the shows.

Universal Holds Convention.

J. J. Schnitzer, of the Universal home office, was recently in Pittsburgh and presided at a district managers convention at the William Penn hotel, February 18 and 19. The district, which covers the Pittsburgh, Cleveland, Cincinnati, Buffalo and Detroit film sections, is in charge of A. A. Smith and the following managers attended the convention: E. J. Smith, Cleveland; F. H. Hopkins, Buffalo; L. Baum, Cincinnati; J. C. Bush, Detroit; John McAleer, Pittsburgh. Various matters were discussed at the gathering and the matter of unexcelled service to the exhibitors was an important topic.

Renova Opera House to Be Improved.

J. J. McFadden, of the Renova Opera House, Renova, Pa., is planning to greatly enlarge his house in the near future. The theatre will be rebuilt on the style of the Pittsburgh Regent with a bleacher effect, increasing the capacity from 750 to 1,250 persons. Mr. McFadden also intends to make many other improvements, including the installation of a $10,000 pipe organ. After this work is completed the Renova Opera House will be one of the finest of its kind in this territory outside of the city of Pittsburgh.

The Local Film Did Not Materialize.

J. B. Cox, of Cox's Theatre, Mt. Pleasant, Pa., was in Pittsburgh Friday, February 14th, for the first time since his recent illness. He says that he recently had an unpleasant experience with one J. C. Osburn, who came to his house three weeks ago and made a contract to make and exhibit a local film, the agreement being that the pictures were to be run Friday and Saturday, February 14th and 15th. Cox advertised the affair, but Osburn failed to make good on his end of the proposition, so a hurried trip had to be made to Pittsburgh to get pictures for the days on which the local film was to be shown.

Goldwyn Production Going Good.

One of the Goldwyn's first special productions, "For the Freedom of the World," is still going strong in the Pittsburgh territory. Schoff and Lehrman, of the Wonderland at Madera, Pa., recently played the picture to big business, and these men have nothing but the highest of praise for it. Manager Grace, of the Grand at Coalport, Pa., did such an enormous business with this production, that he has rebooked it for early showing.

Myers Makes Successful Trip.

Ralph Myers, Goldwyn salesman, has just returned to Pittsburgh after a big week on the road in the eastern part of the Pittsburgh territory. He says that this was the biggest week he had yet experienced with the Goldwyn productions. Recently he booked Goldwyn releases in James Steele's Bellevue Theatre, Bellevue, Pa.

"The Heart of Humanity" Fills Pitt.

"The Heart of Humanity," the Universal big special, released as a Jewel production, opened an engagement at the Pitt Theatre, Pittsburgh, Monday, February 17, under auspicious circumstances. The crowds on Monday night were so dense that fully 500 persons were turned away.

New House in Mullens, W. Va.

An excellent motion picture house, named the Wyoming, has been opened by Mr. Sizemore at Mullens, W. Va. The theatre charges 20 cents admission and puts on a good class of pictures.

West Virginia Houses Are Critical.

C. J. Simeral, of the First National Exhibitors' Exchange, states that any road man who thinks anything goes in West Virginia, has another guess coming. That may have been the case years ago, but not any more. Nowadays the houses in that section want the best there is in the picture line and the exhibitors are willing to pay for them.

More Power to Malanos.

Nick Malanos is so pleased with the Powers Cameragraphs he uses in his Frederick Theatre, East Pittsburgh, Pa., that he purchased two more for his Loyal Theatre there.

Glanz and Booth Rewarded.

Manager Levison, of the Select exchange, Pittsburgh, reports that the work of his salesmen, Moe Glanz and E. B. Booth, has been so satisfactory that the Select home office has granted them each a substantial raise in salary.

Pittsburgh News Notes.

Ben Goldstein, formerly with the Fox Film Corporation in Detroit, is now with the same company in Pittsburgh, in capacity of salesman.

The second annual drive of the Pittsburgh branch of the Fox Film Corporation commenced Monday, February 17. This puts Messrs. Ben Goldstein, Louis Cohen and George Ranshaw out on the road for a thirty-day period, each salesman having about a hundred towns on his list.

E. V. Schoen, better known as "Ed" Schoen in the Pittsburgh film section, is back in the city again with the Wurlitzer Organ Company.

Capt. R. J. Kinder, for some time connected with the Pittsburgh branch of the World Film Corporation, resigned that position Saturday, February 15th. He will handle a big road show in the Pittsburgh territory in the near future.

L. R. Cohen, formerly salesman for the Pittsburgh Universal and Quality exchanges is now with the Fox Film Corporation in a similar capacity.

William Weiland, of the Standard exchange, Pittsburgh, is confined to his home with an attack of the flu.

W. L. Griffith is now looking after Pittsburgh trade for the Metro exchange and Ralph Meyerson, whose territory was West Virginia, has been transferred to Griffith's stamping ground, which included the main line east.

Jerome Casper, manager of the Liberty Theatre, East Liberty, Pittsburgh, returned from Atlantic City Monday, February seventeenth, whither he had gone in quest of relief for a throat affection.

Walter S. Ainsworth, formerly of the Fox exchange, is now on the road for the Day Film Corporation. His father, G. R. Ainsworth, is the manager of the exchange.

The offices of the Rowland & Clark theatres, Pittsburgh, will be moved from the Westinghouse Building to the fifth floor of the Jenkins Arcade about April 1.



"Hoot Mon" Is a Pathe Highland Fling, with Stan Laurel as the Highball.

Salt Lake News Letter

Salt Lake Houses Prospering.

THE picture houses of the city are enjoying excellent business and a variety of first class attractions are offered. The Paramount-Empress Theatre offered "The Silver King," featuring William Faversham during the first half of the week and did capacity business. Its week-end attraction is "Little Women."

Equally good business was attracted to

the American Theatre by the latest Geraldine Farrar picture, "Shadows."

The outstanding event of the week in picture circles was the reopening of the Hippodrome Theatre, formerly the Grand, as a first class motion picture house. Heavy business was reported for the week, the bill being "Virtuous Wives."

Brown Re-elected President Managers' League.

Louis Marcus, district manager for the Famous Players-Lasky organization, has returned from Boise, Ida., where he attended the meetings of the annual convention of the Idaho Theatre Managers' League. Herman Brown, of Boise, was re-elected president of the organization.

The convention was concluded with a big banquet at Nampa, Ida., at which several interesting boxing bouts were staged, the Majestic Theatre being used for the latter purpose. Besides Idaho exhibitors, a number of film men were present at the meetings. Mr. Marcus says that the convention placed itself on record as being vigorously opposed to the proposed five per cent. film tax, contemplated in the war revenue bill.

Paramount-Empress Celebrates.

In observance of the third anniversary of the opening of Paramount-Empress Theatre, a banquet was given at the Rotisserie Inn for employes of the house, their wives and friends. The managers of all Salt Lake City theatres received invitations. The banquet followed the closing of the theatre. Manager Carpenter says that his three years' experience has been most gratifying, and that the house has eclipsed the brightest expectations of its founders.

Dallas News Letter

Dodd Installs a Projection Room.

A SPACIOUS projecting room, with a gallery and first floor of comfortable seats, has been installed by Manager D. P. Dodd, of the E. K. Barnett Theatre Supply Company, for the use of Dallas film exchange managers who may wish to inspect showings of newly arrived films. It fills a long felt want and is widely utilized.

The Gusher Theatre Opens.

The Gusher Theatre is to be the latest playhouse in the city of Ranger, which has grown from 2,500 to 20,000 in the last few months owing to the oil boom.

O. W. Fordyce is opening the theatre. He is remodeling a vacant store building and installing seats. His rent on these quarters is somewhere about $10,000 a year or dearer than such a location or building in Dallas.

Hancock Opera House Runs Pictures Only.

The Hancock Opera House at Austin, Texas, is now showing moving pictures only, after almost a quarter of a century with the legitimate. The theatre is one of the landmarks of the capital city, and is one of the oldest in the South. Louis Hancock, owner, has assumed active management of the theatre since the death of George Walker, and announced this drastic change in policy.

Shannon with Pathe.

J. C. Shannon, formerly a representative of the Hodkinson Corporation at Kansas City, now has opened offices with Pathe here, and will have charge of Pathe interests in this territory. He succeeds J. B. Dugger, now in the oil business.

Del Rio Opens.

Del Rio, on the Mexican border, is the last city to open up after a protracted influenza quarantine. Every theatre in Texas, Oklahoma and Arkansas is now wide open and doing good business.

Personal Items.

Manager LeRoy Bickel, of First National, reports that 66 new franchise holders had been signed up for the coming year.

L. D. Brown is now touring South Texas in the interest of American productions.

THREE OTTAWA HOUSES POOL PUBLICITY

Imperial, Family and Centre Theatres Combine on an Advertising Stunt That Pans Out Well

THREE theatres of Ottawa, Ontario, used co-operative methods for the presentation of Chaplin's "Shoulder Arms" in the Canadian capital during the week of February 17. The three houses were the Imperial, Family and Centre theatres.

The houses used a combined advertisement of 1,800 lines in the February 15th issue of the Ottawa Journal, and the newspaper provided a special Charlie Caplin page of reading matter and illustrations to go along with the big ad. All billboards and window cards for the comedy also carried the names of the three houses. The comedy was presented during the whole week at each theatre and arrangements were made whereby the three houses would have the exclusive presentation of the release in Ottawa.

Each of the three theatres used smaller spaces in the Journal for individual announcements for the week, the Family and Centre theatres taking 200 lines each and the Imperial Theatre using 250 lines. This meant that 2,450 lines of advertising was used in the one issue for the Chaplin picture. This makes almost one whole page of paid space.

Special mention was made of the fact that no less than fifty-one Toronto theatres were showing Chaplin's First National pictures, but that only three Ottawa houses would show the releases.

Toronto Building Activities.

The Family Theatre, Queen street East and Lee avenue, Toronto, recently acquired by the Paramount Theatres, Limited, Toronto, has been enlarged and redecorated, the seating capacity having been increased to about 1,200. The St. Julien Theatre, Bloor Street West, Toronto, controlled by the same company, which was damaged by fire a few weeks ago, is also being rebuilt. The Alhambra Theatre, a brand new house on the site of the old Prince George at Bloor and Bathurst street, Toronto, which is to be operated under the direction of the Paramount Theatres, Limited, is nearing completion. The Alhambra will seat about 1,600 people and will be a fine uptown house.

Announcement is also made that the new Allen's Bloor Street Theatre, Bloor and Bathurst streets, will be ready for operation during the first week in March. This is a very beautiful structure. The manager of this house will be Herb Jennings, a veteran exhibitor of Toronto, Ottawa and Kitchener.

Odeon Cashes in on Censorship.

The Odeon Theatre, Hull, Quebec, across the river from Ottawa, Ontario, made a special point of the fact that an attraction shown on Saturday to Monday, February 15-17, had been condemned by the Ontario censors and could not be presented in Ottawa on that account. The theatre used a considerable number of billboards in Ottawa to get patronage from across the river, while an automobile was used to advertise the feature on Ottawa's main streets. The automobile carried signs which announced that the feature had been condemned by the Ontario censors, but that Ottawa people could see it anyway by going over to the Quebec side.

The feature was "Where Are My Children?" and the picture had enjoyed long runs in Montreal and other leading centres of Quebec.

An interesting detail is that advertisements for the Odeon Theatre engagement in Hull were offered to the Ottawa daily newspapers, but were refused, it is stated.

Calgary's Liberty Reduces Admission.

Under the heading of "Bringing the Photoplay Theatre within the Reach of All," the Liberty Theatre, Calgary, Alberta, has announced that it has decided to reduce its admission charge. The argument is used that it costs every person a considerable sum for bare necessities of life and that the theatre management has decided to bring the moving picture form of entertainment within the reach of more people.

The general admission at the Liberty Theatre had been 25 cents with a war tax of 2½ cents additional. The admission has been reduced to 20 cents and this amount calls for only a one cent war tax, making 21 cents altogether. Assurance is given that the quality of shows will be maintained. The Liberty is presenting Goldwyn, Metro, Universal and Paramount Artcraft releases.

Canadian Pictures Being Released.

Clair Hague, president of the Canadian Universal, Toronto, has announced the immediate release in Canada of a series of scenics of particular interest to Canadian subjects. The series is made up of twenty-six single reels and the views consist of visits of scenic spots across the whole country. The pictures will be released simultaneously in various leading cities.

Another Canadian development was the first release of British Films, Limited, in Canada under the direction of Jule and J. J. Allen, of Toronto, during the week of February 17. The first presentation was "Kiddies in the Ruins," which was shown at the Allen Theatre, Toronto, along with "The Hope Chest," starring Dorothy Gish, as an added attraction.

Toronto Schools to Have Movies.

The Management Committee of the Board of Education, Toronto, has decided to equip all schools of the city with dark blinds so that various rooms may be turned into moving picture theatres for matinee performances. No further information was divulged at the meeting with the exception that it was agreed to cover the expense of moving picture lectures by charging pupils a one-cent admission fee for the special classes. Drs. Noble and Brown, two members of the committee, were particularly enthusiastic about the proposition and dwelt at length on the educational possibilities of animated pictures.

Big Cast Invited.

A call has been issued for types for a cast of seventy people for a moving picture to be produced in Montreal, Quebec. Announcement is made that "No salaries will be paid to those taking part in this picture, but local talent will be given every encouragement." It is understood that Merrick R. Nutting, of Montreal, is interested in the venture and that a Pathe director and cameraman will look after various arrangements.

Managers Consider Purchase of Exchange.

Managers Labrecque, of the Passe Temps Theatre and Lavergne, of the Rosemount Theatre, Montreal, Quebec, and other interested men, held a meeting at the Club Canadian, Montreal, recently to discuss the advisability of purchasing a Montreal film exchange. The moving picture men are said to have considerable capital at their disposal.

Imperial Aids Boy Scouts.

Special Saturday morning matinees were held at the Imperial Theatre, Montreal, under the auspices of the Boy Scouts of Montreal. The boys sold the tickets and Manager Conover provided the show, and the proceeds were set aside for the establishment of Boy Scout headquarters in the city.

CLEVELAND WILL HAVE A NEW RIALTO

The House Will Cost One Hundred and Fifty Thousand Dollars and Open Early in October

ANNOUNCEMENT has been made that Cleveland is to have another large, new theatre to be located on West 25th street, near Lorain.

This house has been projected for a long time, in fact before the war. It will be the third large theatre to be opened in Cleveland this year.

Howard Reif, P. E. Essick and H. Fichkensher have taken the lease on the new house, which will be known as the Rialto, and will have about 1,400 seats.

Mr. Essick is one of the owners of the Sunbeam and Ezella, and Mr. Reif owns the Ridge and Stork theatres.

The building is to cost about $150,000, and will be situated on a parcel of land 75 feet by 175 feet. It will be two stories high and have a white terra cotta front.

The new house will be opened about October 1, and will have special lighting effects and an orchestra. It will be open all day, as this section of the city is a business district.

Pictures Pack the School.

According to the principal of the Lakewood school, the nine hundred boys and girls are at school every day since they installed a moving picture machine in the auditorium.

As soon as the noon recess arrives they scramble for the hall to see Charlie Chaplin, the Ford Weekly and other pictures.

Death of Mrs. C. E. Almy.

The film folks of Cleveland were shocked to hear of the death of Mrs. C. E. Almy, the wife of the manager of the Cleveland Metro Exchange.

Mrs. Almy died February 11 from pneumonia, after a few days illness. Her husband and baby daughter survive her.

News Notes.

The Atlas Theatre, Cleveland, is now operated by George Epstein, of Detroit, and Al. S. Hoffer, of Cleveland.

Manager Smith, of the Cleveland Universal, was in Pittsburgh last week attending a meeting of exchange and district managers.

"Pathe" Stearns closed one of the biggest contracts of the season in Cleveland when he sold "Common Clay" to Paul Gusdanovic for use at the Strand and Orpheum theatres the week of April 6.

The exchange men of Cleveland are determined to stamp out bicycling of films between theatres, and have brought the matter before the Chamber of Commerce.

Spokane News Letter

Harry Carey Appears at Casino.

HARRY CAREY the Universal star, who is also a California rancher, spent Friday, February 21 in Spokane and made three appearances at the Casino Theatre. Manager C. E. Stilwell gave a luncheon the same day at the Davenport hotel to dramatic critics of the local papers, Manager and Mrs. W. Potter, of the Universal Film Exchange; Manager W. C. Smith, of the Hippodrome, and the Moving Picture World representative.

Mr. Carey played to capacity houses at three performances in the Casino and was introduced at the close of each performance. He reports that he will return to Universal City April 1.

What Washington Audiences Like.

O. W. Newton, of the Liberty Theatre, Hillyard, reports that "The Wildcat of Paris" is a success at his house and that other good drawing cards recently have been "Creaking Stairs" and "Craving." He reports that Dorothy Phillips and Harry Carey are winners with Hillyard crowds.

Charles Packeritz, of the Empress Theatre, reports a good business. He says that serials do well with his crowd and that Eddie Polo in "The Lure of the Circus" is drawing well.

Carter Joins Pathe.

L. J. Carter, booking man for the Universal in Spokane for four years, has entered the service of the Pathe Exchange as traveling man for the territory. R. C. Hudson, succeeded Mr. Carter with the Universal.

Nelson Travels for Mutual.

J. S. Nelson, formerly with the Universal here and now with the Mutual as traveling representative for Washington from the Seattle office, spent several days here. He is making bookings for Johnson's Cannibals in the territory.

Spokane Brevities.

Priscilla Dean in "The Wildcat of Paris" at the Class A, and Johnson's "Cannibals of the South Seas" at the Auditorium played to capacity houses.

Superior court judges and clergymen viewed a private showing of "The Fall of Barbary Coast" at the Auditorium. It will be run for a week.

Pictures of the Catalina islands, in natural colors, were given a private showing at the Clemmer. H. James Boswell, of Seattle, who represents the World Film Company, brought them here.

C. A. Scates, manager of the Paramount Theatre, Okanogan, visited the Universal exchange of the city. He reports success in running Goldwyn pictures.

Kansas City News Letter

Kansas City Had Great Month.

LOCAL exchanges state that their February business has been a record-breaker.

The moving picture houses have been playing to full capacity during the past week. After the enforced seclusion of the public caused by the "flu" and the strikes, Kansas City is making up for it by crowding all performances.

Vitagraph Notes.

Corporal Wayne Pittinger, former booker for the General Film Company, has returned from the war, and is now booking for the Vitagraph. He served in France with Co. H. of the 354th Regiment.

J. J. Millstein, of the Vitagraph Denver office, has been transferred to Kansas City, and will travel in the interests of special super releases.

F. F. Nine, of the Vitagraph, has returned from a successful trip through Oklahoma. Business down there was better than his wildest dreams had pictured.

Harryman Will Build New Theatre.

The moving picture business is increasing so rapidly that C. G. Harryman, of the World in Enid, Okla., has been obliged to abandon his present theatre and build a new one. It will be one of the handsomest in Oklahoma, and will cost an even $100,000.

News Notes of the Mid South West.

Wichita Falls, Texas.—Plans are under way and the contract will be let soon for a modern fire-proof motion picture theatre, to be erected in property owned by T. B. Noble. The theatre will have a seating capacity of at least 1500.

Louisana, Mo.—W. A. Boyd has assumed control of the Burnett-Buell Opera House in connection with the management of the Star Theatre.

Union, Mo.—Albert Rabenneck will begin the erection of a new theatre building at once. The building will be 50x96 feet and will have a capacity of about 500.

Bethany, Mo.—F. H. France has sold the Elite picture theatre to Chas. Zimmerlee and son, who took charge February 10.

Southwest City, Mo.—Dr. E. G. Croxdale has purchased a complete moving picture outfit and he will erect a new theatre building in which it will be installed. The show will be under the management of his son, Smith Henley.

Sapulpa, Okla.—G. Petropol, manager of the Liberty Cafe, has plans for a new theatre which will be erected in the near future at a cost of $100,000. The building will be modern and fireproof and have a large seating capacity.

Clifton, Ariz.—The Cascarelli Theatre at Metcalf was recently destroyed by fire; the loss exceeded $13,000.

Salina, Kan.—H. C. Collins has resigned as manager of the New Theatre and will open another house in Missouri.

Salina, Kan.—Work has started on remodeling the Strand Theatre.

Pratt, Kan.—The Elite Theatre is being renovated and improved extensively under a new management.

Belleville, Kan.—C. W. Bartlett and son have purchased the "Great White Way" Theatre and will open it to the public February 14.

Neodesha, Kan.—The Princess Theatre is to be enlarged and improved to meet the steadily increasing business. The new seating capacity will be 1000.

Girard, Kan.—H. R. Barker and L. R. Somers, of Iola and Chanute, respectively, have taken over the management of the Bluebird Theatre.

Seneca, Kan.—The Electric Theatre is under the new management of Mr. and Mrs. Rahl, who succeed Ray T. Ingalls, former manager.

Great Bend, Kan.—The Regent Theatre was opened February 10 under the management of C. C. Johnson.

Carthage, Texas.—A moving picture machine has been installed in the high school by the senior class.

BENSON, NEB.—McArdle and Longacre have purchased moving picture theatre here.

MINDEN, NEB.—Management of Minden Opera House, owned by B. O. Hostetler, of Kearney, has been taken over by Wilson & Darnell.



Swinging For It

Is a Pleasant Sentence for Olive Thomas in "Upstairs and Down" (Selznick).

Producers' and Distributors' News

Comprehensive Press Book on "The Forbidden Room"

AN article on "Woman Voters as Reformers," by Mary Garrett Hay, chairman of the New York City Woman Suffrage Party; a story on how Wyoming came to be the first state to have woman in public office; a stirring article on the fight of Chicago's women against corruption; a comprehensive study of state laws due to women's influence, and a survey of prominent women office holders—these are some of the newspaper articles supplied exhibitors in the press book issued in connection with the William Fox photoplay, "The Forbidden Room," starring Gladys Brockwell, which is released this week as a Victory Picture. Although this is a comprehensive press book, containing every conceivable kind of material that would be of assistance to the exhibitor in exploiting the picture, it is stated by the Fox Film Corporation that it is of the same standard as other press books issued with Fox productions.

"The Forbidden Room" was directed by Lynn F. Reynolds and is the story of how a girl risks her reputation in a battle for love and civic righteousness.

In the cast supporting Miss Brockwell are such well known players as William Scott, J. Barney Sherry, Harry Dunkinson, Al Fremont, William Burress, T. S. Guise, Louis King, R. Dunber, Lillian West, Virginia Lee Corbin and Francis Carpenter.

Miss Brockwell plays the role of a stenographer. She is put in a trying predicament by men who hate her employer, the district attorney. To save her own reputation and that of the district attorney, against whom a corrupt city political ring is plotting, she devises and executes a scheme whereby the framers are framed and are forced to confess their guilt.

Vivid Story for Next Morey Picture.

The story of "Fighting Destiny" in which Harry T. Morey will soon be presented by Vitagraph is a variant of the mistaken identity angle dealing with the hero's confusion of his affianced with a girl of entirely different social status. The picture starts off with a big situation which reaches its height when the hero's intended wife disappears on the eve of the wedding. He traces the girl to the slums, only to find that the girl he thinks is his fiancee is another woman.

To be seen in support of Mr. Morey are Betty Blythe, Templer Saxe, Arthur Donaldson and George Majeroni. Paul Scardon directed the production.

"Lafayette" Film Has Notable Cast.

A notable cast has been selected to interpret the historical characters of James Vincent's production of "The Spirit of Lafayette." Having been indorsed by the United States Government where a character was needed to interpret a part, the original of which was still living, no actor was engaged for the part and none would do but the original himself. Hence, both of the greatest heroes of the war appear in person representing themselves. They are Marshal Foch and General Pershing. George Washington and Marquis de Lafayette are represented by Robert MacQuarry and Earl Schenck.



Gertrude Selby.
Starring in Macdon Comedies.

Gets Fine Haitian Views for Outing Chester Scenics

WHEN H. D. Ashton, cameraman for the Outing Chester Scenics, returns from his tour of the Black Republic of Haiti, he will bring with him a picture of a phase in native life that has never been seen on the screen. Mr. Ashton sailed Friday on the Oranje Nassau for Port au Prince, and he intends to direct his efforts around the ceremonies of Voodoo worship in Haiti. Although the Black Republic presents some of the most fascinating and picturesque studies of tropical life it has been comparatively unexplored by cameramen, and the Voodoo rites have never been caught by any moving picture camera.

The only other picture dealing with this religion met with disaster. C. L. Chester a few years ago managed to get scenes enough from the Voodoo ceremonies to make up one complete film, but the reels were destroyed in the custom house and never shown to the public. So the completed produbt of Mr. Ashton's tour will release a world of material utterly unknown to the scenic screen.

There is hardly any spot on the Island of Haiti which is without its historic or scenic interest. The film will make the most of such picturesque landmarks as the stronghold of Christophe, the great black king of Haiti, who erected the massive castle as a protection against the French, and the palace of San Souci, with its background of tangled forests. It is a country of violent and savage contrasts, which gives unlimited and hitherto untouched material for an absorbing screen scenic.

Arbuckle's "Love" Finished.

"Fatty" Arbuckle has completed "Love," his latest Paramount-Arbuckle comedy, which will be released March 2, and from all accounts it is one of the funniest pictures he has ever made. Arbuckle himself is responsible for the story.

"Made in America" Appeals to Chief Boy Scout Executive

JAMES E. WEST, chief scout executive of the Boy Scouts of America, went on record recently as being strongly in favor of having "all engaged as leaders in educational work, and especially those engaged as leaders in the work of the Boy Scouts of America" see "Made in America," released by the W. W. Hodkinson Corporation.

Mr. West's letter addressed "To Scout Officials" follows:

"Your attention is invited to the motion picture story of what American manhood, genius and efficiency did to make possible 'Peace with Victory,' which is just being released to the regular motion picture exhibitors throughout the United States. This picture is entitled 'Made in America,' and is semi-official in that it was produced with the co-operation of the U. S. Government and indeed was a part of the program of the Committee on Public Information.

"The last few years has witnessed so many wonderful developments of historical importance that it is difficult to have agreement as to the one thing which is most significant. To my mind one of the most significant events of the war was the demonstration of effectiveness of a Democracy as shown by the passage and carrying into effect of the draft law. Certainly all who are interested in education, and particularly those of us who are giving our time to the training and development of character of boys, have closely followed the various steps in the process which in so short a time gave us a well-equipped, efficient army which brought the war to an end.

"Many of us have personally visited the camps and observed processes for training and development of the man power of the nation. This new picture makes available to all alike an opportunity of getting the authoritative story of how this big task was accomplished in a way that is not only of absorbing interest, but actually entertaining. I believe that the time invested to see this picture will be a good investment on the part of all engaged as leaders in educational work, and especially for those engaged as leaders in the work of the Boy Scouts of America.

"Sincerely and cordially yours,
"JAMES E. WEST,
"Chief Scout Executive."

Mystery in "The Cambric Mask."

Suspense is one of the principal elements of "The Cambric Mask," the Alice Joyce-Vitagraph photoplay which has just been completed at the Brooklyn studio. "The Cambric Mask" is based on Robert W. Chambers' novel of the same name and is said to preserve completely the atmosphere of the book, which has proved a genuine "best seller."

There is a touch of Klu-Klux-Klan intriguery in the story. Photofans will see these white-robed riders of the night against a background of forest and marsh such as is common to the topography of certain sections of the South.

The picture was directed by Tom Terriss, and in support of Miss Joyce will be seen Maurice Costello, Herbert Pattee, Roy Applegate, Bernard Siegel, Jules Cowles, Martin Faust and Florence De Shon.



Scene from "Where the West Begins" (American).

Four New Goldwyn Productions Near Completion

THE Goldwyn Studios at Culver City, Cal., are humming with activity. Four productions scheduled to follow the immediately forthcoming trio of Goldwyn successes—Mabel Normand in "Sis Hopkins," Pauline Frederick in "The Woman on the Index" and Rex Beach's powerful story of Alaska, "The Brand"—are nearing completion. Tom Moore, Madge Kennedy, Mae Marsh and Pauline Frederick are the stars.

Under the direction of Harry Beaumont, Tom Moore is finishing the last scenes of "A Man and His Money," from the novel by Frederic S. Isham, the cinema version of which is being produced by arrangement with the Bobbs-Merrill Company; publishers of the book. It is a delightful satire embracing the adventures of a young man whom circumstances force into the ridiculous position of valet to a kennel of toy dogs owned by a rich woman.

Madge Kennedy's newest production is from the pen of Hugo Ballin, Goldwyn's art director. In "Daughter of Mine" Miss Kennedy is given opportunities to prove that she is a dramatic actress as well as a comedienne, though the light comedy element is the main theme. An unusual feature of the production is that it gives the star and every member of the supporting company the chance to play two separate and distinct roles. It is under the direction of Clarence G. Badger.

Lewis Allen Browne is the author of Mae Marsh's new Goldwyn Picture, "Spotlight Sadie." It is directed by Laurence Trimble. Though the title suggests a story of the theatre, such is not altogether the case. It is a comedy-drama of everyday life, with the playhouse as a background, no conventional stage scenes being necessary for the development of the plot. Mae Marsh's role is that of a girl who is described as "a whimsical product of Old Erin." Through necessity she seeks a living on the musical comedy stage shortly after her arrival in this country. Her simplicity and clearness of outlook are sharply contrasted with the sophistication of her companions, but the girl's illusions never leave her.

The story of Pauline Frederick's second Goldwyn picture also is from the pen of a celebrated author, Cosmo Hamilton. Willard Mack prepared the screen version of the production, called "One Week of Life," which is under the direction of Hobert Henley. The new story provides the star with another modern emotional drama.

Metro Buys Rights to Novel by Ben A. Williams

METRO has just succeeded in negotiating with R. L. Giffen for the moving picture rights to "After His Own Heart" a novel by Ben Ames Williams. The novel originally appeared in serial form in the All-Story Weekly during the month of January, and appealed strongly to Maxwell Karger, director general, as a splendid vehicle for Hale Hamilton.

The purchase of the novel for Hamilton marks the beginning of a series of popular novels which Metro has in mind for this new screen favorite and which will be announced soon.

The story is most unusual, and the title is misleading. It is not the story of a vampire, nor is it the hero's ideal type in the feminine sex. It is the story of a young man of extraordinary vitality and energy who is offered a cool calm million dollars for his heart with a worn-out heart to boot.

Tom Duncan, the part to be played by Hale Hamilton, is an aggressive and athletic young man who, finding himself out of work and being gifted with a peculiar sense of humor, applies to the Flant Detective Agency for a job as a detective.

Big Bookings on "Eleventh Commandment."

Heavy bookings are reported from many territories on "The Eleventh Commandment," the Ralph W. Ince production, according to reports from branch managers of Exhibitors Mutual Distributing Corporation.

Among the theatres which have booked the picture for runs of from three to seven days are Gold, Chicago; Hippodrome, Toledo; Boston, Boston; Wigwam, El Paso; Empire, Portland, Me.; Liberty, Colorado Springs; Wells Amusements Company, Norfolk, Va.; New Theatre, Baltimore; Colonial, Richmond, Va.; Astor Theatre, Toronto and Brant Theatre, Brantford, Ont.

"Peggy Does Her Darndest" Is May Allison's Latest

A VERY athletic girl is Peggy in "Peggy Does Her Darndest," in which May Allison does all those things the newspapers and magazines have been crediting her with for a long time. Monday, February 24, will mark the date of release of the picture, with May Allison in the stellar role.

Peggy is the daughter of Edward Ensloe, a millionaire diamond merchant. She has a sister Eleanore and a brother Frank. Peggy is the youngest and an all-round athlete. Eleanore is the eldest and considers herself a sure-fire vamp with the opposite sex. In all it is a dashing comedy drama full of human possibilities, in a true-to-life style.

In the role of the young Englishman, Honorable Hugh Wentworth, we find Robert Ellis, playing opposite Miss Allison. Frank Currier is Papa Ensloe, Peggy's father. Her sister is played by Rosemary Theby, and Dick Rosson portrays Brother Frank. Augustus Phillips plays Jim Burke, the crook.

The picture was adapted by George D. Baker from the magazine story of the same name by Royal Brown. Mr. Baker also directed the star. William E. Fildew did the photography.

Holds Anna Case Phonograph Recitals.

For the purpose of acquainting exhibitors in his territory with one of the many possibilities for exploiting Anna Case in Select Pictures' special, "The Hidden Truth," L. F. Levison, Select's Pittsburgh branch manager, is giving a series of Anna Case phonograph recitals in the rooms of the Pittsburgh Exchange.

The recitals started last week and will be given daily from noon until one o'clock until further notice. Branch Manager Levison has written every exhibitor in his territory, inviting them to attend the recitals. So far the attendance each day has been large and the showmen are enthusiastic over the novel method for advertising.

Russell Making "Where the West Begins"

William Russell claims the distinction of using the greatest herd of cattle ever employed in a picture. In his latest production, "Where the West Begins", twenty-eight hundred cattle fording the beautiful Kern River, which is deemed a typical Western stream, is said to be one of the most unique scenes ever taken in motion picture history.

The plot in "Where the West Begins" is replete with adventure—mystery and romance. William Russell and Eileen Percy carry the main thread of the story to their best screen style. The locale shifts from New York City to the grand and glorious West.

The picture will be released March 2, through Pathe Exchanges.

"Miss Dulcie From Dixie" Completed.

Newest of popular novels turned to screen productions, "Miss Dulcie from Dixie" has been completed at the Vitagraph studio in Brooklyn, with Gladys Leslie as the star and Joseph Gleason to direct her. The book, whose title is retained for the picture, is from the pen of Lulah Ragsdale. It has been set for release on March 24.

Supporting Miss Leslie are James Morrison, Charles Kent, Arthur Donaldson, Agnes Ayres and Julia Swayne Gordon.

Strong Cast for Gladys Leslie Release.

Photo fans will scan with interest the list of principals who appear in support of Gladys Leslie in her coming Vitagraph release, "Miss Dulcie from Dixie." The cast is comprised of James Morrison, Charles Kent, Arthur Donaldson, Agnes Ayres, and Julia Swayne Gordon. The action of "Miss Dulcie" take place in the South.

Doris Kenyon Must Not Take Any More Aeroplane Trips

FROM Florida comes word that Doris Kenyon, De Luxe Pictures star, whose next picture, "Twilight," will be released March 2, has been flying all over that state. Miss Kenyon has been staying at the home of Senator George Chahoon, who has a large estate at Cleveland, Fla. Within a radius of 100 miles are three aviation fields. The fact that Miss Kenyon was at Cleveland soon reached the fields. Among the aviators were several of Miss Kenyon's acquaintances. Eight of them called on Miss Kenyon in one day. Each of them invited Miss Kenyon to fly with them, but Miss Kenyon's mother refused to grant permission. Besides it was against the rules of the Army to take up any person not connected with Uncle Sam's forces.

But Miss Kenyon, determined to fly, overcame her mother's objections. Then she visited the Commandant. To him, she presented her commission as an honorary sergeant in the 70th Regiment of the Regular Army, signed by Major-General Eli D. Hoyle. The rest was easy. Her first flight was made with Lieutenant A. S. Moody. On this flight, Miss Kenyon remained up for forty minutes, went to an altitude of 5,000 feet and attained a speed of 75 miles an hour.

On three different occasions after that, Miss Kenyon made other flights, all of them equally successful. But a countryman put an end to Miss Kenyon's flying. On the day she made her fourth flight, the countryman ambled up to the home of Senator Cahoon and casually remarked: "That 'ere motion picture girl that's staying here went up in aeroplane today and the blame thing fell two thousand feet. It's all in a heap of wreckage over there now." There was consternation until Miss Kenyon drove home in her car and assured her friends that she had met with no accident, but had had a perfectly delightful flight.

Meantime, someone had telegraphed the rumored accident to Mr. Deitrich in New York. A long distance call dispelled the rumor and also put an end to Miss Kenyon's desires to fly during the next five years by an additional clause in her contract which prevents her from engaging in aerial navigation of any sort.

Public Shows Deep Interest in Drews.

The return to the screen of Mr. and Mrs. Sidney Drew has evidently awakened a lively interest on the part of photoplay "fans" throughout the world, evidencing what perhaps has been overlooked by some producers, that refined comedy that strikes a human note is altogether an essential to any program run by a theatre, and that the public after all does not consider a two reel high-class comedy as a mere incident to their evening's entertainment, but as much worthwhile their paying admission to see as the feature.

When the Drews, about a year ago, gave expression to their determination to forsake the screen altogether for the legitimate stage, countless letters were received from photoplay "fans" expressing their regret, and these letters came from the four quarters of the globe.

The Paramount Pictures Corporation, the releasing organization, and the V. B. K. Film Corporation, the producers of the two-reel Drew comedies, intend shortly to collaborate upon a scheme of further exploitation.

Rialto Books Vitagraph Feature for Week.

"The Lion and the Mouse" was secured by the Rialto Theatre for its initial New York run. Vitagraph's big super-production, which stars Alice Joyce, began a week's engagement on Sunday, February 16.

As previously reported the production is being snapped up all over the country for circuit runs and for extended showings.



Nigel Barrie, Alma Rubens, Wallace Worsley.

As Leading Man, Star, and Director of 'Diane of The Green Van" (Exhibitors Mutual).

Nazimova Begins Production Work on "The Brat"

NAZIMOVA will start "The Brat," her second production to be made at the new Nazimova studios in Hollywood, next week, according to present plans. The Russian star is to interpret the titular role in June Mathis' screen version of the play written by Maude Fulton.

Production of "The Brat" will be marked by a change of directors for Nazimova. Albert Capellani, who directed her in "The Red Lantern," having left to produce his own pictures, Maxwell Karger, who, with Richard A. Rowland, presents the Russian artiste, entrusted her direction to Herbert Blache.

"The Brat" is the story of a waif of the slums, a precocious girl whose youth has been spent largely in "institutions." Rebellious but philosophical; "hard-boiled" but optimistic; with the temper of a tigress and the tenderness of a mother towards her first-born—such is the "brat" in June Mathis' picturization of Maude Fulton's play.

Nothing of the Latin in this role. Nothing of the Oriental, whose mystic quality Nazimova so deftly registers on the screen. Just an American girl with her own way to make, her own battles to fight, and fortunately equipped with the weapons with which to survive the cruel ordeal of the city.

One of the big scenes of this drama of every-day life will be the "brat's" arraignment in the Night Court, where, as an accused before the bar of justice, she attracts the attention of the novelist who takes her to his home that he may study this bit of mortal flotsam at close range.

Charles Bryant will be Nazimova's leading man.

Viola Dana To Be Seen in Story of Paris Underworld

SUPPORTED by such notable screen players as Henry Kolker, Edward Connelly, Darrell Foss, Louis D'Arclay and Clarissa Selwyn, Viola Dana is rapidly nearing the completion of her newest screen production, tentatively named "Jeanne of the Gutter," at the Metro studios in Hollywood. Miss Dana is directed by Herbert Blache.

The story is a romance of the underworld of Paris, and the heroine of this story, by June Mathis and Albert Capellani, adapted for the screen by Finis Fox, is tender and appealing, impetuous and furious in turn. For Jeanne is a girl gently born of titled parents, whom fate throws into the hands of the fierce Apaches, or thugs, and who grows to womanhood as one of them. It is a story of final redemption and reclamation; a narrative of supreme heart interest woven against a background of Bohemian cafes and the ateliers of the Latin Quarter of the French capital.

In addition to Messrs. Kolker, Connelly, Foss, D'Arclay and Miss Selwynne, the cast includes Paul Weigel, Mitzi Goodstadt and Maree Beaudet. Art interiors were designed by Henri Menessier, and the cafe scenes are filled with French "types."

Strand to Show New Outing-Chesters.

The second Strand contract for the presentation of Outing-Chester pictures was signed last week. It will be remembered that the former interesting series of fifteen pictures which were produced by C. L. Chester in co-operation with the Outing Magazine were shown at the Strand. The new group is much larger than the first, numbering fifty-two subjects of varied character. The first number, which will be seen at the Strand the week of March 2, will be "From Scales to Antlers," giving an intimate picture of the Canadian moose in his native haunts in the forest lands of Quebec. This will be followed the next week by "Teddy Birds," which is an interesting study of bird life on a Gulf Coast island. As the title of this picture implies, it is identified with the late Colonel Roosevelt and his work for the protection of the birds in this region.

Although the First National exchanges throughout the country will be the chief medium of release for the Outing-Chesters, there will be four exceptions to the rule—the Celebrated Players in Chicago, the Quality Film Corporation in Pittsburgh, the Photoplay Company in Boston, and the Arthur S. Hyman Attractions in Detroit.

"The Movie Queen" New Nestor.

"The Movie Queen" is the title of a Nestor comedy to be released by Universal on February 24. Jane Bernoudy is featured in the one-reeler, which deals with the rise of a young, ambitious actress to film stardom. "A Poor Prune" is the title of the Nestor to be released March 3.

Interesting Subjects in Ford Releases for March

EXHIBITORS of the Ford Educational Weekly have stellar attractions in the releases on the schedule for March. The timeliness of the subjects presented and the mechanical excellence of the Weekly, together with the big sales campaign that Goldwyn has waged in its behalf, has resulted in a flood of bookings in large and small theatres, lodges, fraternal organizations, churches, farmers' organizations, schools and colleges, etc.

Following are the subjects:

March 2—"Good To Eat," a camera journey behind the scenes in a big hotel, showing the methods of preparing and cooking foodstuffs of all kinds; how the French chefs concoct those midnight delicacies; methods of steaming, washing, etc.

March 9—"The Story of Steel," a camera trip into the big steel mills, showing a "close-up" of one of the world's greatest industries.

March 16—"A Little Bit of Heaven," a pictorial record of the picturesque Yosemite Valley. One of the best scenic pictures ever made.

March 21—"What Uncle Sam Had Up His Sleeve," the wonderful role industrial America played in whipping Germany. An entertaining and instructive subject that will appeal to all Americans.

Kinograms Scores Big Scoop.

That it is possible for a screen news weekly to compete successfully with the daily newspapers in registering and recording the day's happenings was demonstrated by Kinograms last week. President Wilson landed in Boston from his epoch making attendance at the Peace Congress in Paris and within seven hours thereafter in the laboratory of the Kinograms Company in New York, the negative print showing his arrival, landing from the ship, progress through the streets of Boston and other matters of interest concerning his reception were rapidly being reproduced on thousands of feet of film. Titles were written and all the other work attendant to getting out a screen news picture were handled as if the whole affair was one of a daily occurrence.

Tuesday afternoon, February 25, one day after the President's arrival, the pictures were shown at Keith's Palace Theatre, The Rialto and Rivoli theatres in New York and at the President's own theatre (Keith's Theatre) in Washington.

Earle Williams' Next Awaited with Interest.

As the release date for "A Gentleman of Quality" draws near, Vitagraph reports advance bookings are growing proportionately, so that all the principal theatrical centers are already covered. Reports concerning the quality of this picture serve as a stimulus in this respect, and in many cases exhibitors have rearranged a schedule already fixed so as to permit of an earlier showing of "A Gentleman of Quality."

Earle Williams, star of the production, is assisted by a new leading woman, Katherine Adams, who, according to the testimony of those present at a recent private showing, proves an excellent support for him. Others in the cast include Joyce Moore, James Carpenter, Robert Bolder, George Pierce and Ronald Byrem.

The picture was directed by James Young and is to be released March 17.

World to Distribute Stone Features.

World Pictures announces that it has signed contracts which give the concern the distribution of eight super-pictures to be made during the coming twelve months by Lewis S. Stone.

Mr. Stone has begun work on the first of his pictures which will be called "Man's Desire." It will be directed by Lloyd Ingraham.



No Terrors in "Cave of Dread."
For Pearl White and Henry G. Sell in Episode Eight of the Pathe's "Lightning Raider."

"Humanity" Film Playing to Full Houses All Over

THAT "The Heart of Humanity," the latest Jewel release, is proving to be one of the greatest box office attractions is brought out by reports coming into the Universal's general offices from Canada and the United States.

The film was shown for the first time in Canada at the Holman Theatre, Montreal, Monday, February 17, and from noon until midnight the picture attracted overflow crowds.

At Los Angeles the production opened an indefinite run at the Kinema Theatre to exceptional business.

At Minneapolis, where James V. Bryson is presenting the film at the Shubert Theatre for the second week of a two months' run, overflow crowds continued to greet each showing of the film.

Mark Gates, managing director of the Dayton Theatre, Dayton, says that the picture played to the biggest business in the history of the house.

So successful was the attraction at the Royal Theatre, St. Louis, that the theatre booked the film for another week.

Hodkinson Specials Booking Well.

E. K. Lincoln in "Fighting Through" and Zena Keefe in "The Challenge Accepted," special features on the W. W. Hodkinson Corporation's service program, are proving popular, securing runs on big circuits. The entire Loew Circuit in New York is running "Fighting Through." It is also playing on the Poli Circuit, and other theatres throughout the country booking these features are the Bijou, Empire and Lafayette, Philadelphia; Loew's Columbian, Washington; Rex, Wheeling; Lyric, Huntington, W. Va.; Virginian, Charleston, W. Va.; Unique, El Paso; Carrol, Rome, N. Y.; Crystal, Waco, Texas; American, Terre Haute; Rex, Racine, Wis.; Star, Newcastle, Pa.; Hamilton, Lancaster, Pa.; Jefferson, Fort Wayne; Bridgeport, New Haven; Rialto, Amsterdam, N. Y.; Adelphi, New York; 77th Street Theatre, New York, and the Columbian, Pittsburgh.

Rex Beach's "The Brand" Welcomed by Exhibitors

WITH the production by Goldwyn of "The Brand," third in the Rex Beach star series of productions for the year, exhibitors are delighted to find that Rex Beach has returned to primitive Alaska on the screen. "The Brand" is a big, melodramatic romance of the Yukon full of action and power.

Exhibitor anticipation has been running high since the first announcement of "The Brand," and in nearly all of the larger cities Goldwyn customers have extended their playing time for this production, leaving room in their bookings for further elaboration into extended runs.

Confirmation of Goldwyn's own opinion of the power and popularity of "The Brand" was obtained last week at a private trade showing of the picture to the critics and reviewers of the motion picture trade journals and representatives of important monthly magazines. The opinions of these first witnesses were unanimously and wholeheartedly enthusiastic.

"The Brand," which is directed by Reginald Barker, opens with a rush for gold in the Klondike.

"Common Cause" Breaks Record in Utah.

A heavy fall of snow that broke the season's record did not prevent J. Stuart Blackton's picture "The Common Cause" from jamming the big American Theatre of its run. Although the capacity of this house is 3,000, the management was forced to turn away hundreds at every performance.

This interesting information is conveyed to the home offices of Vitagraph in a telegram from George Mayne, manager of the Swanson Theatre Circuit, the American Theatre of Salt Lake City being one of the chain. Expressions of supreme approval stud the telegram, such, for instance as "compelled to turn the crowds away," "jammed at every performance," "best picture," "some came to see it second time" and "am surely going to play it as a 'repeat'."

To which Manager Mayne adds that he has booked "The Lion and the Mouse" for a four-day engagement at the American, concluding the telegram with words of approbation of Vitagraph's remarkably high grade of recent subjects.

"The Winning Girl" Stars Shirley Mason.

In "The Winning Girl," released February 23, Shirley Mason will make her first appearance as an individual star of Paramount pictures, although she has been seen under the Paramount banner as co-star with Ernest Treux. The new picture is an adaptation of "Jem of the Old Rock," a magazine story by George Weston.

Niles Welch has the leading male role. Theodore Roberts has the role of Major Milligan.

Harold Goodwin and Lincoln Steadman are two young players who have good roles and Edythe Chapman is also cast in a suitable role. Others in the cast are Clara Horton, Jeanne Calhoun and Helen Dunbar.

Will M. Ritchey wrote the scenario and Robert G. Vignola directed, assisted by A. B. Berranger.

Billie Burke's Next Comes March 2.

Billie Burke's next appearance on the screen will be in "Good Gracious, Annabelle!" which has been scheduled for Paramount release on March 2. The story is based upon the play of the same name, written by Clare Kummer and produced with success at the Republic Theatre in New York during the season 1917-18.

Miss Burke is supported by a strong company, which includes Herbert Rawlinson as leading man. George Melford directed.

How Bernstein Showed "Hoop-la" in Los Angeles

BILLY PARSONS and his general manager, Isadore Bernstein, of the National Film Corporation, went into the exhibiting game during the week of February 9-15, and showed Los Angeles exhibitors how "Hoop-la," a circus picture featuring Billie Rhodes, could be "put across."

Mr. Parsons took over the Kinema Theatre, which seats 1,855 persons, with 35 cents as top price, and then turned it over to Bernstein to exploit "Hoop-la." Before Mr. Bernstein was through the Kinema was turned into a regular circus lot, with all the "peanut, popcorn, etc.," atmosphere abounding. Here's what Bernstein did, and an exhibitor showing "Hoop-la" might do well to follow in his footsteps, or at least adopt some of the ideas, which jammed the Kinema to the doors at every performance for seven days.

The entire front of the Kinema Theatre was transformed to resemble the entrance to a circus tent, with full canvassed top and side drops that were replicas of the circus ticket wagons used in the outer lobby. The inside lobby was dressed with a number of the old time side show drops.

The ushers were all dressed in clown costumes of a bright yellow, and the head usher as ringmaster, which was most attractive and effective.

The show opened with an orchestration that was characteristic of the Hickville circus, and the picture was introduced by a typical barker in full ringmaster costume.

The advertising campaign on this production, which is an Exhibitors' Mutual release, was exceptional. Some 200 twenty-four-sheet special block stands were used, in addition to many three sheets.

A big play was made for the patronage of children, and horns, which reminded the kiddies of circus time, were distributed around all the schools.

Bernstein maue a typical circus week out of the entire affair, and people came to the Kinema in groups just as they do to the circus.

"What's Swat?" New Capitol Comedy.

"What's Swat?" "Smiling Bill" Parsons inquires after turning a globe to every corner of the world in a humorous situation of his newest Capitol Comedy, "The Potum of Swat," a Go-Get-'Em Potts story, released by Goldwyn.

"Smiling Bill" has the role of Leander Potts, a burlesque manager who has brought his Frivolous Frolickers to Greenville for a one-night stand at the Opera House. But there are bigger things ahead for Leander in Greenville. The natives have mistaken him for the Potum of Swat, a sturdy centenarian, who with his daughters, ranging in age from 70 to 85 years, is to give a lecture on how to live a thousand years. Leander and his burlesquers are given a royal welcome, and then and there he decides to assume the identity of the real Potum.

Shrine of Buddha in Goldwyn Film.

One of the remarkable scenic features of "For the Freedom of the East," the Betzwood photodrama released by Goldwyn, is a splendid reproduction of the Shrine of Buddha, China's famous and historic edifice.

The duplication was made under the supervision of Lady Tsen Mei, beautiful and cultured Chinese actress and favorite on the American concert and vaudeville stage, who makes her debut as the first Chinese screen star in "For the Freedom of the East." Born in China, the Oriental player knows the Shrine of Buddha, where millions of her countrymen flock to worship, as few in America know the hallowed Chinese palace.



There's Popularity in the Word "Darn" Now
Since May Allison Appeared in Metro's "Peggy Does Her Darndest."

Two Strong Series To Be Released by Educational

THE thousands of men who have longed "to camp and tramp with Bruce," will find delight in the newest of the Robert C. Bruce travelogues, to be released shortly through the Educational Films Corporation.

Every man is a sportsman at heart, and every real sportsman would give his boots for the opportunity to see the country in which the Bruce subjects are made, at first hand. This sincere desire, which, to be more complete, is just as evident in women as it is in men, accounts for the popularity of these Educational releases with the public. On any program they will find an interested audience, and on many programs they have proved to be the most attractive feature of the bill.

"The Little High Horse" is a subject that is said to surpass the best previous records of Bruce himself. First-run theatres throughout the country, playing full-weeks and more, are constantly demanding more attractions with the merit of "The Land of Silence" and "The World of Dreams," and heavy advance bookings of this newest subject are reported by the Educational Film Corporation.

"Ravings of A Rounder" Is a Novelty.

The new "Ravings of a Rounder," a monologue in film, is to be an added part of future releases of the International cartoons through the Educational Films Corporation of America.

"Ravings of a Rounder" is to be a series of thirty-odd humorous titles, written by one of the cleverest men on the Hearst-International staff, and following one idea from beginning to end. Every line is a laugh, and the fact that the audience cannot "read ahead" or have any inkling of what the following lines are to be, makes the interest most intense, and keeps up a rapid-fire laughter that is only approached by the best type of original monologue "patter" in vaudeville.

The first of the series, entitled, "Rave No. 1—Prohibition," is a part of the cartoon release for March 10, and is on the same reel with "Judge Rumhouser's Miscue," which was pre-released at the Rialto Theatre the week of February 17.

Another O. Henry for Corinne Griffith.

A strange twist of circumstance, to which only the pen of O. Henry can do justice, is visualized in "The Unknown Quantity," a coming Vitagraph release in which Corinne Griffith is to assume the leading role.

The story offers Miss Griffith a role diametrically opposite to the one which she invested in her last play, "The Girl Problem." In "The Unknown Quantity," she is presented as a shopkeeper's daughter with dough, but not of the metalurgical quality, surrounding her. In other words, she is the daughter and delight of the neighborhood baker. How her father eventually is ruined through the cornering of flour by the "wheat king," and poverty leaves its delible imprint on the girl's mind when she is bereft of her father and forced to seek a livelihood in later years when grown up, meeting the son of the father who had caused the disaster and what occurs at the meeting of these two and subsequently, forms a graphic plot.

Tom Mills is directing the production.

Animal Studies in Pathe Review.

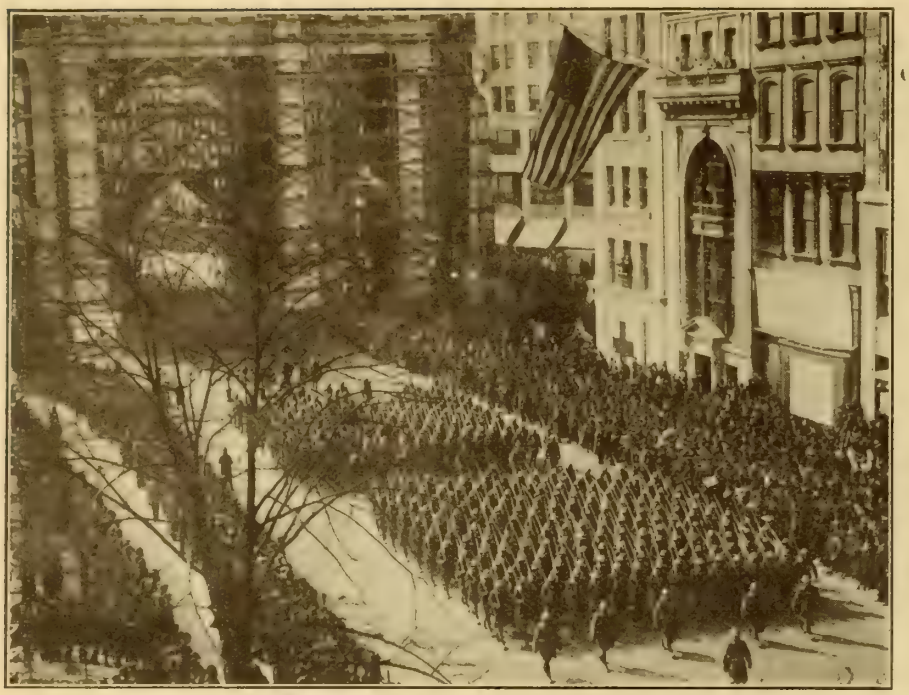
In the Pathe Review No. 4, released March 2, Dr. Raymond L. Ditmars has one of his most interesting and instructive studies of animals of horned climes, from the largest of cats to one of the smallest of horned things.

There is one elephant that absolutely refuses to drink in any way than from a hose. If given a pail, she upsets it. Another elephant had developed great enthusiasm for a large barrel as a plaything, but his antics are extraordinary and most amusing.

Other eccentric animal traits are shown among the bears. The most remarkable scenes, however, in this collection of odd animal episodes, show a gorilla that adopted a dog for a pet. The actions and demonstrations of affection between these strangely incongruous playmates are truly amazing.

Yvette Mitchell Starts Work on "His Buddy."

Having recently completed "The Border Terror," a special two reel Western drama, Yvette Mitchell has begun work on a new Universal short subject, entitled "His Buddy." Pete Morrison is seen at the head of Miss Mitchell's supporting company and Jack Ford is directing the production.



Dusky "Hell Fighters" Hold First New York Victory March (Hearst News).
Colored Troops of 369th Infantry Parade in Continental Phalanx—Showing Triumphal Arch at Twenty-fourth Street.

Robertson-Cole Productions for Two Months Ready

EVERY producing unit of the Robertson-Cole Company, which releases through Exhibitors' Mutual all the productions of which it controls the world rights, has been working on schedule time and as a result the offerings for the next two months have been completed.

William Desmond, whose features are made by Jesse D. Hampton, has finished "Whitewashed Walls," third of his series of eight productions. He is now in the Sierras working on his fourth, "Flat Gold," working title of a story by James B. Hendryx, picturized by George Elwood Jenks. Park Frame is directing the latest Desmond work, and in the company are Vivian Rich, Mary McIver, Jack Richardson, Charles French, Walter Perry and Frank Lanning.

Stories are now being selected by the Hampton scenario department for H. B. Warner, who has just been added to the Robertson-Cole list of stars.

"Coward's Courage," a story by Thomas J. Geraghty, scenarioized by Frances Guihan, is third in line of Sessue Hayakawa's productions for the Haworth Pictures Corporation. William Worthington is directing the piece at the Brunton studio. Among the players in support of Hayakawa are his wife, Tsuro Aoki, Toyo Fujita, Tuddie Post, Mrs. George Herandez and Francis J. MacDonald.

At the National studios, the De Havens have just completed their initial two-reel comedy for Exhibitors' Mutual release, "What Could Be Sweeter." This picture is the first of a series of thirteen to be made by the De Havens with the domestic atmosphere of a newlywed couple as the basis.

Billie Rhodes is now working on her next feature, "The Love Call," which is a picturization of the book of that name. Louis Chaudet is directing.

Before leaving for New York, Bessie Barriscale completed "Hearts Asleep" and upon her return to the studio will begin work on "Josselyn's Wife."

Much secrecy is shrouding Henry B. Walthall's third feature. It has been made known that the story deals with a problem that is uppermost in the minds of public men, and that the story was written by one of America's foremost authors, but more than that the National authorities decline to disclose at this time.

With "Diane of the Green Van" her first starring vehicle, for Exhibitors' Mutual release completed, Alma Rubens went to New York, and while there, she selected her second story. The working title is "Destiny," and work on it will begin as soon as Miss Rubens returns to the West.

Cutting and Titling of "Silver Girl" Completed

THE final cutting and titling have just been completed on "The Silver Girl," the last Pathe Extra Selected Star Photoplay in which Frank Keenan appears under management other than his own.

The photodrama is from the play of that name by Edward H. Peple; the scenario by Jack Cunningham. The production was made by the Anderson-Brunton Company and Mr. Keenan was assisted in its direction by Eliot Howe.

"The Silver Girl," when it was produced at Wallack's Theatre, New York, was commended on its vigor and originality of theme, its well knit structure and its perfect dramatic balance.

In "The Silver Girl" it is again effectively demonstrated how the wide, inclusive medium of the cinema, under skilled direction and finished mimetic art, may far surpass the results of the spoken stage and give in scenes and character a sense of absolute reality.

Frank Keenan, who directed the production and who portrays the principal role, is supported by Catharine Adams, George Hernandez, Donald McDonald, Irene Rich, Herschell Mayall and Cliff Alexander.

New York Roof Garden Reproduced.

A festive cabaret scene, a reproduction of those roof garden frolics that rest the tired business man and the wide-eyed visitor in New York, is one of the big features of Hale Hamilton's newest screen vehicle entitled "That's Good," now under production at the new Metro studios in Hollywood, with Harry L. Franklin directing.

"That's Good" is a screen version by A. G. Kenyon of one of "The Phoenix" stories by Richard Washburn Child.

Stern's Arrival Speeds Up L-Ko Comedy Production

COMEDY production at the L-Ko Studio at Hollywood has received an added impetus from the recent arrival of Julius Stern, president and general manager of the company. Three companies are now at work, and it is the intention of President Stern and Studio Manager Louis Jacobs to increase the number of companies within a short time.

Director Vin Moore has a large company of players and several of the Beckwith lions at work on a comedy, which will be replete with thrills and laughs. The leading comedian is Charles Dorety. Eva Novak and Vera Reynolds are furnishing the beauty trimmings.

The L-Ko beauties are being photographed in becoming athletic suits as the principal ingredient of a farce comedy that is being made by Noel Smith and Dick Smity, the latter also playing one of the leading roles.

The third group is in charge of Frank Griffin, who is making a series of light domestic comedies with Dot Farley, Phil Dunman and Lloyd Bacon as principals.

Shows Activities of Prehistoric Animals.

It is very seldom that World Pictures is sufficiently interested in a one reel production to undertake its distribution. But when the officials of the World saw "The Ghost of Slumber Mountain," the one reeler written and directed by Herbert M. Dawley, it was at once realized that here was a short feature of unusual interest, merit and drawing power. Consequently the World has arranged to distribute this picture in America.

"The Ghost of Slumber Mountain" is different from any picture ever photographed. It shows prehistoric animals as they were in life, fighting, foraging for food and prowling around looking for adventure. It is startling and educational. The photographic and mechanical effects were arranged by Willis M. O'Brien. Jack Holmes played the leading role.

Tom Mix Making a "Snow" Picture.

Tom Mix has temporarily forsaken the lariat and the cattle range and has gone into the far North to film one of the biggest productions he has yet attempted. At least the scenes of the picture will be laid in the North, but the picture itself is being taken at Flagstaff, Ariz., which is "among the pines at the top of the world." Mix and his company, under the direction of Edward J. LeSaint, arrived at Flagstaff last week and were promptly rewarded by one of the severest snowstorms that have struck Northern Arizona this winter.

The picture is being made from the novel "The Wilderness Trail," written by Frank Williams, and the scenario was the work of Charles Kenyon.

In this William Fox picture Mix has a new leading woman, Colleen Moore, who has done exceptionally notable work in a large number of pictures.

"Paid in Full" Has Strong Cast.

A picture which is said to give every promise of success as a screen revival of a notable stage play is Pauline Frederick's current Paramount release, "Paid in Full," adapted by Charles E. Whittaker from the Eugene Walter drama and directed by Emile Shautard.

Attention is drawn by the Famous Players-Lasky Corporation to the cast. Robert Cain is seen as the cowardly husband of Emma Brooks, the part played by Miss Frederick. Frank Losee plays the part of the capitalist. Jimmy Smith, the character which has been made the leading male role in the photoplay version, is played by Wyndham Standing, while Jane Farrell and Vera Beresford also have prominent roles.

"Speedy Meade" Is Third Bennison Goldwyn Release

LOUIS BENNISON has a real surprise in store for his admirers in his third Goldwyn release, "Speedy Meade," by J. Allen Dunn, directed by Ira M. Lowry.

"Speedy Meade" is made to measure for the smiling cowboy. It is chock full of the wild and woolly spirit of the great West and there's a new kind of plot that holds the interest from beginning to end. As "Speedy Meade," Bennison shatters all records for action. That is the reason he is called "Speedy" in the play.

"Speedy Meade" will be released everywhere about the middle of March. The title of the play affords an unusual opportunity for something new and novel in exploitation and Goldwyn's Service Department promises an intensive campaign that will put it over sure-fire.

The Louis Bennison productions are released under the Goldwyn Star Series system. The Betzwood Film Company, producers of the Bennison series, is selecting his stories with especial regard for newness and novelty. Director Ira M. Lowry personally chooses his star's scripts.

Truman Van Dyke Succeeds Pat O'Malley as Serial Hero

TRUMAN VAN DYKE has succeeded Pat O'Malley as Marie Walcamp's leading man in the new Universal serial, "The Red Glove."

Mr. O'Malley was slain by the villain in the seventh episode of "The Red Glove" and Mr. Van Dyke took up the hero role where Mr. O'Malley abandoned it.

As part of its exploitation of the new serial the Universal advertising department last week mailed 20,000 copies of the "Red Glove" campaign book, 64 pages, to exhibitors and newspaper editors throughout the country. This campaign is the most complete Universal has ever issued according to Nat G. Rothstein, advertising director, and in addition to outlining numerous advertising campaigns the book contains many publicity stories and ideas that can be easily and cheaply worked out by exhibitors.

Pathos and Love Temper "The Brand's" Virile Tale

THE rough environment of Alaska, with its untutored women and men, its fierce hatreds and frank loves, is not the place to look for charm and pathos. It is only when a literary master seeks to bring these people to our minds and hearts that we know they are the same as human nature is the world over. Rex Beach did this in his novel, "The Brand," and he promises to do it again in the photoplay of the same name which he produced for Goldwyn.

For all the strength and virility of the drama, with its tremendous clashes of character and physical combats, it remains a tender, pathetic tale. And much of the pathos centres around a little child. The play is not conventional. The introduction of a child does not smack of the playwright's mechanics. She is there because she is a living character and has a right to be found in the environment.

Here It Is in Black and White.

Lillian Hall, who portrays the role of "Beth" in Artcraft's release of Louisa M. Alcott's "Little Women," can be seen each morning at 8 o'clock, or a few minutes later, rushing into the Fiftieth street subway station for a rattler to the Biograph studio, where she meets Taylor Holmes and his director, "makes up" as a pretty little chorus girl and then starts on wild drives in a taxi. Mr. Holmes is portraying the stellar role in a screen version of a serial story titled "Taxi?" Miss Hall has the ingenue lead.



Norman Manning Returns to Los Angeles.

Ruth Roland stopped work on her Pathe serial, "The Tiger's Trail," the other day long enough to welcome Norman Manning, a former studio associate, back to the Glendale film colony. Mr. Manning has just been discharged from the Canadian forces. Louis J. Gasnier, head of the Astra Corporation, is taking it all in.

Emphasizes Importance of Good Supporting Casts

JUST as a chain is only as strong as its weakest link, so is a motion picture only as strong as the weakest player in the cast.

This is axiomatic, but motion picture producers too often are so blinded by the brilliance of their stars that they cannot see the necessity of surrounding those stars with players whose abilities will strengthen the play.

Concerning this phase of motion picture production a statement by the Exhibitors Service Bureau of the Fox Film Corporation this week declared that no star in the profession is big enough to carry along a weak cast, and that it is on this principle that William Fox produces his pictures.

"An instance of this policy," said this statement, "is the engagement of Thomas Santschi to play the lead opposite Madlaine Traverse in the picture which Miss Traverse is now making in Hollywood."

In further support of the policy of engaging only well-known players for the support of Fox stars, it was pointed out that in the de luxe production, "Wolves of the Night," which William Farnum is making in Los Angeles, the supporting cast contains such players as Louise Lovely, Charles Clary, Al Fremont and G. Raymond Nye.

In "The Jungle Trail," another William Farnum picture, just finished in Florida, Anna Lehr, Ann Luther and G. Raymond Nye are in the cast supporting Mr. Farnum.

"For Freedom," a recent Farnum subject, showed the work of Anna Lehr, Ruby DeRemer, Marc Robbins and Mr. Nye; and in "The Man Hunter," Mr. Farnum had Louise Lovely, Charles Clary and Marc Robbins assisting him.

Tom Mix is exceedingly particular about the people who play in his support. The reason for this is that Mix refuses to allow any but persons of proved ability to play with him. For his leading woman he has had Jane Novak, Kathleen Connors and Teddy Sampson, and in the picture he is making now, near Flagstaff, Ariz., Coleen Moore plays opposite him.

In "Every Mother's Son," considered one of R. A. Walsh's best pictures, there was no star, but the cast contained Charlotte Walker and Careth Hughes.

The casts that support Gladys Brockwell are notable for their strength and balance. William Scott, Murdock MacQuarrie, William Sheer, Al Fremont, J. Barney Sherry and Lydia Yeamans Titus are some of the players who have appeared in recent Gladys Brockwell productions.

Herbert Heyes and Clair DuBrey are supporting Madlaine Traverse in her present picture, and in support of Albert Ray is Elinor Fair, one of the best known and youngest leading women in the profession.

Other well known players who are to be seen in recent or coming Fox Pictures are Ed Burns, Frank Brownlee and Thomas Jefferson—son of the famous Joseph Jefferson, creator of Rip Van Winkle.

J. Warren Kerrigan Has Role of a Good Bad Man

J. WARREN KERRIGAN has turned good bad man. In "The End of the Game," his next Jesse D. Hampton production for distribution by the W. W. Hodkinson Corporation, the star is a gentleman of Virginia who joins the gold rush of '49, not for the gold, for he has wealth, but in answer to the beckoning spirit of adventure.

Perhaps no period in the history of the United States has offered more material for romance and adventure than those days of toil and disappointment and suffering, when men followed the Santa Fe trail to dig for gold, and George Elwood Jenks in "The End of the Game" has written still another plot around the old story.

So alluring does the hero find the game of chance that he drifts into the role of a semi-professional gambler and gunman, but the country is full of gamblers and gunmen—mostly unscrupulous ones—and, when Mary Miller arrives, Kerrigan finds it necessary to draw his gun many times on her behalf.

The production is melodrama highly seasoned with intrigue, adventure and romance, with no opportunity lost for a smile. Kerrigan is not only a romantic figure in this story, but a highly picturesque one, and Lois Wilson, who never disappoints, is more entrancingly lovely than usual.

Viola Dana Has Role of a Vampire Flapper

WHEN the first-run theatres show "Satan, Junior," on March 3, the date set for the release of this Metro All-Star Series feature, Viola Dana will be seen in the role of a vampire flapper. A flapper means that stage of a young woman's life when she is most awkward and thinks she is the most graceful.

Viola Dana has the part of Diana Ardway, only and much-spoiled daughter of Nathaniel Ardway, and only heir to the millions which her father will leave to her.

The picture is complete with novel scenes and situations, full of rich coloring. Milton Sills—by arrangement with Goldwyn—is certainly a notable young playwright and leading man, and Marjorie Sinclair, who plays the part of the disappointed actress, makes the most of a good part. The remainder of the cast includes Frank Currier, George King, Lloyd Hughes and Alice Knowland.

Adapted from the novel, "Diana Ardway," of Van Zo Post, by John H. Collins, directed by Herbert Blache, and photographed by John Arnold, it is a good story, well directed, and shows a lot of brand new California views as background.

"Spotlight Sadie" Is a Story of Everyday Life

MAE MARSH has completed her newest Goldwyn Picture at the Culver City Studios. It bears the unusual and piquant name of "Spotlight Sadie" and was written by Lewis Allen Browne. Laurence Trimble is the director.

The title suggets a story of the theatre, but such is not altogether the case. It is a comedy drama of everyday life with the playhouse as a background, no conventional stage scenes being necessary for the development of the plot.

Miss Marsh's role is that of a girl who is described as "a whimsical product of Old Erin." Through necessity she seeks a livelihood on the stage shortly after arriving in this country. Innocently she chooses musical comedy. Her simplicity and clearness of outlook are sharply contrasted with the sophistication of her companions, but the girl's illusions never leave her.

Her leading man is young Wallace McDonald, lately of the Canadian Forces. Alec B. Francis, who has joined the Goldwyn colony in California for an indefinite stay; Mary Thurman, in the role of a typical chorus girl, permitting her to display that beauty for which she is noted; Walter Hiers, Betty Schade, Wellington Playter, P. M. McCullough, Richard Carlyle and that funniest of former Keystone favorites, Alice Davenport, are in the cast.

Bert Lytell To Be Seen Again as "Boston Blackie"

BERT LYTELL will be seen again on the screen as "Boston Blackie," the fascinating rogue familiar to magazine readers through Jack Boyle's fiction stories dealing with the adventures of the silk-hatted burglar.

Lytell's next picture is as yet unnamed. It is based upon two of the Boyle tales, "Boston Blackie's Mary" and "Fred, the Count," which appeared in recent issues of a monthly magazine. Finis Fox made the scenario, and John Ince will direct the production.

A dramatic narrative replete with thrills and adventures, enlivened by many comedy touches, has been evolved for the star's use. It tells of Boston Blackie's efforts to "go straight" and how, with the aid of his Mary, he thwarts an attempt by Fred, "the count," to "frame" him with the police.

Work on the new production is scheduled to start the first of the coming week.



Rebuked

In Sessue Hayakawa's "A Heart in Pawn" (Exhibitors Mutual).

Universal to Screen Famous French Play

A STORY that rivals in intensity, no less than in picturesqueness that of Bizet's famous opera "Carmen" has been purchased by Universal for production shortly. The story is an adaptation by Marie Eve of the famous French Play "LaFamme et Le Pantin" (The Woman and the Puppet), by Pierre Louys.

As in "Carmen" the setting for "La Femme et Le Pantin" is Spanish, and the action of the play is equally as dramatic as in "Carmen," though the heroine of the piece is a different type from the quick-tempered cigarette maker. It is also expected the film story will be produced in six reels and that it will be one of the early fall releases.



S. A. Hayman

Who made the Lyda Theatre, Grand Island, Neb., a success by switching to four and five-day runs in a town of 15,000.

Genuine Society Types in "A Man and His Money"

IN Tom Moore's new Goldwyn "A Man and His Money," there is an atmosphere of smartness rarely found in fashionable society as it is depicted on the screen. The playgoer knows that this is too often lacking from plays which are supposed to transpire in the homes of people of wealth and distinction. Usually he must content himself with imagining that the people, their surroundings, manners and clothes are what they are supposed to be, not what they are.

For this reason "A Man and His Money" is a welcome exception. Involving people of position who live in homes of refinement and luxury, it is refreshing to see this idea carried out and the illusion maintained.

The characters dress smartly, but not flamboyantly, their various homes are in perfect taste and their conduct is that of gentlefolk. The picture provides Tom Moore with just this sort of character. He is Harry Lathrop, possessed of much money and no end of social position and in love with a girl of his own class.

New York Tenement Scenes In "A Daughter of Mine"

THE task of producing a motion picture in the slums of New York is not an easy one. Obviously the crowds of onlookers in that congested quarter make work almost impossible. Ludlow Street is the scene of considerable action in "Daughter of Mine," the new Goldwyn Picture in which Madge Kennedy appears, and to Ludlow Street went the star and her company. This was just before she departed for the Goldwyn Studios in California, where the remainder of the scenes were photographed.

It was necessary for Director Clarence G. Badger and his technical staff to make arrangements with the police department to invade Ludlow Street. The scenario specified that the entire front of a tenement be photographed. Through open windows various illuminating bits of action are seen, showing life as it is lived among the people the heroine of "Daughter of Mine," Rosie Mendelsohn, calls her own.

The camera, manned by Marcel Le Picard, was placed on the opposite sidewalk atop a platform. As it began to operate it was slowly tilted and one window after another was revealed, each disclosing a characteristic scene.

Record Heavy Rebookings on "The Highest Trump"

REPORTS from Southern branch offices of Vitagraph tell of a remarkable demand for "The Highest Trump," the Earle Williams offering recently released by that organization. According to information issued at the home office, many of the larger theatres in principal Southern cities who have never, as a matter of policy, rebooked a feature—a policy quite general with many theatres because of the pressure of new issues—have made an exception in the case of "The Highest Trump." A record number of rebookings, considering that the picture is not yet a month old, have already been recorded for localities south of the well known Mason and Dixon line.

Earl Schenck Portrays Lafayette.

The selection of an actor to play the part of Lafayette in James Vincent's production of "The Spirit of Lafayette" was no easy task. Several hundred were looked over, when, at the last moment, Earl Schenck was found. He proved to be a real find, for not only is he a sterling artist, but a perfect double for the great patriot, Lafayette, as well.

Pathe Serialization of "In Secret" Stories Praised

ROBERT W. CHAMBERS has seen a great deal of his fiction shifted from the page to the screen, but hitherto it has always been in the form of features. Hence, he has been rather eager to see just how Pathe would turn his famous "In Secret" stories into the gripping, full-of-action swing of a Pearl White serial. Mr. Chambers' stories are of a decided analytic turn, and are more famous for their bright dialogue than for action. Hence, it devolved upon Bertram Millhauser, the scenarist, who does Miss White's serials, to take quite some liberties with Mr. Chambers' original manuscripts in turning them into the sort of continuity which Miss White requires.

Recently Mr. Millhauser, at Mr. Chambers' request, called on the novelist and read to him the opening episodes of the serial. Millhauser confesses that he approached the Chambers' home with some misgivings, for he had done quite a few things to Kay McKay and Evelyn Erith, Mr. Chambers' two leading characters in "In Secret," and he was not quite sure whether or not the author would be pleased. These two characters had been livened up quite a bit, and a lot of their tete-a-tetes had been transformed into swift serial action of plot and counterplot.

Hence, he was greatly surprised when, after reading three episodes to Chambers, the author stopped him and complimented him highly and commented on the fact that wherever the scenarist had been compelled to invent action for his characters in order to maintain the speed necessary for a serial he had done so in a logical manner.

Mr. Chambers is greatly interested in the progress of the serial, and is planning to visit the studio when several particular scenes are being filmed. Director George B. Seitz is making rapid progress on "In Secret," and the earlier episodes are already practically complete.

"Hoot Mon" a Regular Scotch Highball.

"A refreshing Scotch highball, with a dash of pep," is how "Hoot Mon" has been characterized and Stan Laurel, the English comedian who has acted in a series of comedies for the Rolin Company, keeps the gait rapid, though it might be a bit unsteady at times. But it is full of laughs as it is of kilties—pretty Rolin girls in kilties and even ample and expensive Margaret Joslyn. Much of the action centers around Ye Blue Coo Inn. It is somewhat of an unusual comedy and the producers claim that the settings are as substantial as the laughs by the English comedian.

Invents New Methods for Handling Visions

Lyman Breening, who had charge of the photographic end of James Vincent's production of "The Spirit of Lafayette," has invented several new methods of handling visions that are said to so change the use of them in pictures that they will tell ghost stories in the future in a manner that no written words can bring to the imagination.

"The Poppy Girl's Husband" Completed.

Having completed "The Poppy Girl's Husband" for Artcraft, William S. Hart has begun preparations on his next picture, which he has written in collaboration with Lambert Hillyer.

The pictures just finished presents "Bill" Hart in the role of a convict, with a background of the Barbery Coast in San Francisco. The story is a Western subject and opens with a "rodeo" wherein hundreds of cowboys, Indians and wild riders of every sort take part.

In the cast appear Herschel Mayall, Dell Roscoe, Rhea Mitchell, and Winter Hall.



New York's Strand Theatre's Setting for "The Better 'Ole," Distributed by World Film.

Extensive Advertising for "Upstairs and Down"

A CAMPAIGN of national advertising has been launched by Selznick Pictures Corporation for its star, Olive Thomas, with special reference to the first production, "Upstairs and Down," which has just been completed under the direction of Charles Giblyn at the Pacific Coast studios.

This campaign was begun several weeks ago, when two electric signs were installed at Times Square, New York, announcing the forthcoming production. Another and still larger installation of the same sort is being erected on the Godfrey Building, New York, and will be one of the largest theatrical signs in the world. Still another contract has just been closed for a sign in Buffalo facing Lafayette Square, and this will be illuminated within a week. Negotiations are under way for still more of these advertising displays in other cities.

The second phase of the national advertising campaign is being conducted through motion picture magazines appealing to the general public. In addition to this, the usual publicity campaign consisting of news items and special articles is being employed.

The first production, "Upstairs and Down," has already been completed, and is being cut and titled under the direct supervision of Myron Selznick, president of the company, in California.

"I am convinced," says Mr. Selznick, "that the public wants well dressed plays. The stories of sordid realism, hunger, poverty, suffering and all that sort of thing are no longer popular. The most successful pictures are those which make audiences happy. I believe that in 'Upstairs and Down' we have a combination of the comedy and romantic elements combined with luxurious settings and costuming that will make this one of the hits of the season."

Historical Setting in "Lafayette" Film.

John D. Braddon, who had charge of the interior settings of James Vincent's production of "The Spirit of Lafayette," has added greatly to his reputation as a technical director. The most minute details have carefully been attended to in reproducing a number of the historical settings necessary for this production. One especially is the palace at Versailles, where the Peace Conference is being held. Others are exact reproductions of the present council chamber in the palace at Postdam, the prison at Olmutz, where Lafayette spent five years of his life because he wished for the now hoped for League of Nations, and a duplicate of George Washington's home at Mount Vernon. Mr. Braddon and Mr. Vincent both vouch for the exactness of detail in the duplication of these settings.

Correct Costuming in "Lafayette" Film.

The costumes of the period of our American Revolution, both here and in France, have been duplicated with every attention to details in the photoplay, "The Spirit of Lafayette," produced by James Vincent.

Strange novelties in hairdressing were invented by Marie Antoinette, then Queen of France. These novelties have been faithfully reproduced in the photoplay.

Salvation Army Film Is Nearing Completion

UNDER the direction of Edward Jose "Fires of Faith," which the Famous Players-Lasky Corporation is making in cooperation with the Salvation Army, is nearing completion at its Manhattan studio.

Commander Evangeline Booth, head of the Salvation Army, took part in a number of scenes filmed recently. The picture has for a theme a story based on the Salvation Army.

Many of the big scenes were taken at the Lasky studios in California, but several small sets were taken in the East, so that Commander Booth herself could appear. An exact replica of her office in the headquarters of the Salvation Army was produced in the studio and the pictures which have always hung on the walls of the real office were brought to the studio for use in the studio office.

The cast of players is notable, including Catherine Calvert, Eugene O'Brien, Theodore Roberts, Ruby De Remer and Robert Andersen. Nearly a thousand extras were used in some of the scenes made in California.

Cast of "The Better Wife" Causes Coast Comment

THE authoritative announcement of the cast of the new Clara Kimball Young picture entitled "The Better Wife," now being produced on the Pacific Coast, and which was made some time ago, has occasioned considerable comment among moving picture men. The cast is truly an "all-star" one, and Miss Young's broad-mindedness in enlisting in her support people whom other established moving picture stars might consider real rivals in their play for the public's affection and esteem is winning her the plaudits of the wise distributors and exchange men who feel that an evenly balanced cast insuring a production that is good all the way through is the greatest possible help in getting real money at the box office. Nigel Barrie, Lillian Walker, Kathlyn Williams, Barbara Tennant, little Bennie Alexander, Edward M. Kimball, Arthur Carew, Irving Carew, Irving Cummins, Elinor Hancock, H. G. Pennel, J. G. Underhill and John Steppling are among the sterling players whom Miss Young has chosen to support her. Among them will be identified stars who have repeatedly been presented at the head of their own companies.

W. H. Rudolph, who represents the Young-Garson interests in the East, has had some interesting communications from the Coast relative to "The Better Wife" and its unusual cast. In a sense, this picture, which is the first to be made by Miss Young for independent distribution, is a "commonwealth picture," although the production cost, including everything in the way of salaries, etc., is being borne by Miss Young. Miss Young is a hard-headed business woman, and her close personal contact with exhibitors and exchangemen the country over has convinced her that too many good actors cannot be assembled in a cast and that the day of a star's "hogging" a picture production has passed. In engaging her support, Miss Young put it right up to the players themselves, and explained that she was anxious to afford every one of them the opportunity to do the best work of his or her career, the only limitations being the necessities of the script. As a result of this kind of treatment at the very outset, according to word from the Coast, "The Better Wife" is being made by a cast of genuine stars working smoothly and harmoniously without the slightest suggestion of petty jealousies.

"The Better Wife" is said to be a powerful story, with its locale in some of the smartest of the European watering places. Its release within the next four weeks is being eagerly awaited.



Lelia Hope

To Appear in a Series of Malcolm Strauss Photoplays.

"A Heart in Pawn" Hayakawa's Next.

That the curse of inheritance can be overcome is the contention which Sessue Hayakawa proves in "A Heart in Pawn," directed by William Worthington for the Haworth Pictures Corporation. The picture is on Exhibitors' Mutual list of releases.

There is Oriental and Occidental flavor to the production, which, under the title of "Shadows," served as a stage vehicle for the young Japanese star in the early days of his theatrical career.

Thomas J. Geraghty and Frances Guihan adapted the story for the screen with their usual thoroughness.

Bessie Love at Her Best.

"The Wishing-Ring Man," starring Bessie Love, has been set for release on March 10 by Vitagraph. Miss Love in this picture is assisted by J. Frank Glendon, Claire DuBrey, Jean Hathaway, Truman Van Dyke, Willis Marks, Alberta Lee, Dorothy Hagan, Colin Kenny and Master Ehrlinger.

David Smith, who is directing the Bessie Love pictures, expressed especial satisfaction with the coming release. Those who, a few days ago, saw the first private unreeling of the picture in Vitagraph's home-office projection room, concurred with the director. They went further and declared that Miss Love, in this production, sets for herself a mark which it will not be easy for her to surpass.



"A New Indoor Sport,"
Says "Tad," Turning on the Glad Music of His "Fotoplayer."

Praise O'Sullivan's Japanese Composition.

Joseph O'Sullivan, director of music service for Exhibitors' Mutual Distributing Corporation, has received many expressions of commendation on "Nipponese," the Japanese dramatic theme which he wrote for Sessue Hayakawa productions.

On account of the scarcity of Japanese music of a serious and dramatic character, musical directors are finding this number just what they want in interpreting the great Japanese star's pictures.

Makes Record Booking on "The Lightning Raider"

MANAGER W. E. RAYNOR, of Pathe's New York branch, is awaiting the erection of a number of new picture theatres in the metropolitan district, for he has run out of theatres in which to book Pearl White in "The Lightning Raider." He points with pride to the fact that out of approximately 700 theatres in his territory, 400 are, for a part of each week, announcing on their electric signs the fact that Pathe's fearless serial star will foil the arch villain Wu Fang on their screens.

Taking into consideration the limitation of runs by reason of proximity of theatres to each other and the consequent necessity of protecting customers, Pathe has the new Pearl White serial in practically every available theatre open to serials in the New York territory. The salesmen covering this territory have averaged sales records of at least 40 per cent. over the quota assigned them.

The New York branch has shattered far and wide its own records on previous serial bookings also. On a twenty-episode Pearl White serial, "The Fatal Ring," 385 theatres were booked, and on "The House of Hate," 360 exhibitors were lined up. The last Ruth Roland serial, "Hands Up," achieved a record of 348 bookings.

Wigwagging Basis of Elinor Field Comedy

Elinor Field, the star of Strand comedies, shows she's an adept in "The Wigwagging System" in the comedy of that title released through Exhibitors' Mutual.

Bettie wigwags signals to her sweetheart, Jimmie, which results in Jimmie winning out in spite of mother's plan that Bettie shall marry an Italian lieutenant who poses as a nobleman. Jimmie exposes the bogus lieutenant with the aid of an Italian organ-grinder in a scene of hilarious comedy.

Schedule Eight Lyons-Moran Comedies.

Eight one-reel comedies featuring Eddie Lyons and Lee Moran are on the Universal release schedules for March and April. Each of the eight comedies is decidedly different in character. On March 3 the Lyons-Moran release will be entitled "Oh, Ethel" in which the comedians' new leading woman, Mildred Moore, shares honors with the famous duo. "Chicken a la King," a burlesque on "Graustark," is the comedy scheduled for release on March 10. "Lay Off" follows one week later and "The Smell of the Yukon," a travesty on "The Shooting of Dan McGrew," is scheduled for the market on March 24. "Unmating Mates," "Helping a Friend," "Skidding Thrones" and "On the Pullman" will follow.

Golden Making Rapid Progress.

Reports from Joseph A. Golden, who has taken his entire company to the South in order to get atmosphere for "The Great Gamble," the forthcoming Western Photoplay's serial starring Anne Luther and Charles Hutchison for release through Pathe, show that he has been accomplishing much work while in the land of sunshine.

Mr. Golden writes to his partner, A. Alperstein, manager of the concern, that he has obtained much valuable material during his short absence, and has been so successful in getting the locations that he desired that he expects to get back to the city in a couple of weeks' time.

Start Work on "Hearts and Horsethieves."

With her work held up for nearly six weeks by the illness of her director and other unforeseen setbacks, Lila Lee has at last started work on her Paramount picture "Hearts and Horsethieves," and is now in Arizona where, under Irvin Willat, where the exterior scenes are being taken. In this production the star will appear for the first time in a Western locale, her first three pictures having all been laid in Eastern cities. Monte Blue, who recently signed a year's contract with the Famous Players-Lasky Corporation, will have the leading male role.

Among Independent Producers

Conducted by C. S. SEWELL

Oliver Films Complete the Craig Kennedy Serial

HARRY GROSSMAN, vice president and general manager, of Oliver Films, Inc., announces that the new production, "Craig Kennedy, the Serial," from the story by Arthur B. Reeve and John Grey, is now practically complete, and will be ready for release about March 17. Marguerite Marsh and Herbert Rawlinson are the stars and they are supported by a capable cast; Donald Mackenzie directed the production.

Arthur B. Reeve, the author, has achieved a great reputation as a writer of detective stories, his books having a wide circulation, being read by many thousands who frequent motion picture theatres and who will be interested in seeing Craig Kennedy on the screen. This role is portrayed by Herbert Rawlinson, who is well known for his excellent work in a number of feature productions, and he was selected not only for his ability, but on account of being considered the ideal type for the character.

Marguerite Marsh, who co-stars with Herbert Rawlinson, also was featured in the Houdini serial, "The Master Mystery." The supporting cast is made up of popular players such as, Ethel Grey Terry, Kempton Greene, William Pike, Coit Albertson, Joe Marba, Donald Hall, Louis R. Wolheim and Gene Baker.

An attractive campaign book is being prepared for exploitation purposes, which will contain illustrations of a large assortment of cuts and mats, attractive slides and a paper with a punch, together with a variety of stories and publicity articles. This book will be ready for distribution before the date of release for the picture.

Immediately following the completion of the first episode, representatives of a number of exchanges visited the Oliver Films studios, and several contracts were signed, including Arrow Film of Philadelphia, Celebrated Players' Film Corporation of Chicago, Superfilm Attractions of Washington, D. C., Samuel Grand of Boston, Day Film Exchange of Pittsburgh, Export and Import Film Company, New York, for foreign rights, Pioneer Film Corporation of New York, and Criterion Film Service of Atlanta.

The Oliver Films announce that it is their intention to make serials on a high plane, and to produce episode pictures that will be as logical and entertaining to all classes of audiences as the best feature pictures.

The first episode of "Craig Kennedy, the Serial" will be in three reels, and the remaining fourteen will be two reels each. The first showing to the trade will be given by the Pioneer Feature Film Corporation, New York, about March 10.

"Virtuous Men" Will Be Published in Book Form

THE story of "Virtuous Men," the first S-L Production starring E. K. Lincoln, has been novelized. This work was intrusted to Bert Ennis, one of the executives of the S-L Pictures organization. It was originally intended as an aid to exhibitors, but due to the favorable comment of those who read the story, arrangements are now being made to publish "Virtuous Men" as a book. The scenario, written by Arthur H. Sawyer and Ralph Ince, is said to lend itself admirably to novelization, the production being a melodrama, with action and dramatic climaxes. The story is one of romantic interest, with many lighter moments of comedy relief.

The novelization will be profusely illustrated by scenes from the film. In addition, a well-known artist has been engaged to make several paintings of the star, E. K. Lincoln, and of Grace Darling and Clara Joel. These pictures will be reproduced in color.

For the benefit of exhibitors who present "Virtuous Men," a condensed thirty page version of the novel has been prepared for distribution to their patrons. Director Ralph Ince, who is possessed of considerable talent in drawing, will illustrate this edition with cartoons and sketches, including one of himself.

Heavy Demand Reported on "Once to Every Man"

The Frohman Amusement Company reports the closing of several contracts on "Once To Every Many." The following contracts were signed within the past week: New England States to the Major Films, Inc., of Boston; Michigan, to Arthur S. Hyman Attractions, of Detroit; Northern New York and Northern New Jersey, to Nathan Hirsch, New York City; Delaware, Maryland and District of Columbia, Virginia and North Carolina to the Super-Film Attractions, of Washington, D. C.; South Carolina, Georgia, Florida, Alabama and Tennessee to W. E. Drummond, of Knoxville.

Mr. Hyman, who controls the Michigan rights, has booked the attraction for an indefinite run in Detroit at a prominent theatre. Mr. Aechtler, of the Major Films of Boston, has also booked the production for an indefinite run in that city, and Sidney Lust, of the Super Film Attractions of Washington, D. C., has booked the attraction for Loew's Hippodrome in Baltimore.

This would indicate a strong demand for this production, runs being secured by the buyers within brief period after acquiring of the picture. The popularity of "Once To Every Man" would often be traceable to the fact it is a screen version of a popular novel, having as its theme the struggles of youth against an inherited predeliction for drink, and the rather unusual situation of the fistic arena playing an important part in the redemption of a young man.



Contrasting Views from Two Arrow Features, "Miss Arizona" and "The Mysterious Mr. Browning."

Big Foreign Campaign Planned For "Virtuous Men"

AN extensive advertising and exploitation campaign has been inaugurated by Sydney Garrett, President of J. Frank Brockliss, Inc., on "Virtuous Men," the initial Ralph Ince Film Attraction. Mr. Garrett holds the exclusive rights to distribute in foreign markets, the E. K. Lincoln feature sponsored by Messrs. Sawyer and Lubin. A private showing of the picture in semi-finished form was given recently, at which time Mr. Garrett enthusiastically indorsed the production. Impressed with the qualities of the first S-L offering, he outlined an extraordinary advertising campaign, which will be closely co-ordinated with the material used to exploit "Virtuous Men" in the United States and Canada. The entire series of color inserts, the work of famous artists, will be distributed abroad, in addition to a specially prepared series of publicity stories.

Mr. Garrett commented recently on the first Ralph Ince Film Attraction as follows: "'Virtuous Men,' more than meets with my expectations as a production worthy of the name 'special.' Carrying out carefully arranged plans made with Sawyer and Lubin, the requirements of the foreign market were kept in mind at all times. The picture is melodramatic in the extreme, has been invested with massive settings, and best of all, tells a story of universal appeal, suited to audiences in all parts of the world. At my suggestion, certain scenes were made, to be inserted in the prints intended for various countries, in order to give the necessary touch of local color."

George Irving Directing First Four-Star Feature

GEORGE IRVING, associated with Augustus Thomas, Leah Baird and Harry Raver in the Four-Star combination of author, director, star and producer, is now at work on a screen adaptation of Mr. Thomas' noted stage success, "As a Man Thinks."

As much of the story is laid in the Latin quarter of Paris and the Fifth avenue residential section of New York, the interior settings required to serve as a background for the character of the story are elaborate and unusual. The reproduction of the famous Quatre Arts Ball, the annual revel of the art colony of Paris, is perhaps the most imposing of these. This set occupies the entire floor of the Biograph Studio, and one thousand people in costume are used.

Mr. Irving has a number of highly successful productions to his credit, his last one being "The Silver King," produced for Artcraft. In the Thomas' story, "As a Man Thinks," he is said to have perhaps the best opportunity for the display of his unusual ability. Miss Leah Baird, star of the production, appears in the character of Elinor Clayton, a role eminently suited to her talent, and she is supported by a cast of well known players.

Harry Rapf Recovering

THE many friends of Harry Rapf, the independent producer, who were grieved to learn a few weeks ago that he was ill, will be glad to know that he is improving rapidly. He is in the Misericordia Hospital, New York, recovering from an operation, and expects to be able to resume work within a few weeks, as he is now out of danger. He wishes to thank his friends for the numerous inquiries and expressions of sympathy during his illness.

Mr. Rapf is one of the best known producers for the open market, having to his credit such successes as "The Mad Lover," "Today," "The Accidental Honeymoon," "The Co-Respondent" and "Wanted for Murder."

Fischer to Film Novels

DAVID G. FISCHER, producer of the seven reel super attraction entitled, "The Law of Nature," announces that he will leave for Miami, Florida, where he will produce the seven reel adaptation of Grant Watson's famous novel, "Where Bonds Are Loosed." Negotiations for the contract with the author were concluded through Curtis Brown.

Mr. Fischer has secured Stanley Mason as his photographer and Clarence Dull, technical director. Announcement will be made later regarding the star and cast for the new production.



Are They Listening for the Echo?

Pearl Shepard and Charles Richman in Ivan Abramson's "The Echo of Youth" (Graphic).

Much Interest Shown in "Reclaimed."

The interest displayed in Harry McRae Webster's dramatic production "Reclaimed" featuring Mabel Juliene Scott and Niles Welch is said to have greatly increased since the showing of this picture last Wednesday on the New York Roof. Inquiries are coming rapidly from all over the country. The Alpha Pictures, Inc., are now negotiating with many territorial buyers, and will very soon be able to announce several sales.

Strand Features Report Big Business on Reissues

WE are booking the Kay-Bee reissues to approximately sixty-five per cent. of the theatres in Michigan," writes Strand Features, of Detroit, in a letter to W. H. Productions Co., "among which are the very best theatres in this state—and they are going over big. All our exhibitors are well pleased with the business which these subjects are bringing them, and they are inquiring for another series of productions of the same high grade as these reissues. After our contract with you has been completed, we trust we will be able to secure a contract with you for another series of such money-makers as your Kay-Bee Westerns."

W. H. Productions Company report that exhibitors and exchangemen handling W. H. Productions Co. reissues in every territory are meeting with equal success and their enthusiasm over the box office possibilities in these reissues is unanimous.

A complete new line of advertising matter has been prepared on each series of reissues. The two series of single reel Keystone comedies, the Liberty Brand and the Eagle Brand, and the two series of two reel Kay-Bee Western dramas, the Columbia Brand and the Union Brand. There are also ten 8x10 photographs for each subject, one and three sheets on the Keystones; and one, three and six sheets for the Kay-Bees.

Hirsh Forms New Company

NATHAN HIRSH, formerly general manager and president of the Pioneer Film Corporation, has organized a new concern under the name of Aywon Film Company, and has purchased the rights of the Frohman Amusement Corporation's "Once to Every Man" for northern New York and northern New Jersey. Mr. Hirsch also has the option on several negatives, and will inaugurate an intensive campaign among exhibitors in New York and northern New Jersey.

He is in the market for high class state rights productions, either by way of purchase of the negative or the rights for New York and northern New Jersey, in which he will operate his exchange.

Preparing Scenario for Ford Serial.

Elsie Van Name, the clever scenarist, is at present very busy collaborating with Francis Ford on a new serial, "The Purple Trail," which will be put into production immediately following the completion of Mr. Ford's present serial, "The Silent Mystery." The latter production is enjoying a big run in Chicago, where a total of 105 days have been contracted for in the "Loop" district.

"Reclaimed" Given Trade Showing.

The Harry McRae Webster production, "Reclaimed," was given a trade showing a few days ago at Loew's New York Roof Theatre. This picture is in six reels, and it is said that many of the spectators commented upon the merits of the production including the cast, acting, photography and sets. The production is being distributed on the open market by the Alpha Pictures, Inc.



Robert W. Cummings
Who Portrays an Important Role in "Virtuous Men."

Lincoln Takes a Vacation

E. K. LINCOLN, star of "Virtuous Men," left New York this week for a trip to California, following the completion of the first Ralph Ince Film Attraction, "Virtuous Men." He is said to have done the most arduous work of his career in this production and is going to California to take a complete rest for three weeks. During his vacation the second story in which he will star, is being whipped into shape in Miami, Florida, by Messrs. Sawyer and Lubin, where the sponsors for "Virtuous Men" are at present.

Before leaving for the West, Lincoln stated: "The completion of my work in the leading character of 'Virtuous Men' marks an epoch in my career. I consider this picture the biggest and most important I have ever appeared in. Ralph Ince, under whose direction it was personally made, has outdone himself in the matter of spectacular effects. The story deals with a subject uppermost in the minds of the public and has been picturized with a wealth of imagination and interest. My role, from the standpoint of physical and mental requirements, is the most exacting I have ever attempted."

Lincoln will return to New York for the Broadway presentation of "Virtuous Men."

Buffalo Likes "Wanted for Murder."

According to the Independent Sales Corporation another evidence of the drawing power of the sensational advertising on Harry Rapf's "Wanted for Murder" is shown in a telegram received from the manager of the Lyric Theatre, Buffalo: "'Wanted for Murder' opened to biggest business in history of Lyric. Has increased every day since. Unable to take care of crowds. S. R. O. all day long. Sending you photo of largest crowd ever seen entering Lyric. Looks like a rush hour on the New York subway."

"Reclaimed" Sold for New Jersey.

Sale of northern New Jersey for new rights on the Harry McRae Webster production, "Reclaimed," to Elk Photoplays is reported by Alpha Pictures, Inc., and it is expected that a large amount of additional territory will be contracted for within a short time, as many bids have been received from various sections of the country.

Gaumont News Shows Arrival of President Wilson

MANY interesting events are pictured in the latest issues of the Gaumont news reels. Graphic Number Forty-eight shows Belgium refugees returning to Ostend, Belgium, Chicago welcoming the return of the famous colored regiment, the "Black Devils," Lillian Russell is also made a gunnery sergeant of the U. S. Marines in that city. Chinese Coolies are shown arriving in San Francisco en route to Cuba to relieve the labor shortage on the sugar plantations.

Other scenes in this issue include the annual motor boat regatta and sea plane races at Miami, Florida; English airmen who expect to fly across the Atlantic; a chicken ranch with a million chickens good layers, helping to reduce the price of eggs; S. S. Touraine arriving with vanguard of the Twenty-seventh division.

Of especially timely interest in Gaumont News No. 49 are scenes of President Wilson's arrival in the United States, which are said to be unusually complete, also scenes taken at Brest when he was bidding farewell to France. Other items include, inauguration of aerial mail service to the East, starting in Venice, California, first package being Mary Pickford's liberty loan film; great gathering of Catholics in Washington celebrating Cardinal Gibbons' golden jubilee, longest grandstand in the world erected in New York for reception to returning twenty-seventh division.

Maurice Tourneur a Pioneer in New Photoplay Movement

NOW that several prominent stars and producers have entered the independent ranks, Maurice Tourneur looks upon himself as a pioneer and something of a prophet for what he terms the new photoplay movement, as he was one of the first of the well known directors to form his own production organization. In May, 1918, when he left the Famous Players-Lasky Company, Mr. Tourneur said, "The fate of the photoplay is dependent upon the independent producer. Only by working alone, unhampered by business men who are squeezing the art out of the photodrama, can the screen play raise itself out of the rut of machine made productions.

"The independent producer can alone save the exhibitor who must rent productions that do not draw to secure others that do attract business. The entrance of the big independent producers, selling their product direct to the exhibitor, will make it possible for the exhibitor to make money."

Satisfied that some one must risk his all to aid this movement, Mr. Tourneur formed the Maurice Tourneur Productions, and says the results have fully justified his expectations. In succession he has produced the Drury Lane melodrama, "Sporting Life"; the screen epic, "Woman," and is now at work on another melodrama, "The White Heather."

B. S. Moss Photoplay Finished.

The latest B. S. Moss photoplay "Break the News to Mother," based on the song of the same title by Charles K. Harris, is now complete, having been produced under the direction of Julius Steger who assembled a cast of prominent players including Pearl Shepard, Gertrude Barkley, Alice Gerard, Raymond Bloomer, Forrest Robinson, William N. Bailey, Joseph Smiley and Chester Barnett.

This production is said to be an absorbing story based on an actual incident in real life. It was dramatized by Hugh McNair Kahler, a short story writer, scenario prepared by Garfield Thompson, and the photography is the work of Andre Barlatier.

Branches Exceed Quota on Rapf Film.

The Independent Sales Corporation, in compiling the books on Harry Rapf's "Wanted for Murder," in which Elaine Hammerstein is starred, finds every territory has exceeded its quota by over fifty per cent.

When "Wanted for Murder" was first put on the market after its run at the Broadway Theatre and twenty-six of the Marcus Loew's New York theatres, Sales Manager Card put his sales managers on their mettle by allotting each territory a quota to be reached by a specified date, and the result has been that more playing dates have piled up on this special of the "Indepndent" than they anticipated, and a number of extra prints are being put through the laboratory to meet the demand.



Effective Decorations on Front of Woodland Theatre, Kansas City, Kansas, for "Wanted for Murder" (Independent Sales).

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

WILLIAM FARNUM, in the Fox picture, "The Man Hunter," was the feature attraction at the Rivoli Theatre, New York, the week of March 2. Admirers of this excellent actor and the quality of his screen art do not need to be told that he belongs with the best of the moving picture stars. Broadway has done itself a kindness by putting William Farnum's name in electric lights in front of one of its leading picture houses.

The Four Broadway week-run theatres in Times Square offered feature pictures of uniform excellence the week of February 23. "Paid in Full," at the Rivoli," "The Better 'Ole," at the Strand; "The Girl Dodger," at the Rialto, and "The Light of Victory," at the Broadway.

At a recent Broadway showing of a strong dramatic picture a pistol shot was used to indicate that one of the characters, not on the scene, had committed suicide. Everyone in the theatre was watching the scene intently, almost breathlessly. The sound of the unexpected shot directly behind the screen made a number of the nervous spectators jump, and several women gave a low startled scream. This was followed by a general laugh and the intensity of the situation immediately relaxed.

Such aids to illusion are what Shakespeare called "Effects defective." Henry Irving condemned them when he drew attention to the futility of putting a painted tree on the stage and then tying real apples to its branches. The real fruit only emphasized the fact that the tree was not real. The real pistol shot only reminded the spectators that the scene in front of them was not real. Illusion is a delicate thing to create, and nothing is more quickly destroyed.

The day is coming when the applause at a serious screen drama will be as hearty and as frequent as at a performance on the spoken stage. It is well understood the legitimate actor does not break in on a round of applause, as soon he learns to anticipate where one is likely to occur. The photoplay makes no provision for what is known as "a hand," and the spectator suppressed his desire to applaud because he does not want to lose the continuity and the scene is not held for him. There are half a dozen places in "Paid in Full" that start "hands." The simple expedient of having these scenes held as they are on the spoken stage will bring the rounds of applause in the picture theatres. It will probably take a little time to educate the spectators, and the director will not always hit the right places. But the innovation is bound to come. It will add a new joy to be derived from the photoplay.

WEITZEL.

IN THIS ISSUE.

The Man Hunter (Fox).
The World to Live In (Select).
Twilight (Sherry-DeLuxe).
The Long Lane's Turning (Exhibitors Mutual).
You Never Saw Such a Girl (Paramount).
The Brand (Goldwyn).
Light of Victory (Universal).
Put Up Your Hands (Pathe-American).
Paid in Full (Paramount).
The Wishing Ring Man (Vitagraph).
The Unveiling Hand (World).
Smiles (Fox).
What Every Woman Wants (Exhibitors Mutual).
Boots (Paramount).
Reclaimed (Alpha).
The Girl Dodger (Paramount).
The Love Hunger (Pathe-Hodkinson).
The Better 'Ole (World).
The Indestructible Wife (Select).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"THE MAN HUNTER."

Six-Reel Fox Production Features William Farnum in Strong Adventure Role.

Reviewed by Robert C. McElravy.

WILLIAM FARNUM appears once more in a strong elemental role in this six-reel Fox subject, entitled "The Man Hunter." In it he falls from the position of a young man of wealth into prison life and degeneration, only to rise again at the close to his former state. The whole is carried out very convincingly and there is a pleasing element of romantic adventure in the latter reels.

Revenge is the dominant feature of this story, in the opening reels. The young man, George Arnold, finding himself tricked into an engagement while in a state of intoxication and later swindled by an investment in oil stock, determines to kill the man who duped him. Whether the premises justify Arnold's complete lapse to abysmal brutishness is something every observer will have to determine for himself, but the fact remains that the brutishness is there in great measure. Perhaps there is no actor on the screen who could duplicate the fighting scenes enacted by William Farnum in this number.

There is a splendid dramatic interest in the scenes following the shipwreck, when Arnold and Benton and the woman both love are cast up by the sea. It satisfies the desires of the observer to have Arnold forego his vengeance at the request of the girl, and to have the villainous Benton lose his life by a fall over a cliff.

Cast.

George Arnold.....William Farnum
Helen Garfield.....Louise Lovely
Henry Benton.....Charles Clary
Joseph Carbin.....Marc Robbins
Florence.....Leatrice Joy

Directed by Frank Lloyd.

The Story.

George Arnold, a wealthy young man, awakens after a wild night and learns that, while intoxicated, he proposed to a young woman. He is naturally disturbed at this, but determines to play the honorable part and carry out his agreement. As he is leaving the house, a friend named Benton enters and sells him some oil stock.

Later it develops that Arnold has been victimized, the oil stock being bogus and the girl he had promised to marry being a party to the swindle. Arnold, maddened by the experience, attacks Benton and as a result of the assault is sent to prison for a year. While a convict he sinks into a degenerate state and vows to kill Benton upon his release.

He meets Benton on board a steamer, after his year is up. Arnold had been acting as a dock hand and makes a dramatic attempt on Benton's life, after smuggling himself on board. Arnold is overpowered and placed in chains in the hold. The vessel is wrecked during a storm at sea and the three principals are cast on a deserted coast. Arnold promises, at the request of the girl Benton has been wooing, not to make a second attack upon his enemy, but Benton, in his fear, staggers back and falls over a high cliff. The girl learns to love Arnold, and agrees to marry him when they have again reached civilization. Here Arnold learns that the supposed fake oil stock is worth a fortune.

Publicity Points.

The wreck of a great passenger vessel at sea is a strong feature of this number, studio sets being used to excellent advantage in certain scenes.

William Farnum "personally conducts" two of the most realistic fight scenes recently staged.

The adventures of the castaways on the island coast are full of dramatic and adventurous interest, the scenes themselves being full of interest.

Program and Advertising Phrases: Powerful Photoplot Vastly Moving in Its Expression of Sensationalism.

William Farnum in a Fox Production of Force and Strength Lives Up to His Particular Style and Reputation.

Sensational Illusion Depicting the Wreck of an Ocean Leviathan in Terrific Storm.

William Farnum Star in Sensational Screen-Drama Full of Force and Fights.

Feature William Farnum, Louise Lovely and Charles Clary.

Advertising Angles: If you have played it, hook up this production with "Les Miserables," and tell that in this new play Farnum has his greatest opportunity since the Hugo story. For one advertisement say, "See William Farnum as a millionaire, a longshoreman, a stowaway and,

above all, a man." Pick up the big scenes for special mention in other advertising. If you can arrange with the police, have two rough looking characters start an argument on the street. When a crowd gathers and the argument reaches a climax let them pull off their coats and show on the backs of their vests signs reading, "If you care to see a fight, go see William Farnum at (house and date) in 'The Man Hunter'." You can pull this stunt a dozen times before the edge wears off.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released February 23.

"THE WORLD TO LIVE IN."

Five-Reel Select Picture Features Alice Brady in Story of Modern Life.

Reviewed by Robert C. McElravy.

W. CAREY WONDERLY, the author of this five-reel Select Picture, entitled "The World to Live In," has chosen an interesting type of modern girl for his heroine. Rita Charles is what he describes as a "Tinpanner," a girl who spends her entire time in search of social high lights. She is sought by many men and returns their regard with the degree of interest each is able to inspire in her by his ability to be amusing. The girl depicted, who undoubtedly has many counterparts in real life, runs many chances with her good name, but always manages to save it in the end.

Alice Brady gives an interesting portrayal of Rita and makes the character live. She brings out the light, superficial qualities of the girl, demonstrating her complete indifference to real love as contrasted with the ordinary attentions of pleasure seeking men. The story keeps close to the surface of life as a whole, only occasionally dipping down into deeper strata. It has a breezy, entertaining movement and some clever subtitles convey occasional welcome bits of humor.

There is not much dramatic fibre in this picture, though it holds the interest well. Rita's ultimate decision to abandon her career as a "Tinpanner" and settle down to the true love of one man may be more or less taken for granted, but we looked for a greater emotional crisis than was pictured to bring about so radical a change. Nevertheless her story will appeal.

Cast.

Rita Charles.....Alice Brady
Carrie Billings.....Virginia Hammond
Ida.....Zyllah Shannon
Doctor Varian.....W. P. Carleton, Jr.
Hugh Chalvey.....Earl Metcalfe
T. J. Olverson, Jr.....Robert Schable
The Bride.....Anne Cornwall

Story by W. Carey Wonderly.
Scenario by Margaret Turnbull.
Directed by Charles Maigne.

The Story.

Rita Charles is a secretary to T. J. Olverson, drawing a small salary per week. She is a handsome girl and much sought after by men. She has an insistent craving for excitement, though virtuous and reasonably careful of her good name.

When the story opens she is a "pal" of Harrison Chalvey, a rich young New Yorker and man-about-town. He is uncertain of his love for her and she feels the same way toward him. Two other men come into her life, one the son of her employer, Olverson, Jr., a spendthrift and rounder; the other Dr. Varian, a settlement worker.

Much of the action occurs at Atlantic City, where Rita goes for a brief outing. She has an affair with each of the men. She finally refuses Chalvey's offer of marriage. It later develops that Olverson, Jr., is already married and Rita narrowly escapes being drawn into the divorce action. In the end her native common sense leads her to choose Dr. Varian.

Publicity Points.

Alice Brady is always an interesting screen performer and in this number she depicts entertainingly a type of pleasure-chasing girl known as a "Tinpanner."

The scenes taken in Atlantic City carry occasional glimpses of the beach and boardwalk and will have considerable interest for those familiar with this popular resort.

Program and Advertising Phrases: Alice Brady Will Show What a "Tinpanner" May Be—in Case You Don't know.

Rare Type of Pleasure Loving Female Impersonated by Alice Brady in Her Latest Screen Success.

Alice Brady, Active Star of Both the Stage and Screen, Seen to Remarkable Advantage in Her Newest Photo-Drama.

Story of a Girl With No Money, No Friends, No Relatives—Only a "Tinpanner"; a Girl Who Lives Only for Joy.

Advertising Angles: Feature Miss Brady strongly. Play up the type with such lines as, "She was a tinpanner—taking all she could from life—unwilling to make a return." "She would be a good pal to any man who would show her a good time, but a pal only." "She got $25 a week, but she made it look like $100." "She was wise beyond her years, so do you suppose she married for love or for money?" Work on the character will sell better than offering the play as a whole.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in February.

"TWILIGHT."

De Luxe Pictures Production Gives Doris Kenyon Strongest Character of Her Screen Career.

Reviewed by Edward Weitzel.

ADAPTED by Louis Joseph Vance from a Metropolitan Magazine story by Vingie E. Roe, the De Luxe picture, "Twilight," starring Doris Kenyon, gives this capable young actress the strongest character of her screen career. So far she has limited herself to playing breezy and attractive young girls who needed only the slightest of excuses to break into smiles and whose sorrows were never very deep or of long duration. As Twilight, an orphan girl brought up in the lumber country and happy and light hearted until an attack by a French Canadian lumberjack deprives her of her reason, Doris Kenyon is forced to show emotional power and acting ability of real strength. She meets the test without unnecessary effort and does her full share in building up the series of dramatic incidents to a melodramatic but legitimately thrilling finish. Abounding health, high spirits and firm nerves supplement her comeliness of face and honesty of purpose.

The story of "Twilight" belongs to the order of simple romance that never assumes to be a study of life, but is intended solely to entertain. There is the usual contrast of country and city types and the plot is easy to follow. Capable direction by J. Searle Dawley has done much toward making the picture a success. There are many bits of pictorial beauty, the subjects being stretches of timberland and glimpses of trout streams and tumbling waterfalls. A forest fire is realistically handled, and the lighting, night scenes and general atmosphere are cleverly indicated. Frank Mills as Jim Anwell, Sally Crute as Elsie Charmant, George Lessey as Dr. Henry Charmant, Harry Lee as Jules and Edith Warren as Kate Anwell are the leading members of a uniformly efficient cast.

Cast.

Twilight.....Doris Kenyon
Jim Anwell.....Frank Mille
Elsie Charemant.....Sally Crute
Dr. Charemant.....George Lessey
Jules.....Harry Lee
Kate Anwell.....Edith Warren
Graham.....William Hartman
Hogan.....Grif Davis
Brent.....Charles Brooks

Story by Louis Joseph Vance and Vingie E. Roe.

Directed by J. Searle Dawley.

The Story.

Twilight is the name given to a little child who is left at the home of Jim Anwell when Jim's wife first takes the orphan in her arms. Anwell is a lumberman and lives upon the valuable timber land where his mill is situated. By the time Twilight is sixteen her foster father has died and his son is the head of the family and boss of the sawmill. Young Jim loves his foster sister and she returns his affection. Elsie Charmant, who is staying at a hotel in the mountains with Doctor Charmant, her father, meets Jim and tries to win him for herself. At a Firemen's Ball in the village Jim is forced to devote himself to Elsie, and Twilight, after breaking up the ball by turning in a false alarm of fire, rides home with Jim and the two come to a joyous understanding.

Jules, a French-Canadian lumberjack, is angry at Jim and is caught by the lovers trying to rob the office safe. Jim gets a handcuff on one of Jules' wrists before the robber manages to get away. The next night, in the woods, he attacks Twilight. She pushes him over a cliff and, believing he has been killed by the fall, loses her reason from the shock. After a night search in the woods she is found and taken home. Still unable to comprehend what is going on about her Twilight is absorbed in playing with her shadow until Jules set fire to the forest near the house and rushes into her presence with the handcuff still dangling to his wrist. Everyone has gone to fight the fire. The sight of Jules brings back the girl's reason. When Jules tries to attack her again, she shoots him in the leg. By this time the fire is threatening to destroy the house. Twilight goes to escape, but the wounded man snaps the other handcuff to her wrist and tells her she must help him to get away or they will perish together. They are both saved by Jim, who drags and half carries them to safety through the burning forest.

Program and Advertising Phrases: "Love's Old, Sweet Song" in Its Sympathetic Theme Visualized by Dainty Doris Kenyon.

Doris Kenyon Star of Engaging Photoplay Based on Louis Joseph Vance and Vingie E. Roe's Story.

Romance and Adventure Delightfully Blended in Pleasing Photoplay.

Doris Kenyon Heading Her Own Company in Fascinating Photoplay.

Splendid Purpose of Photoplaying Exemplified in Pretty Doris Kenyon's Latest Offering.

Advertising Angles: Play up Miss Kenyon and give full publicity to the fact that this story is based upon "The Alchemy of Love" by two well known authors. Tell in your advertising that it is a smashing story of the woods, and make it plain that it is different from the usual

run of backwoods stories through playing up the story of Twilight in brief. Force your readers to understand that here is a real and powerful story.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet; two one column, one two column and one three column production cuts, one one column, one two column and one three column. Ad cuts one 11x14 and one 22x28 black and white photo; one slide.

"THE LONG LANE'S TURNING."

Hallie Erminine Rives' Story Forms Basis of Walthall Feature for Exhibitors Mutual Production.

Reviewed by Margaret I. MacDonald.

THE name of Henry Walthall carries with it an atmosphere of success that leads to an anticipation of good entertainment which is excusable in the light of former accomplishments by this popular actor. In the case of "The Long Lane's Turning," in which he has been starred by the National Film Corporation for the Exhibitors Mutual program, he has not lived up to the height of his former reputation. Perhaps this is partially owing to the fact that the picture suffers from poor construction, and that the strongest moments for the star have not been worked to their fullest capacity. The plot is not clearly defined, and therefore fails to impress one with its strength. For the ordinary audience it will no doubt provide good entertainment, but it is unfortunate that the character portrayal is not more convincing.

Cast.

Harry Sevier .....Henry B. Walthall
Paddy, the Brick.....Harry M. O'Connor
Cameron Craig .....Jack Richardson
Beverly Allen .....Joe Dowling
Governor Eveland .....Ralph Lewis
Echo Allen .....Mary Charleson
Charlotte .....Vera Lewis
The Judge .....Melbourne MacDowell
Jubilee Jim .....William DeVaul

Story by Hallie Erminie Rives.

The Story.

A brilliant young lawyer becomes so addicted to liquor that he finally loses a case in which his client was an innocent party. Disgusted with himself he steals away from the city to try to recover and to make himself worthy of the woman he loves. On his journey he is attracted by the young woman, the daughter of a judge against whom a campaign of blackmail is being waged in an attempt to prevent him from deciding against a big distilleries corporation. Following the girl he becomes apparently implicated in an affair in which the head of a distillery corporation is injured by a revolver shot. The lawyer is arrested along with the real criminal and sentenced to a term in prison. Having previously shaved off his beard his identity is partially hidden. During a vaudeville performance for the prisoners he steals the clothes of an actor who is practically his double and escapes, arriving home in time to be on the scene at an election for governor in which in his absence he has been appointed one of the nominees. Later on he is accused of the shooting. His sweetheart, who was the mysterious woman in the case and who was in the injured man's house to recover stolen letters of her father's which were to be used in an attempt at blackmail, recognizes the real criminal and the story closes with both the romance and the young lawyer's career still intact.

Publicity Points: The pictured struggle of a brilliant mind with the lure of King Booze.

An attempt to turn the decision in a lawsuit in favor of a distilleries corporation by means of blackmail.

Thrilling escape from prison of a wrongly accused man in the clothing of a civilian who is his double.

Program and Advertising Phrases: Henry Walthall Star in Gripping Play Based on Hallie Erminine Rives' Story.

Popular Novel, of "Best Seller" Record, Made Into Strong Photoplay.

Sensational Scenes and Thrilling Episodes in Gripping Photoplay.

Blackmail and Booze Take Up Their Usual Companionship in Drama.

Best of Walthall's Photoplays Screened from Popular Story.

Advertising Angles: Centre your advertising on Walthall, who will sell better than the book title, but use the name of the author in all your advertising and get the usual hook up with the book stores if you can. Tell that in this play Walthall shows an absolutely unique escape from jail. Just now use the "For the average drunkard" extract from the press book. Then go on to tell that Walthall did this. Use plenty of portrait posters and cuts to appeal to his large following.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

Released in February.

"YOU NEVER SAW SUCH A GIRL."

Paramount Presents Vivian Martin in an Adaptation from a Novel by George Weston.

Reviewed by Louis Reeves Harrison.

AS the visualization of a novel the Paramount picture, "You Never Saw Such a Girl," is very attractively presented, Paramount directors, actors and camera men contributing their full share to the good work. Vivian Martin is charming in the lead and there is some interest in the outcome, but the structure is far from being that of drama and the story drags accordingly, with many lapses of time and an end so obvious that suspense is negligible. Knowing in advince that the story is one of the wrongful heir, most carefully explained to the audience, it is merely a question of waiting until the girl gets her rights and is embraced by the hero. The settings are beautiful in places and the general presentation greatly advanced in value by the exquisite impersonation of Vivian Martin. The story is clean, wholesome and mildly interesting.

Cast.

Marty Mackenzie.....Vivian Martin
Eric Burgess.....Harrison Ford
Fannie Perkins.....Mayme Kelso
Uncle Ebau.....Willis Marks
Mrs. Mackenzie.....Edna Mae Cooper
Mr. Burgess.....John Burton
Mrs. Burgess.....Edythe Chapman
Judge Eustace.....Herbert Standing
Mrs. Eustace.....Gerard Alexander
Katherine Spencer.....Claire Anderson
Reagon .....James Farley
Gentleman Jack.....Morris Foster

Story by George Weston.

Scenario by Marion Fairfax.

Directed by Robert Vignola.

The Story.

Marty Mackenzie is a baby when she is brought by her mother to live with an old farmer who adopts the child after her mother's death. She grows up, calling him uncle. After his death she and Fanny Perkins find themselves in straits for money and fit up a van to sell some antiques found in the garret. Investigation of an old trunk in the garret reveals that Marty is the granddaughter of a wealthy woman in the neighborhood, the one who drove her mother from home. The adventures of the two women in the van and with a burglar in the house of the wealthy grandmother wind up with recognition through a stepson of the grandmother and a happy ending for him and the girl.

Program and Advertising Phrases: Vivian Martin Star of Photoplay Based on Popular Novel.

Paramount Presents Vivian Martin in Screen Version of "The Kingdom of Heart's Desire."

Oddly Contrived Photoplay Has Vivian Martin as Charming Heroine.

George Weston's Popular Novel, "The Kingdom of Heart's Desire," Brought to the Screen by Vivian Martin.

Spirited Star and Spirited Story Make Spirited Photoplay.

Advertising Angles: Emphasize Miss Martin's charming personality and tell that this is a rollicking story of a young girl and an elderly teacher who went cruising in an old delivery wagon to find the youngster's grandmother. Present this phase of the story to interest your reader and leave the climax untold. Get an old delivery wagon, if you can, and send it about town with lettered sides, telling that it was in such a trap that Marty set out in search of her grandmother, or let a pretty girl drive and letter the sides, "I'm looking for my grandmother. Do you know her? They tell me she'll be at the Blank Theatre tonight. Let's go there and see." Anchor the wagon in front of the theatre for the opening performances.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 16.

"THE BRAND."

Goldwyn Production of Rex Beach Seven-Part Picture Shows Beautiful Settings for Dramatic Story.

Reviewed by Edward Weitzel.

INTEREST in "The Brand," the Rex Beach story, produced by Goldwyn, is augmented by the presence of Kay Laurell in the cast. This young woman, whose dramatic career consists of being one of the beauties of the Ziegfeld "Follies," made her screen debut in the picture. Directed by Reginald Barker, "The Brand" has the advantage of Alaskan winter scenes in supurb settings and the story is ably handled in other respects. The author of "The Spoilers" has again found his inspiration among the men of the still untamed Northwest, primitive souls who have never learned to disguise their feelings and are as emotional as a woman. Like all Rex Beach fiction the story moves with great deliberation, but deals with strong passions, and admirers of his work will find the punch at the finish they have been taught to expect.

Three characters stand out from the groups of men and women that comprise the cast. The dominant figure is a middle aged miner, splendidly played by Russell Simpson. His sincerity and command of his art will win general admiration for the character. The other two parts are acted by Kay Laurell and Robert McKim. As a woman whose irregular life brings suffering to herself as well as to the man she betrays the actress is called upon to portray variety and depth of feeling that would have taxed the experience of the foremost screen emotional star. She strives earnestly to convey her admirable understanding of the part, but want of sufficient training defeats her intent. There is much promise in her first attempt at screen acting, however, the lack of response that always handicaps the beginner being her chief shortcoming. Robert McKim, as a crooked

gambler, who is the heroine's evil genius, fills the part in every particular.

Cast.

Alice Andrews.....Kay Laurell
Dan McGill.....Russell Simpson
Bob Barclay.....Robert McKim
Hopper.....Robert Kunkel
The Child.....Mary Jane Irving

Story by Rex Beach.
Directed by Reginald Barker.

The Story.

Dan McGill, who has spent the best years of his life hunting for gold in Alaska, arrives at the town of Ophir one winter's day. There he meets Alice Andrews, a variety performer, who was left behind by her partner, Bob Barclay, when that crooked young man decided to go on up the trail and look for gold. Dan believes Alice to be a good woman, and asks her to marry him. Almost penniless, she consents. By the time her husband is sure he has married an angel, Alice has grown tired of the life she is leading. Handsome Bob returns, attempts to renew their old relation, and finds her easy to convince. McGill learns the truth. He drives the guilty pair away during a raging storm. They are brought back half frozen, and Dan leaves Ophir himself. After five years spent in solitude and a purposeless hunt for gold he strikes it rich, and a prosperous town springs up near his claim.

Dan, himself, still nursing the hurt to his heart, keeps away from the place. Drawn to visit it at last, he meets Alice in the dance hall, and discovers that Barclay, who is one of the faro dealers, has forced her to follow the calling of the other female inmates. The betrayed man is about to let his resentment get the better of him, but Alice takes him to her home and shows him a little girl, five years old, asleep in bed. Dan is still determined to get even with Barclay by killing him, but Alice tells him that the sleeping child is his own. He hurries back to the dance hall, seizes Barclay and brands him on the forehead with the sight on his revolver. This is the big scene. Going back to the house, Dan wraps the bedclothes about the little girl and turns and looks at her mother. Reading the remorse and the hope written in her face, he beckons her to come with them. The three go away together.

Program and Advertising Phrases: Kay Laurell, a Girl of Ziegfeld's Follies, Becomes Goldwyn Film Star.
One of Rex Beach's Best Stories Translated to the Screen.
Goldwyn Produces Great Rex Beach Story with Kay Laurell as Star.
Strong Passion and High Emotion Pictured in Rex Beach Story.
Beautiful Settings, Strong Cast and Intensely Dramatic Plot.

Advertising Angles: Play up Kay Laurell as one of the famous Ziegfeld beauties. To most persons the appeal will be potent, especially if you recall that Ziegfeld's Follies is the most famous "girl show" in the country. But make equal appeal with the name of the author. The Beach stories have made good, and the name has a selling value. Use the book store hook-up suggested in the press sheet, use litho cut-outs, as well as stills, in the window. You can also arrange with the library to list the Beach books, with a card stating that "The Brand" is not published, but may be seen at your house. You can use a street man with a painted brand on his forehead and a sign telling them to see the play to learn how he was branded. For a lobby ballyhoo brand a man before each show, using a leather pad tinted with grease paint and fastened with glue or spirit gum. If there is a saw mill in town you can get outside slabs of logs with which to build in your lobby an imitation of a log cabin. If you cannot work that try skins and toboggans, or anything along that line you can borrow.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released February 23.

"LIGHT OF VICTORY."

Five-Reel Universal Special Features Monroe Salisbury in Strong Patriotic Drama.

Reviewed by Robert C. McElravy.

SOME powerful effects are achieved in this five-reel Universal picture, adapted by Wildemar Young from a story by George Hull and directed by William Wolbert. It is a subject that is splendidly acted and has excellent settings and atmosphere. Monroe Salisbury plays the leading role with his usual skill in holding the attention firmly. Betty Compson, as the heroine, makes the step from straight comedy to drama of a somber type with surprising ease; her portrayal of Jane Ravenslee is expressive and promising.

The story is a new variation of the "Man Without a Country" theme, and while it is saying a great deal to state that it suffers in no way in comparison with predecessors, we think anyone seeing the subject will agree to this.

The chief character in this is George Blenton, a naval lieutenant who loses a naval code book while intoxicated on duty. The theme has been given a new and fascinating setting and the production has a powerful dramatic close.

Cast.

"Traction Jim" Cripps.....Bob Emonds
Lt. Kenwood Cripps.....Fred Wilson
Capt. Ned Ravenslee.....A. Robson
Lt. Geo. Blenton.....Monroe Salisbury
Capt. Erich .....Fred Kelsey
Jane Ravenslee.....Betty Compson
Lehula, the half caste....Miss Dominguez

Story by George C. Hull.
Scenario by Waldemar Young.
Directed by William Wolbert.

The Story.

Lieutenant George Blenton, engaged to Jane Ravenslee, daughter of his naval captain, offends the girl by drinking too freely at an outdoor military reception. Jane breaks the engagement as a result. Blenton is later intrusted with an important mission on shore, after America entered the war, but yields to his weakness and loses a naval code book while in a state of intoxication.

Blenton is given opportunity to kill himself, but refuses, and is finally put ashore on the tropical island of Tafofu. Here he lives for a time with a native woman, who afterward deserts him. Blenton, who has now become a degenerate beachcomber, is taken up by Lehula, a pretty native girl, who plays an important role in the production.

Jane Ravenslee finds that she still loves Blenton and starts out to search for him. Her vessel is sunk by a torpedo and she is made captive on a submarine. But fate brings her to Tafofu, where she witnesses Blenton's glorious work of redeeming himself, though the effort costs him his life in the end.

Publicity Points.

The tropical settings in this story are accurate and full of beauty, some splendid atmospheric effects being achieved.

There are some fine views of a submarine in action and the actual launching of a torpedo is pictured. The scenes in the lighthouse are especially dramatic.

Program and Advertising Phrases: Powerful Representation of Drink Evil Without Being Introduced as Propaganda.
Monroe Salisbury Star of Strong Patriotic Photo-Drama.
Thrilling Scenes in War Drama of Strong Patriotic Appeal.
How Love Overcame the Influence of Demon Rum.
Glories of the American Naval Service Seen in Strong Drama.

Advertising Angles: Work on the star but play the story strongly, using the angle that love of country is planted too deep in the American heart ever to be eradicated. Do not state the story too plainly, but give a hint of the conditions and lead them to wonder how he worked his way out of the shame into which he had fallen.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released March 17.

"PUT UP YOUR HANDS!"

Five-Reel American-Pathe Subject Features Margarita Fisher in Comedy.

Reviewed by Robert C. McElravy.

THIS is a comedy number telling a story of the East and West, entitled "Put Up Your Hands!" Margarita Fisher is cast in the leading role, that of a boisterous girl, or as one of the subtitles aptly puts it, "a red-blooded girl from a blue-blooded family." The part is one frequently found in comedies of late and is easily overdrawn. The characterization in this case seemed considerably exaggerated at times, giving the humor a forced effect.

The story itself is breezy, moderately entertaining and contains many unusual incidents, some of which are not entirely convincing but will no doubt pass. The Western settings are particularly good for a story of the mining regions. The prospectors for gold as a rule do not pick out very likely localities, but in this instance the alleged claim is staked out in the heart of the mountains. One of the best scenes is that in which the principal characters all come to the claim and there fight out the question of future ownership.

An amusing feature of the picture is the establishment of a "Temperance Rest Room" for the miners, where the heroine indulges in a boxing match, challenging all comers for one round.

Cast.

Olive Barton ..... Margarita Fisher
Peter Barton ..... George Periolat
Leonard Hewitt ..... Emory Johnson
Alvin Thorne ..... Hayward Mack
"Highball" Hazelitt.....William Mong
"Three Gun Smith".....Gordon Russell
Bridget ..... Kate Price

Story by L. V. Jefferson.
Directed by Edward Sloman.

The Story.

Olive Barton is an athletic girl, descended from an aristocratic Eastern family. She has an aunt who is continually shocked by the gril's various inclinations, one of which is a love for boxing. Olive completely upsets her aunt's equilibrium when she stages a boxing match one afternoon at a tea being given for the new minister. Shortly after this episode Olive's father is called West to look after some mining interests. The girl slips into his private car and is later discovered by the father and his secretary, Alvin Thorne. The latter is in love with Olive, though she has given him no encouragement.

On their arrival in the West Olive meets a young mining engineer, Leonard Hewitt, whom she at first mistakes for a bandit. A love affair follows in which Thorne develops a crooked streak and tries to win

the girl and Hewitt's mining claim as well. But he is completely frustrated in this.

Publicity Points.

This furnishes an interesting contrast of scenes in the East and West, many of which are memorable—the boxing match, the trip on the private car, the meeting with the supposed bandit and the gun fight at the mining claim.

Program and Advertising Phrases: Margarita Fisher Star of Stirring Play in Which She Is an Athletic Heroine.
Dan Cupid Tries to Referee a Boxing Match with Poor Success.
An Athletic Girl Who Was Willing to Fight for Her Heart's Love.
Strongly Contrasted Scenes Between the East and Rugged West.
Margarita Fisher Shows "Weak Woman" How to Bravely Defend Herself.

Advertising Angles: Play up Miss Fisher and tell that she has a romping, rollicking part that suits her down to the ground. If you want a novelty campaign play up that part of the story in which Olive shows the women of a Western town how to make the now dry saloon attractive to the men folks. Tell that people can see what will happen after July 1st. Ask what shall be done with the saloons and then refer them to this play. Work the stunt hard and you'll sell through curiosity.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"PAID IN FULL"

Paramount Screen Version of Stage Success with Pauline Frederick Is Splendid Entertainment.

Reviewed by Edward Weitzel.

BY sticking to the incidents and the form of the stage version of Eugene Walter's "Paid in Full," scenarist Charles E. Whitaker has enabled Director Emile Chautard, Pauline Frederick and the other members of the cast to produce a moving picture that has entertaining qualities equal to the original. The story is a strong one, and the Paramount Company has not thought it wise to have it altered for the screen. It is free from any hint of staginess, its characters being drawn from life and the things they do are never forced or unreal. There is that steady growth of interest in the plot that is found in expertly made stage plays, and the climax of the big scene between Emma Brooks and Captain Williams has all the power that had so much to do with the long run of "Paid in Full" on Broadway.

Pauline Frederick as Emma Brooks, Robert Cain as her husband, Wyndham Standing as Jimsy Smith and Frank Losee as Captain Williams are the four principals. The picture will please all classes of moving picture patrons. An extended review is printed on another page of this issue.

Cast.

Emma Brooks.....Pauline Frederick
Joe Brooks.....Robert Cain
Jimsy Smith.....Wyndham Standing
Capt. Williams.....Frank Losee
Mrs. Harris .....Jane Farrell
Beth Harris.....Vera Beresford

Directed by Emile Chautard.

The Story.

Joe Brooks is a bookkeeper for Captain Williams, a wealthy ship owner, whose morals are decidedly lax in regard to women. In a weak moment Joe steals from his employer and continues the practice until he has taken over $16,000. His wife, Emma, knows nothing of this and believes that a high priced flat and expensive clothes are the result of Joe's raise in wages. Jimsy Smith, who has always loved Emma, finds out the truth at the same time the captain learns of Joe's shortage. The ship owner has always admired Emma and when her husband realizes he has been found out he tells his wife everything and begs her to go to Captain Williams' rooms that night and get him to promise not to let the law take its course. Anxious to save the man she loves Emma does as she has been asked. Before she arrives at the captain's room that person receives a visitor. It is Jimsy. He proves his friendship for Emma by offering to pay her husband's debt. Williams will not accept his money. Knowing of the intended visit Jimsy warns the captain he will kill him if any harm happens to Emma.

In the scene between Emma and the captain he offers to give her a receipted bill for the full amount of Joe's debt if she will sacrifice her honor. Emma's horror at his suggestion convinces Williams that she has no part in the plot planned by Brooks to escape the consequences of his crime. For all his loose living, the captain is not wholly bad. He gives Emma the receipt as a token of his respect for her. She goes home, hands the paper to her husband and tells him she cannot live with him any longer. Brooks tries to choke her to death. The arrival of Jimsy prevents the murder, and Emma and her faithful friend leave the apartment. As they close the door behind them Joe Brooks kills himself with a revolver.

Feature Pauline Frederick as Emma Brooks and Frank Losee as Captain Williams.

Program and Advertising Phrases: Pauline Frederick Star of Screen Issue of Sensational Stage Success.
Great Sociological Problem Settled in Gripping Scenes of Photoplay.
How Much Shall a Wife Share in the Dishonor of Her Husband's Deceit?
Worthless Husband Pays All Claims Against His Treachery and Baseness.
Proving That Bags of Gold Cannot Always Overbalance Virtue.

Advertising Angles: "Paid in Full" is by the author of "The Easiest Way" and other notable successes. It enjoyed a long run in New York, followed by a tour of the country. Play up the stage success, and tell Miss Frederick's admirers that this story gives her unusual opportunities. You can do some trick advertising with the title where the reputation of the play will not suffice to carry it to success.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 23.

"THE WISHING RING MAN."

Vitagraph Stars Bessie Love in Picture Tinged with Fairy Story Element and Modern Reality.

Reviewed by William J. Reilly.

THE atmosphere of the fairy tale book is combined with the reality of twentieth century life in "The Wishing Ring Man," produced by Vitagraph with Bessie Love as the star. The wishing ring idea of Margaret Widdemer's book in no way pushes the story out of the bounds of reason, but gives it the airy touch so much appreciated when presented as it is here. Bessie Love, with her hair in braids and dressed in the quaint frocks enforced on her by her poetic grandparent, is charming and vivacious in the part of Joy Mavenith, whose first name she does not belie. A number of the settings are outdoor scenes, adding to the natural freshness of the story and giving the star a fitting background. The end of the picture presents a directorial stunt which is an historic variation from the final kiss. There is a kiss here, too, but it is delivered in such a way as to call epecial commendation upon Director David Smith.

Cast.

Joy Havenith .....Bessie Love
Dr. John Hewitt .....J. Frank Glendon
Mrs. Hewitt .....Jean Hathaway
Gale Maddox .....Claire Du Brey
Clarence Rutherford...Truman Van Dyke
Grandfather Havenith.....Willie Marks
Grandmother Havenith.....Alberta Lee
Phyllis Harrington.....Dorothy Hagan
Allen Harrington .....Colin Kenny

Story by Margaret Widdemer.
Directed by David Smith.

The Story.

Joy Havenith is forced to dress in art frocks, wear her hair in braids, and deny herself the companionship of young people to furnish inspiration to her grandfather's poems. One day Johnny Hewitt finds Joy confiding her troubles to the portrait of her Aunt Luvilla, and tells her that everything she wishes for will come to her if she will only wish hard enough. That summer Joy meets a married couple who invite her to visit them in the city. Her grandfather had always insisted that Joy could not visit away from home until she was engaged, and the girl, desperately wishing for the outside life, declares that she has been secretly engaged to Dr. John Hewitt, of whom she has heard her married friends speak. When the doctor visits his friends he is forced to claim Joy as his fiancee, both agreeing to play out the game for a month. Plans for the wedding complicate the affair, and Gale Maddox, jealous of Joy, brings about the climax by calling her a "little liar." The end will please everyone.

Program and Advertising Phrases: Bessie Love, Vitagraph Star, Has Ideal Story to Exploit Her Talents.
Personality and Talents of Bessie Love in Glove-Fitting Photoplay Subject.
Pretty Girl Forced by Stern Discipline to Unusual Extremes.
Ideal Comedy Drama for Screen Fans Who Dote on Bessie Love.
Vitagraph Has Produced a Bessie Love Play of Great Entertainment Value.

Advertising Angles: Play up Miss Love, and tell that the story is taken from the book of the same title. If you can get copies of the book, get a run on the book. Announce that you have secured the wishing ring and that it will be loaned to any man or woman who desires to make a wish and that if they wish hard enough it will come true. Use any sort of an odd ring and detail someone to take charge of it in the lobby, standing beside a huge card repeating the offer. If you play hard enough on the inherent superstition of your patrons, you can make this a big selling point. In your newspaper work paint a word picture of the lonely child forced to wear art frocks and her hair in braids. Get them interested in seeing how she escapes her fate.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released March 10.

"THE UNVEILING HAND."

Five-Reel World-Picture Production Features Kitty Gordon in Unusual Tale.

Reviewed by Robert C. McElravy.

AN unusual plot is the strong feature of this five-reel World-Picture subject, entitled "The Unveiling Hand." The curious quality of the story itself, rather than any special strength of presentation, is what makes the number entertaining. It has few real dramatic moments that stand out in the memory, and yet the effect of the whole is not without this desirable element. The story is altogether one that

makes the observer think and keeps him wondering what the outcome will be.

Kitty Gordon plays the heroine, Margaret Ellis. She is the daughter of a judge in a college town and is beloved by two men, one a professor and the other a visitor from New York. The usual triangle situation follows, but the developments are not usual and the story follows along the line of interesting individual character traits. Irving Cummings and George MacQuarrie play the husband and the unsuccessful admirer, but it occurred to the reviewer that the roles would have been stronger if interchanged.

There are some pleasing college town settings in the picture and the desert atmosphere in the second and third reels is picturesque.

Cast.

Margaret Ellis.....Kitty Gordon
Judge Ellis.....Frederick Warde
Philip Bellamy.....Irving Cummings
Bob Harding.....George MacQuarrie
Col. Harding.....Reginald Carrington
Mrs. Bellamy.....Margaret Seddon
Dr. Wallace.....Warren Cook
Hassan .....Anthony Merlo

Story by Mann Page.
Scenario by Clara S. Beranger.
Directed by Frank Crane.
Photographed by Max Schneider.

The Story.

Margaret Ellis is a beautiful girl living near Calder college. She is beloved by Philip Bellamy, a college professor, and Bob Harding, a visitor from New York. Philip is an ambitious young educator, though addicted to drink. He conceives the idea of going to North Africa to explore certain ruins, but knows of Margaret's growing regard for Harding and fears to leave her. He finally proposes that she marry him and go on the expedition. Margaret, who loves Phillip for his ambition more than his personality, consents to the arrangement. Harding, accepting the situation with good humor, also joins the party. The scene changes to the African desert. Philip steals the last of the brandy while Margaret is ill and develops a decided "yellow streak." He offends a native, who leaves him a prisoner in some fallen ruins and announces that he died and was buried in the sands.

Philip returns to Calder months afterward, just as the college is unveiling a memorial in his honor. He is shaken by the use of liquor and drugs, but still wishes to regain his wife. He is killed at the close by his desert enemy, the Arab who left him in the ruins.

Publicity Points.

A striking feature of this story is the return of a young professor to his university town just as a memorial is being unveiled in his honor. He also finds his wife in love with another man.

There is an interesting contrast of scenes in this number, most of them being in a college town and others in the African desert.

Program and Advertising Phrases: Kitty Gordon Star of an Unusual Play of Heart Throbs and Sensation.
Strongly Contrasting Scenes and Incidents Make Photoplay Conspicuous.
He Left Town to Explore and Returned to Stop His Own Memorial Services.
Beautiful Kitty Gordon Seen as Heroine of Stirring Photoplay.
How Love for Rum Developed a Yellow Streak Unexpectedly.

Advertising Angles: Feature Miss Gordon and make generous use of her photographs. For your newspaper work give a hint of the colorful story and tell interesting snatches of the plot without attempting to give the connected story.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released March 10.

"SMILES."

Five-Reel Fox Subject Presents Lee Children in Fine Juvenile Story.

Reviewed by Robert C. McElravy.

THERE is a great deal of novelty in this juvenile subject, entitled "Smiles." It features Jane and Katherine Lee, two small girls who get into all sorts of troubles and out again very happily. This might be called a "Comedy of Terrors" were it not for the fact that their childish pranks are all perfectly harmless and non-irritating to the observer.

The trip from coast to coast by parcel post is practically the opening feature and it is very amusing throughout. There is a certain fanciful note in all of their adventures and this will most certainly appeal to children in the audience as well as adults.

A well-trained dog, said to have been a mascot to a certain regiment during the war, takes an important part in this production. There is a "spy" plot, handled in effective burlesque style, and a love story, in which Ethel Fleming and Val Paul play the leads.

The number as a whole is one of the best juveniles released in a long while, and even adult observers will get a lot of fun out of it.

Cast.

Jane.....Jane Lee
Katherine.....Katherine Lee
Lucille Forrest.....Ethel Fleming
Tom Hayes.....Val Paul
Madame Yelba.....Carmen Phillips
Wagner.....Charles Arling
Housekeeper.....Katherine Griffith

Story by Ralph H. Spence.
Directed by Arvid E. Gilstrom.

The Story.

Jane and Katherine are two little girls whose father is reported missing at the front. They are accordingly stamped and sent across the continent to their Aunt Lucille in New Jersey, by parcel post. They make the trip in a mail bag built for two, and manage to smuggle their dog along.

Their Aunt Lucille is a pretty young woman, in love with Lieut. Thomas Hayes, but she is angry with him when the story opens because he resigned his commission at the outbreak of war. Lucille does not understand that Tom is now in the secret service until later, and part of the plot concerns her jealousy of a woman spy whom Tom is assiduously trailing. The two mischievious children, whose pranks occupy much of the number, finally assist him in getting hold of some badly wanted plans. When the truth is known the love affair ends happily.

Publicity Points.

The trip of two little girls across country by parcel post is a feature of this. Their adventures with the dog in the mail car are very amusing.

The number contains any number of new and acceptable stunts performed by children. One of these is a trip in an airplane and a parachute drop, though the latter is of course only a clever studio effect.

Program and Advertising Phrases: Popular Lee Kiddies Play Pranks and Cut Up Comical Didos In Their Latest Photoplay.
Shipped by Parcel Post, Special Delivery, Lee Kiddies Liven Matters Up for the Mail Clerks.
Jane and Katherine Lee Cunning Stars of Fox Comedy Films Have New Tricks and Devices to Awaken Laughter.
Popular Juveniles Bring Their Latest Screen Comedy, Mostly Consisting of Cause for Merriment.

Advertising Angles: Play up the Lee kiddies and add, "it just says 'Smiles,' but it means roars of laughter." Use a phonograph hook-up with the song of that title and run a slide, "if you like the song you ought to see the play." From old magazines cut as many smiling faces as possible and mount on a lobby card. If you want, offer any kid a free matinee ticket for ten smiles presented at the box office, making it one of the dead afternoons, and mount them all. If you play this stunt work a week in advance to get all the interest you can, mounting on a roll of paper such as is found in the stores. By weighing the paper before and after use you can find out how many pounds you must pay for.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released February 23.

"WHAT EVERY WOMAN WANTS."

Exhibitors-Mutual Features Grace Darmond in Role of Woman Who Loved Clothes Not Wisely But Too Well.

Reviewed by Margaret I. MacDonald.

THE Jesse D. Hampton five-part production, "What Every Woman Wants," for the Exhibitors-Mutual program, is an attractive production whose few scenes of padding will not in the least disturb the interest of the ordinary observer. Grace Darmond is the featured member of the cast and holds the attention of the spectator by means of her charm of personality plus a becoming wardrobe. The supporting cast is a competent one. The production occasionally evidences faults in construction, but manages to put over in a moderately forceful fashion a lesson which young women will do well to ponder.

Cast.

Horace Lennon.....Wilfred Lucas
Gloria Graham.....Grace Darmond
Philip Belden.....Forrest Stanley
Timothy Dunn.....Percy Challenger
Marston Hughes.....Bertram Grassby
Phyllis Miles.....Barbara Tennant
Norman.....Claire Du Brey
Sylvia.....William De Vaull
Mamie Vezey.....Mary Warren
Attorney for Defense.....Charles French

Story by William Parker.
Directed by Jesse D. Hampton.

I Hereby Give Notice

that I have severed all business connection with George S. Gullette and George R. Raymond, formerly operating under the firm name of Harris & Gullette Film Co. and producing "Who's Who." I will not be responsible for any further business acts of these former associates.

NELSON A. HARRIS

The Story.

A young girl employed in an office at a small salary believes that the success of a business woman depends in a large degree upon her capacity for dressing well. With this thought uppermost in her mind she contracts debts and when about to be rescued from a trying situation by marriage with the man she loves, the war breaks out and her lover enlists. She then falls into a snare set for her by her employer, who gives her a note to a cloak and suit house with orders to allow her to choose what clothes she wants and charge them to his account. In due time the news arrives that her lover is missing in action and she marries her employer for the purpose of indulging her love of luxury and pretty things. A strained situation arises, during which time her husband neglects her and returns to a former mistress. The soldier lover, released from a German prison camp, appears on the scene, discovers that his promised wife has married another, and happens in the vicinity of her home when her husband is shot accidentally by her maid. The wife is arrested for the murder of her husband and is acquitted when the woman reveals the truth.

Publicity Points.

Is a woman's business career affected by the kind of clothes she wears?

When feminine vanity falls a prey to flattery happiness often makes a hasty exit.

Program and Advertising Phrases: Photoplay Reflection of a Woman Who Loved Clothes Not Wisely But Too Well.

Grace Darmond Star in Latest Production by Exhibitors-Mutual Producing Organization.

Jesse D. Hampton Presents Grace Darmond as Star of Engaging Photoplay.

The Woman in Business Must Heed the Kind of Clothes She Wears.

When Feminine "Business" Expert Falls Prey to Flattery—Look Out!

Advertising Angles: Play up the star, but make the title your main advertising point. Start early with teasers asking what every woman wants, and work this into your later advertisements. Get all stores appealing to women to advertise that they have what every woman wants. You can even work the groceries in on the idea and make a town or locality campaign that will be a cleanup.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released in February.

"BOOTS"

Dorothy Gish Amusing as London Slavey in Paramount Comedy Melodrama.

Reviewed by Louis Reeves Harrison.

THERE is "atmosphere" in abundance in the Paramount production, "Boots," if London fog can be so called, and it is highly effective, especially in the opening scenes. The carefully selected exteriors and admirably devised interiors of "Boots" constitute in themselves an artistic achievement. The story is reasonable enough for melodrama, though it pertains to a Bolshevist attempt to bomb the meeting place of President Wilson and King George, but after all, it is inimitable Dorothy who does the "carrying on." Not only is she delightful as an exponent of ardent love, but a veritable tigress in an Amazonian hand-to-hand fight with the female villain when the latter is about to set off the bomb. This conflict is the high point of the story and Dorothy is there, as expert in the scrap as in kissing the young detective. It is an entertaining melodrama for all kinds of spectators.

"—AND THE CHILDREN PAY"

By

WINIFRED DUNN

Produced and Directed

By

JACQUES TYROL

The picture that played to capacity six weeks in the Loop, Chicago.

NOW CONTROLLED

By

TYRAD PICTURES

INC.

729 Seventh Ave.

New York City

'Phone 5426 Bryant

STATE RIGHTS NOW ON SALE

The Cast.

"Boots".....Dorothy Gish
Everett White.....Richard Barthelmess
Mme. DeValdee.....Fontine LaRue
Nicholas Jerome.....Edward Peil
Lydia Hampstead.....Kate V. Toncray
The Chauffeur.....Raymond Cannon

Story by Martha Pittman.
Scenario by M. M. Stearns.
Directed by Elmer Clifton.

The Story.

There is an underground tunnel from an old London inn to the meeting place of President Wilson and King George. Chief conspirator of a Bolshevist organization to blow up the English ruler and the American executive is a woman who poses at the inn as a sculptress. Her actions are closely watched by Detective White of Scotland Yard. This gentleman enslaves the susceptible "Boots" of the inn, a pretty and sentimental young girl. Through her jealousy of the Bolshevist conspirator, she attempts to bury her books of romance in the cellar and breaks through into the tunnel where the conspirator is about to set off the bomb. She overcomes her hated rival, saves the great men in the hall and wins her detective lover.

Program and Advertising Phrases: Dorothy Gish, the "Little Disturber" of "Hearts of the World," Comes Again to Delight Her Friends.

Leave Your Boots at the Door and Dorothy Gish Will Polish Them.

Dorothy Gish as London Slavey Has Comedy Roll in Sensational Paramount Photodrama.

Paramount Presents Dorothy Gish as Star of Thrilling Play.

Thwarting the Bolshevik Plotters London Slavey Wins Fame.

Advertising Angles: Don't let any one overlook the fact that Miss Gish was one of the stars of "Hearts of the World," and refer to her more recent "Battling Jane" and "The Hun Within." Tell that this is the story of a London slavey who saves the Secret Service agent she loves. Get the press book ads, but write more direct copy to replace the rather misleading general stuff they contain. The superfluous matter can be sawed out to let in your own talk. Offer a small price to the small boy who turns up in the lobby before the opening performance with the best set of Bolshevist whiskers.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 16.

"RECLAIMED."

Condensed Version of Harry MacRae Webster's Screen Story Is Ready for Release by Alpha Company.

Reviewed by Edward Weitzel.

An improved version of "Reclaimed," the screen story produced by Harry MacRae Webster and written by Richard Carroll, has been placed on the market by Alpha Pictures, Inc. The picture is on the popular melodrama order and the action has been sharpened by condensing a number of the scenes. "Reclaimed" was given a favorable review in this department when it was completed last June. The cast which features Mabel Juliene Scott, Niles Welch and Anders Randolf is excellent throughout.

Lola, the half breed mother
Amorita at the age of 16
.....Mabel Julienne Scott
Amorita at the age of 8 years.....
.....Bobbie Connelly
Frank Truman ..... Niles Welch
Mark Sinister ..... Anders Randolf
Jasper Creature ..... Fred. W. Peters
Patience ..... Mabel Wright
Caddema ..... Sidney Bracy
Gonzola ..... William Lambert

Directed by Henry McRae Webster.

The Story.

In the prologue a Mexican and his beautiful young wife are murdered by an American adventurer who is infatuated by the woman. A little girl is left by the couple. When she is sixteen, she is discovered in New York, a sharp-witted but wholly untaught young savage whose only thought is to get enough to eat. She is picked up by a pair of crooks who try to sell her to a rich profligate. This man is the murderer of her parents. The girl escapes from the house and meets a young fellow whose father has been victimized by the adventurer. The unfortunate man dies, and the boy is left to shift for himself. He is landed in prison through a trick of his father's enemy, and the girl finds a refuge in the home of an old lawyer who is in the power of Mark Sinister, the villain of the plot. The invalid sister of the lawyer's makes such an improvement in the girl that Sinister is anxious to marry her. The way that he is prevented from carrying out his purpose is novel and involves four of the characters in an attempt to kill the man who has tried to ruin them all.

Feature Mabel Julienne Scott in the dual role of Lola and Amorita and Niles Welch as Frank Truman.

Program and Advertising Phrases: Strange Fate of Orphan Girl Reclaimed from Atmosphere of Vice.
Victims of Vice and Adversity Win Their Redemption.
Thrills and Sensation Abound in Film of Moral Purpose.
Melodrama of "Punch" Bristles with Throbs and Thrills.
Sensational Scenes and Excitement Will Stir Enthusiasm.

Advertising Angles: This is a good, old-fashioned melodrama and should be handled as such. Pick out the high lights and advertise these separately, always alluding in each advertisement to the strange personality of the girl who is the toy of fate.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets and one twenty-four-sheet. Heralds, press book, slides, music cues, set of ten novelty postcards; also ten 8x10 black and white and eight 11x14 gelatine photos, one and two column ad and production cuts.

"THE GIRL DODGER."

Paramount Presents Charles Ray in a Delightful Comedy by J. G. Hawks.

Reviewed by Louis Reeves Harrison.

AN entertaining departure from the vehicle class of plays is "The Girl Dodger," released by Paramount and shown to a large, delighted house at the Rialto. Laughs came from all, and the story is easily the best in which Ray has ever appeared. The situations are bright, logical, clearly pictured and of the kind that permit human characterization. There is one slip, one reckless omission, but it is so quickly followed by compensating new business that it is easily forgiven. Of course, Ray is in his element as an awkward, faltering, hesitating, self-doubting youth of extremely limited social experience, but in this case he is not an awkward country boy. He is a dreamer so absorbed in mental effort as to unintentionally disregard conventions of all kinds, a much more modern characterization than the false conception of our country boys. The first situation, which puts the dreamer in contact with a beautiful and refined young girl whom he supposes to be a gay chorus lady, is enough of itself to carry most comedies over to success. The star and his support do fine work.

Cast.

Cuthebert Trotman.....Charles Ray
Anita Graham.....Doris Lee
Harry Travistock.....Hal Cooley
Billy.....Jack Nelson
Pinkie LeRue.....Leota Lorraine

Story by J. G. Hawks.
Directed by Jerome Storm.

The Story.

Cuthbert Trotman is so absorbed in his literary work, devoting his income to it, that he forgets his landlady and is ejected from home. He leaves with a wheelbarrow of books and clothes and goes to the rooms of a wealthy young college student, Harry Tavistock, "gloom buster." The gay young chap has just ordered a feast for "Pinkie" LaRue of chorus fame, and finds himself embarrassed with an engagement his mother has made for him with his fiancee, a beautiful young heiress, Anita Graham. He delegates Cuthbert to receive and entertain Pinky while he attends to his fiancee. Cuthbert is in a highly nervous state, but does his best when a lovely creature arrives. Believing her to be Pinky, he tries to make himself agreeable by letting her know how the gloom buster loves her and deplores having to meet a girl he is expected to marry for money. An interesting line of circumstances has brought Anita, the fiancee, in place of the chorus girl, and every word uttered by her entertainer is enlightening her as to the superiority of his character to that of the man she has promised to marry. In carrying out her role, she gives him a swift kiss and forever settles his case. Later on Cuthbert seeks out Pinky on the stage with some amusingly disastrous experiences. He gets on the right track through an anonymous invitation to a hotel hop where Anita is stopping. From this moment to a happy termination his adventures are swift and almost overwhelming, verging every moment on screaming farce.

Program and Advertising Phrases: How a "Gloom Buster" Made Life Worth Living and Lively for Likable Country Boy City Bound.
Charles Ray Has Again Been Ideally Fitted with Comedy Role.
Screen Comedy of Speed and Action Guarantees Best Entertainment.
Laughs Follow Laughs Through Five Reels of Good Fun and Brightness.
Paramount Presents Charles Ray in Another Thomas H. Ince Comedy.

Advertising Angles: Advertise Ray as a man afraid of the girls, and ask if any one thought it possible that he would ever be seen in such a part. Take this angle in your advertising with such lines as, "You ought to see Charlie Ray entertaining a society girl in the belief that she is an actress." "Ray was afraid of the girls, but they gave him two cocktails and set him to entertain a chorus girl. Some entertainment. Don't miss it." "Those quiet cusses are the limit when they get going. See Charles Ray break loose." For a window display show a couple of filled cocktail glasses with a card reading, "It took just two cocktails to turn a girl dodger into a girl getter. See the change in Charles Ray at (house and date)."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released February 9.

"THE LOVE HUNGER"

W. W. Hodkinson Presents Lillian Walker in Picturization of "Fran."

Reviewed by William J. Reilly.

THE character of Fran, portrayed by Lillian Walker in the W. W. Hodkinson production, "The Love Hunger," will find its admirers among those who like people to be a bit different from the average run. A girl brought up under the canvas tops of a circus is bound to create an original philosophy for herself, especially when she has the strong background of heredity which Fran had. When Lillian

COLOR HOODS ARE BETTER AND CHEAPER THAN ANY DIP

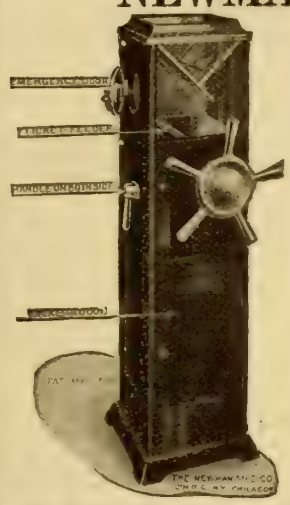


They Slide Over the Lamp

and show Beautiful Permanent Color Effects in Signs, Decorative Lighting, Exit Lights, etc.

Reynolds Electric Co.
422 S. TALMAN AVE. CHICAGO, ILL.

"NEWMAN"
Ticket Chopper



Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers. Brass Frames and Rails.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Write for our up-to-date price list.

Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7|8|14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Walker, in the part of the circus girl, precipitates herself into the household of a hypocritical minister, her philosophy produces a reaction from which issues the heart of the whole story. She is the one bit of freshness in a dried-up, puritanical community, a strange place in which to seek the happiness she hungers for. A ferris wheel and its stalled engine finally help her in finding the relation between herself and happiness. The scenes of country life presented by William P. S. Earle, director, are true to type, and the act in the lions' cage is hair raising. Allene Hale, seen as Grace Noir in an original vampire type, does a fine piece of acting. "The Love Hunger" is an adaptation of J. Breckenridge Ellis' "Fran."

Cast.

Fran.....Lillian Walker
Abbott Ashton.....L. C. Shumway
Hamilton Gregory.....Herbert Prior
Grace Noir.....Allene Hale
Mrs. Gregory.....Lydia Knott
Bob Clinton.....Andrew Arbuckle
Simon.....Stanley Orr

Story by J. Breckenridge Ellis.
Scenario by W. P. S. Earle and Arthur Edwin Krows.
Directed by William P. S. Earle.

The Story.

Fran, at the age of twenty, has seen nothing permanent in the way of life and happiness, having been brought up in the atmosphere of a circus. She goes to the home of Hamilton Gregory, a hypocritical minister of a small town church. He is really her father, although Fran does not immediately make him aware of the fact. Grace Noir, Gregory's secretary, has supplanted the minister's wife in his affections, and Fran decides to help Mrs. Gregory. Her efforts to oust Grace from the household and vice versa make up an element of the plot. An attempt by Grace to uncover Fran's past results in the straightening out of the tangle and the heroine becomes engaged to young Abbott Ashtin, the superintendent of the town school.

Program and Advertising Phrases: Lillian Walker Starred In Film Depicting a Girl's Search for Happiness.
Thrilling Scene with Girl in a Den of Lions Makes for Sensational Details.
Hypocrisy Exposed and Punished by Clever Girl's Persistency.
Picturization of Popular Story Gives Lillian Walker Fine Opportunities to Demonstrate Her Screen Art.

Advertising Angles: Whoop up Miss Walker. Work on the lines of "return to the screen of the famous film favorite," and suggest that her infrequent appearances are due to her waiting for really great stories. Then go on to give the vital facts of the story to back up this statement. For a side issue work on the reformer who is a wolf in sheep's clothing, and picture dimpled Lillian Walker in a den of lions. You can get a lot out of this last angle if you work it right.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released February 24.

"THE BETTER 'OLE."

World Film Corporation First to Screen the Popular Cartoons of Capt. Bruce Bairnsfather.

Reviewed by Louis Reeves Harrison.

WHETHER the highest value of "The Better 'Ole" as visualized by the World Film Corporation is its impressive fidelity to that atmosphere of the common soldier at the front, so rarely given us, or the quaint characterization of "Old Bill," impersonated realistically by Charles Rock, or the dry and delightful humor of the subtitles, the story suited a crowded house at the Strand. It suited in its direct simplicity, which caused it to drag at times, the intense element of drama being subordinated to that of very human and humanizing characterization. The thread of suspense is too thin to arouse interest in the outcome, hence the telling of the story develops in waves rather than in steady progress up to a crisis, but the homely steadfastness of "Old Bill," his rough and modest manhood, typifying the unsung common soldier, always bent on the supreme sacrifice of his life and life hopes for the common good, is driven home so effectively that his simple role enlists deeper sympathy than his one great adventure.

It is the announced intention to compare "Old Bill" and his two boon companions to the "Three Musketeers" of Dumas, but only "Old Bill" acts on his own initiative. The picture's value to exhibitors is large in that it is a pioneer in giving simultaneously a screen and stage product of vital meaning, in the publicity thus afforded it and in those winning qualities which sincerely attempt to enlist and hold interest. On these it should win.

Cast.

Old Bill.....Charles Rock
Bert.....Arthur Cleve
Alf.....Hugh E. Wright
Maggie, Old Bill's wife.....Mary Dibley
Jim the soldier poet.....Hayford Hobbs
Lil, his sweetheart.....Lilian Hall Davis
The Spy.....Alfred Phillips
Victoire.....Michelin Potous
Suzette.....Marguerite Blanche
The Inspired Singer.....J. M. Wright
The Juggler.....Sid Jay
The Grouser.....Hansell Fane
The French Colonel.....M. Crommelynck
The British Colonel.....F. Adair
The French Peasant.....Fernand Leane
The Great Adventurer.....R. Scott

Story by Capt. Bruce Bairnsfather and Capt. Arthur Eliot.
Directed by George Pearson.

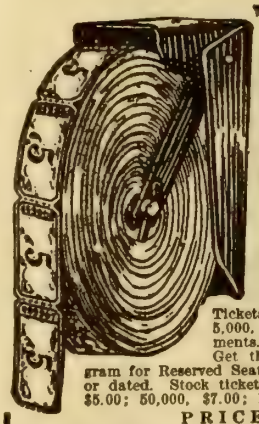
The Story.

Old Bill, a simple and rude English private, has two companions, "Bert" and "Alf," who share his amusing discomforts and attempts to get some joy out of trench routine. They also have an occasional amorous adventure, in which the "Aramis" of the trio shows that a soldier's heart is always open to feminine conviction. Their strong point, however, is their adaptability to whatever comes their way, hardship, discomfort, deadly peril, it matters little, meanwhile making the best of their lot with a philosophy more than amusing. Around "Old Bill" cluster home associations, anxious hearts waiting and hoping, including "Maggie," Old Bill's wife. Through a combination of luck and native shrewdness Old Bill gets possession of a German plot to blow up a bridge after a large number of French have crossed it. There is evolved in his slow-working mentality an idea of causing the explosion to be premature, and this he effects single handed. Out of great perils he emerges wounded, only to be foolishly suspected and as inanely tried for treason. He is saved and given home leave, with a happy reunion for all his friends.

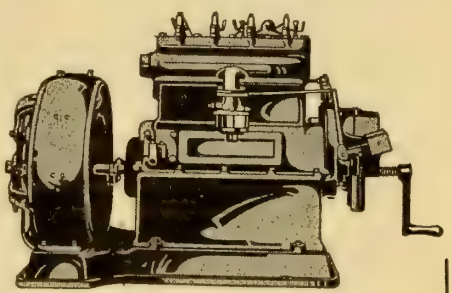
Program and Advertising Phrases: One of the Greatest of Present-Season Stage Dramas Brought to Screen Coincident with the Play.
"The Three Musketeers" of the "Front Line Trenches," "Old Bill," "Bert" and "Alf," Soldier Pals who Create Their Own Joy of Living.
Bairnfather's Cartoons First a Stage-Play Now Given to the Screen in Vivid Environment.

Advertising Angles: Make a big lobby display of the Bairnsfather cartoons well in advance of showing. Hook up with the book stores on the book and cartoons. Play up the fact that the drama is right now a success, being played in New York

Inventors Will Do Well
TO AVAIL THEMSELVES OF OUR
EXPERIMENTAL DEPARTMENT
Finest Tools, Instruments, Apparatus
TO DO THINGS WITH
ELECTRIC COMPOSITOR CO.
856 BROAD ST. BRIDGEPORT, CONN.
Tools, Jigs, Fixtures, Gages, Punches, Dies
Special Machinery Light Manufacturing



SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.
PRICES
Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00
National Ticket Co., Shamokin, Pa.



4 K. W. Electric Generating Set.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $3.50. Per M.
1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

and by seven touring companies, as well as in England. And use plenty of paper. This calls for a big lithographic display.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Two 22x28, eight 11x14, eight 8x10 reproductions of Captain Bairnsfather's cartoons. Half-sheet cards. Heralds. Slides, cuts, mats and music cues.

Released by World Film.

"THE INDESTRUCTIBLE WIFE."

Select Features Alice Brady in Drama of the Strenuous Wife Whose Athletic Pace Outdistanced Her Husband.

Reviewed by William J. Reilly.

THE taming of the shrew, this time of the athletic and not the tongue-lashing variety, is well staged in the Select picture "The Indestructible Wife," with Alice Brady in the title role. The type of woman represented by the star is more or less familiar, but there is nothing mediocre about the strenuous pace set by the wife of super-athletic prowess. She is a remarkably healthy and vigorous woman, while her husband is lacking in the athletic ability to keep up the pace. This fact is the nucleus of the plot. We should have been given more incidents proving the reputation of the wife, making the picture travel at a swifter and more appropriate pace in its earlier stages. The large cast gets together, however, and puts events over in fittingly strenuous manner under the direction of Charles Maigne. The luxurious and tasteful settings of the picture win especial commendation.

Cast.

Charlotte Ordway.....Alice Brady
Jim Ordway.....Saxon Kling
Mother.....Sue Balfour
Father.....George Backus
Brandy.....Roy Adams
Peter Brooks.....W. A. Williams
"Toots" Brooks.....Anne Cornwall
Schuyler Horne.....Percy Marmont
Julia.....Leonore Hughes
Butler.....Thomas Donnelly

Directed by Charles Maigne.

The Story.

Charlotte Ordway is a young wife just returning home from her honeymoon on which she kept at least three cities ahead of her husband, who in no way matches her fast moving powers. A typical day for her after her return is a twenty-mile hike in the morning, a ride before lunch, golf and swimming in the afternoon, and dancing all evening. Her husband conspires with his friends to tame her, each taking a turn at wearing her out each day. This method is fruitless, but Brandon, a physical culture instructor, and friend of Charlotte's husband, unknowingly finds a way to solve the dilemma by trying to win Charlotte's affections with strong arm methods. Mr. Husband, discovering this, takes Charlotte to an island cabin and tries the "Taming of the Shrew" tactics on her. His roughness wins her affection anew.

Feature Alice Brady as the strenuous young wife who could not be tired out.

Program and Advertising Phrases: Strenuous Activity of Wife Leads to Fast Moving Romance, Featuring Alice Brady.

If Shakespeare Could See This Indestructible Wife, He Would Revise "The Taming of the Shrew."

What Would You Do If Your Wife Kept Three Cities Ahead of You on Your Honeymoon?

Indestructible Character of Wife Brings on Relay of Aspirants Seeking to Keep up With Her.

She Kept Them All on the Run, Not Omitting Her Friends, Husband, Chauffeur, Gardener, Cook, and the Little Vampire.

Advertising Angles: Take your cue from the press book and play to curiosity as to what an indestructible wife is. Ring all the changes without revealing the story, suppressing the program story. Start early enough with your teaser campaign to make the title a town catchphrase for several days before the showing. Feature the Hattons, who have written a number of real stage successes.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in January.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

TransVerteR
TRADE MARK REGISTERED U S PAT OFF JULY 25 1916
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Watch for
coming announcement
of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

WORTH WAITING FOR

UNIVERSAL MOTION PICTURE CAMERAS
Uncle Sam wants Universals now, so you must wait; but remember, they are worth waiting for. Get acquainted now. Catalog on request.
BURKE & JAMES, Inc.
240 E. Ontario St., CHICAGO
225 Fifth Ave., NEW YORK


National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

EXHIBITORS
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COMMENTS

Fox Film Corporation.

HIS MUSICAL SNEEZE (Sunshine Comedy), February 23.—A breezy and laughable knockabout comic in two reels directed by Jack White. The cast includes Lloyd (Ham) Hamilton, Virginia Popple and others. This pictures many hilarious events occurring at and near a mountain inn. The first reel contains a unique rabbit hunt and the second a fox hunt. Both are joyous affairs, and the number is very successful.

Pathe Exchange, Inc.

I'M ON MY WAY (Rolin-Pathe), March 9.—A comic number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold plays a bridegroom in this who stops in to visit a neighbor just before the wedding. His adventures with the neighbor's family are laughable. Dough throwing is a feature, and some of the knockabout situations are very funny.

THE BAITED TRAP (Pathe), March 9.—Episode No. 10 of "The Lightning Raider." This makes an interesting change from the previous exciting episodes. It pictures Wu Fang's efforts to steal Lottie, the wife of "Bull" Larsen. Lightning is also drawn into the affair. "Bull" is killed by Wu Fang's deadly germs, as a result of his effort to regain Lottie. There is an interesting scene at the close, where the two women trick Wu Fang into a confession of the crime.

Universal Film Company.

A RAG-TIME ROMANCE (L-Ko), March 5.—A two-reel comic, the heroine of which is a beautiful countess who comes to this country to study rag-time music. She creates havoc among the masculine hearts at a certain hotel, and her jealous husband finds his hands full fighting off her various admirers. A crippled Ford car and a bathing pool are features, and the number winds up with an amusing auto chase. The subject is of about average strength, and should please quite well.

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Washington Office, 625 F St., Washington, D. C.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.
(One-Reel Comedies.)

Feb. 2—How to Be Happy Though Married.
Feb. 9—Merely Marrying Mary.
Feb. 16—Almost a Hero.
Feb. 23—Their Baby.
Mar. 2—The Wigwag System.

FEATURES.

Jan.—Hoop-La (Billy Rhodes).
Jan.—The Eleventh Commandment (Ralph Ince Production.
Feb.—Long Lane's Turning.
Feb.—A Trick of Fate (Bessie Barriscale).
Feb.—Shadows.
Feb.—What Every Woman Wants.
Feb.—The Prodigal Liar (William Desmond).
Feb.—Martin Johnson's "Cannibals of the South Seas" (Final Installment).
Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).

OUTDOOR SUBJECTS.

Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—A Bit of God's Country.
Feb. 16—Out Wyoming Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 2.

The Lightning Raider (Episode No. 5, "The Brass Key"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 1, "Prowlers of the Night"—Two Parts—Drama—Diando).
Hustling for Health (Stan Laurel—Comedy—Rolin).
Pathe Review No. 2 (Educational).
Official War Review No. 33 (Topical).
Pathe News No. 12 (Topical).
Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 9.

Todd of the Times (Frank Keenan).
The Lightning Raider (Episode No. 6, "The Mystic Box"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 8, "The Hidden Chart"—Two Parts—Drama—Diando).
Ask Father (Rolin Comedy—Harold Lloyd—One Reel).
The Story of the Orange (One Reel Educational—Leggett Gruen).
Pathe News No. 14 (One Reel—Topical).
Pathe News No. 15 (One Reel—Topical).

RELEASES FOR WEEK OF FEB. 16.

The Lightning Raider (Episode No. 7, "Meshes of Evil"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 3, "The Chasm of Fear"—Two Parts—Drama—Diando).
Toto's Troubles (Toto-Comedy—Rolin).
Pathe Review No. 3 (Educational).
Pathe News No. 16 (Topical).
Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Bread"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

RELEASES FOR THE WEEK OF MAR. 9.

Carolyn of the Corners (Bessie Love).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MAR. 16.

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell)
Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).

W. W. HODKINSON.
(Released Through Pathe.)

Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.
Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 6—Wolves of the Night (William Farnum).
April 20—The Siren's Song (Theda Bara).

EXCEL PICTURES.

Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Unkissed Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).

VICTORY PICTURES.

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of New York (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh).

SUNSHINE & FOX-LEHRMAN COMEDIES

Jan. 26—Oh, What a Knight (Two Parts).
Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.

THE GREAT NINE.

Jan. 12—The Regeneration (All-Star).
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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FOR SALE—Film chemical laboratory of late Eberhard Schneider. Rare chemicals of every description for film making and doctoring; also genuine Aniline dyes. Address Wm. Salke, care Schneider Estate, 219 Second Ave., N. Y. City.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Dec. 15—Irish Eyes (Pauline Starke—Five Parts—Drama).
Dec. 22—Crown Jewels (Claire Anderson—Five Parts—Drama).
Dec. 29—Wife or Country (Gloria Swanson—Five Parts—Drama).
Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).

Vitagraph

VITAGRAPH FEATURES.

Miss Ambition (Corinne Griffith—Five Parts).
The Dawn of Understanding (Bessie Love—Five Parts).
The Man Who Wouldn't Tell (Earle Williams—Five Parts).
The Beloved Impostor (Gladys Leslie—Five Parts).
Hoarded Assets (Harry T. Morey—Five Parts).
The Captain's Captain (Alice Joyce—Five Parts).
The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special—Six Parts).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 10—From Headquarters (Anita Stewart—Special).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).

BIG V COMEDIES.

Jan. 20—Traps and Tangles (Two Parts).
Jan. 27—Footballs and Fraud (Two Parts).
Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Dec. 23—In the Coils.
Dec. 30—The Red Mask's Prey.
Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

Universal Film Mfg. Co

CENTURY COMEDY.

(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).

HEARST NEWS.

(One-Reel News Weeklies.)

Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—Issue No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.

L-KO.

(Two-Reel Comedies.)

Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 10—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.

NESTOR.

(One-Reel Comedies.)

Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.
Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All-Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.

UNIVERSAL SPECIAL ATTRACTION.

Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.

UNIVERSAL SCREEN MAGAZINE.

Feb. 7—Issue No. 104 (Educational).
Feb. 14—Issue No. 105 (Educational).

NEW SCREEN MAGAZINE.

Feb. 21—No. 1 (Educational)—03579.
Feb. 28—No. 2 (Educational)—03591.
Mar. 7—No. 3 (Educational)—03624.
Mar. 12—No. 4 (Educational—03634).
Mar. 21—No. 6 (Educational)—03645.

SCREEN TELEGRAM.

Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.
Feb. 26—Issue No. 9 (Topical)—03613.
Mar. 5—No. 10 (Topical)—03623.
Mar. 12—Issue No. 11 (Topical—03633).
Mar. 19—No. 12 (Topical)—03644.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Feb. 17—No. 1, "The Pool of Lost Souls"—03599.

CURRENT EVENTS.

Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feb. 7—Issue No. 6 (Topical)—03580.
Feb. 14—Issue No. 7 (Topical)—03592.
Feb. 21—Issue No. 8 (Topical)—03604.
Feb. 28—Issue No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—Issue No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 15—Tapering Fingers (Fritzi Ridgeway)—03593.
Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—A Prisoner For Life (Eddie Polo)—03647.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Feb. 16—Sis Hopkins (Mabel Normand).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Feb. 23—The Woman on the Index (Pauline Frederick).
Feb. 22—A Man and His Money (Tom Moore).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).

CAPITOL COMEDIES.

(Two Reels each)

Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Jan. 27—Hang It All.
Feb. 3—Carrying Old Glory to the Seven Seas.
Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.
Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.
Mar. 16—Once a Mason.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).
Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—For Better, For Worse (Cecil B. DeMille's).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—The Sheriff's Son (Charles Ray).

Artcraft Pictures.

Feb. 2—Breed of Man (William S. Hart).
Mar. 16—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Feb. 3—One Every Minute.
Mar. 30—Beresford of the Barboons.

SUCCESS SERIES (RE-ISSUES.)

Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).

PARAMOUNT-BURTON HOLMES.

Feb. 2—With the American Y. M. C. A. in London.
Feb. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.

PARAMOUNT-BRAY PICTOGRAPH.

Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighbors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.
Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.

World Pictures Corp.

Jan. 13—Love in a Hurry (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Jan. 20—The Bluffer (June Elvidge—Five Parts—Drama).
Jan. 27—Heart of Gold (Louise Huff).
Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

FEATURES.

April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

Feature Releases

BLUEBIRD.

Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).
Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Through the Storm.
Vengeance of Hate.
The Outlaw's Sacrifice.
Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Feb.—Oh, Baby.
Feb.—Good Gracious, Bobby.
Feb.—You Couldn't Blame Her.
Feb.—For Love or Money.
Feb.—Salvation Sue.
Feb.—Four of a Kind.
Feb.—Welcome Home.

EDUCATIONAL FILMS CORPORATION.

Feb. 1—First Photoplay Magazine Screen Supplement.
Feb.—Indian Life.
Feb.—An Indian Love Story.
Feb.—A Day with Carranza.
Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Wanderer and the Whozitt.
The River Gray and the River Green.
The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Romance of Tarzan.

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The Unpardonable Sin (Blanche Sweet).

INDEPENDENT SALES CORP.

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Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

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The Best For The Best of Them

List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Philips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).
Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).
Feb.—Over There (Anna Q. Nilsson and Charles Richman).
Feb.—The Public Be Damned (Mary Fuller and Charles Richman).

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Burlingham.

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Her Code of Honor (Florence Reed).

State Right Releases

ACME PICTURES CORPORATION.

The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.

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Reclaimed.

ARROW FILM CORPORATION.

Times Building, New York.

Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).
The Accidental Honeymoon (Robert Warwick).
The Struggle Everlasting (Florence Reed).
The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).

BRENTWOOD FILM CORP.

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The Turn in the Road.

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.

403 Times Building, New York.

What Becomes of the Children (Corra Beach).
Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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GENERAL ENTERPRISES, INC.

Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.

Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.

729 Seventh Ave., N. Y. City.

When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

JAMES KEANE.

220 West 42d Street, New York.

The Spreading Evil (Seven Parts—Drama).

PIONEER FILM CORP.

130 West 46th St., New York City.

The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).

HARRY RAVER.

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The Liberator (Serial Starring "Maciste").

SELZNICK PICTURES.

Upstairs and Down (Olive Thomas).

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A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.

Mother I Need You.

Edwin Frazee.

The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.

Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.

The Isle of Intrigue (Six Parts).

HARRY RAPF.

Palace Theatre Building, New York.

Sins of the Children.

WILLIAM STOERMER ENTERPRISES.

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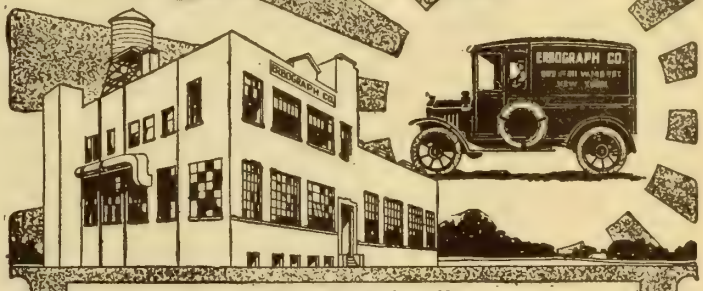
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OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service we charge four cents. stamps (less than cost), will receive carbon copy of department reply, by mail, without. Special by mail [illegible] replied to [illegible]

Both to [illegible] questions are [illegible] neat booklet [illegible] being seventy six [illegible] booklet may be [illegible] cents, money or stamps to the editor, or both for 10 cents (not Canadian stamps). Every live, progressive operator should have copy of these questions. You may [illegible] at the [illegible] answer without a lot of study.

New Simplex Shutter and Lens.

The motion [illegible] has now to thank the [illegible] Company, manufacturers of the Simplex Projector, for the development of a revolving shutter built along entirely new and heretofore condemned lines. We have witnessed [illegible] tests of the new shutter, which will be known as the "Extra-lite" shutter, and are prepared to say that the screen result is good. The shutter gives, according to Professor M. F. Weinrich, Ph.D., of Columbia University, from eleven and five-tenths to twenty per cent more light than the ordinary shutter in every day use, the smaller percentage being where it is compared to the two-wing shutter, and the larger percentage where it is placed in comparison with the standard three-wing [illegible] shutter. [illegible] prepared in screen illumination [illegible] ordinary shutter [illegible] is quite visible [illegible] which will tell [illegible] "Extra-lite" shutter [illegible] less in a given [illegible] of its [illegible] per cent. The cat, however, [illegible] the whole story, because a [illegible] forced it that way would, [illegible] know [illegible] a gradation of the [illegible] and metal from which [illegible] in two sheets, between [illegible] which, is a filler [illegible] absorbs a portion of [illegible] on the part of the shutter [illegible] as the [illegible] eye can [illegible] eliminates all [illegible] and all the blacks. With [illegible] side by side, one with [illegible] and one with [illegible] shutter, the editor was [illegible] which [illegible] values of white and black [illegible]

The latter, it seems to me, marks a distinct advance in the optical equipment (the revolving shutter is properly an individual part of the optical train of the projector) because by its use we shall affect a saving in light, which means electric power and coal, amounting certainly to considerable and which the learned professor sets at the figures already given.

We witnessed a very interesting test of this phase of the matter when Mr. Edwin S. Porter filled in the opening spaces of the shutter with opaque cardboard and projected a picture with only the light passing through the perforations of the blade. I may add that projectionists receiving these shutters would find the open spaces boxed with cardboard. I would advise them to conduct their own little [illegible] picture [illegible]

[illegible] and in turn the [illegible] corresponding [illegible] Improved Picture." This subject not to "cut out at [illegible] feet—that is to say, [illegible] in a theater which is [illegible] light three decided [illegible] mobile bending with [illegible] as we did—about [illegible] or rather, on a old floor [illegible] color, viz., red, [illegible]

It will, after [illegible] be a regular part of the Simplex [illegible] The company will, [illegible] rather to [illegible] to [illegible] manufacturers [illegible]

[illegible] its use you can get the same screen brilliance with [illegible] current or greater screen brilliancy with your present current. From the demonstrations witnessed, we are prepared to give this shutter the unqualified endorsement of this department and to recommend it to projectionists and theatre managers.

[illegible] Precision Machine Company are [illegible] lens manufacturers [illegible] went into it [illegible]

Just [illegible]

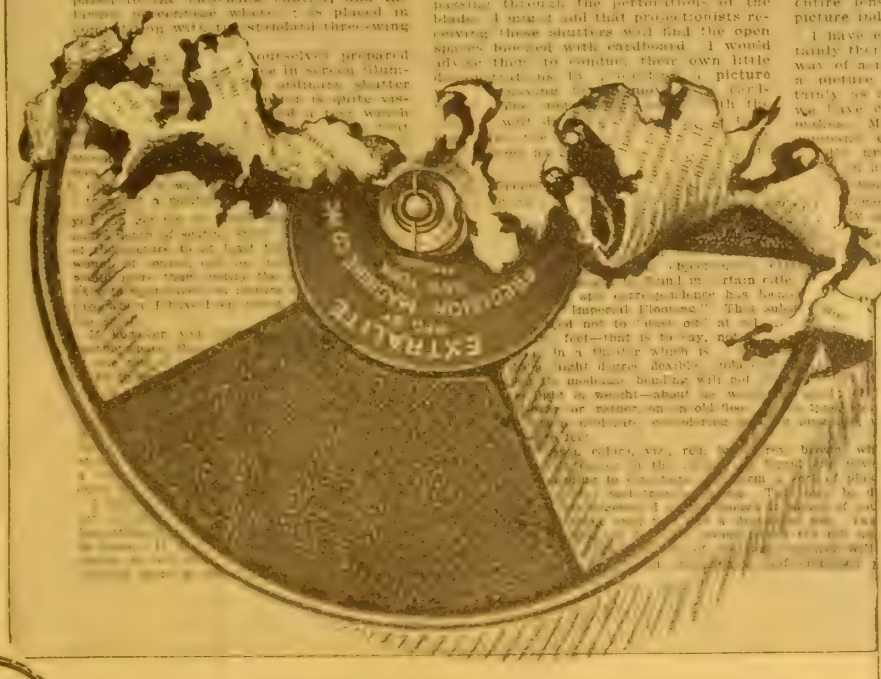
By the act of the [illegible] in commandeering almost the [illegible] output of our lens factories, the company was placed in a position where projectors were absolutely unprocurable. Instead of sitting down like a dog with [illegible] tail and howling at the moon, the Precision Machine Company got busy [illegible] habit of theirs. The result is a new lens factory which is right now turning out projection lenses equal, so far as the particular editor is able to see, to anything we have had in that line for low these many years.

Let it not be understood that the Precision Machine Company has hired two old maids and a boy to make three or four lenses. As a matter of fact, they have a thoroughly equipped lens factory, capable of turning out projection lenses in any reasonable quantity at this time, the intent being to increase the plant's capacity until the company can take care of the entire lens consumption of the moving picture industry.

I have examined these lenses and certainly there is nothing better made in the way of a mount. The lens itself projects a picture having sharp definition—certainly as sharp as other lenses of what we have come to recognize as standard makes. Mr. Edwin S. Porter, of the company, claims for the new lens a decidedly greater depth of focus than is [illegible] anything else on the market.

[illegible] comment will have [illegible] more to say [illegible] lenses in the near future. We [illegible] look of those [illegible] which we [illegible] tested, and know [illegible] at this [illegible]

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317 East 34th St. New York

REMEMBER

It may be only 125 feet from your Projection room to your screen, but that's the distance that separates you from success unless you have the right projector.

Send for illustrated catalogue No. 15

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N. Y.

POWER'S CAMERAGRAPH

• ASSURES •

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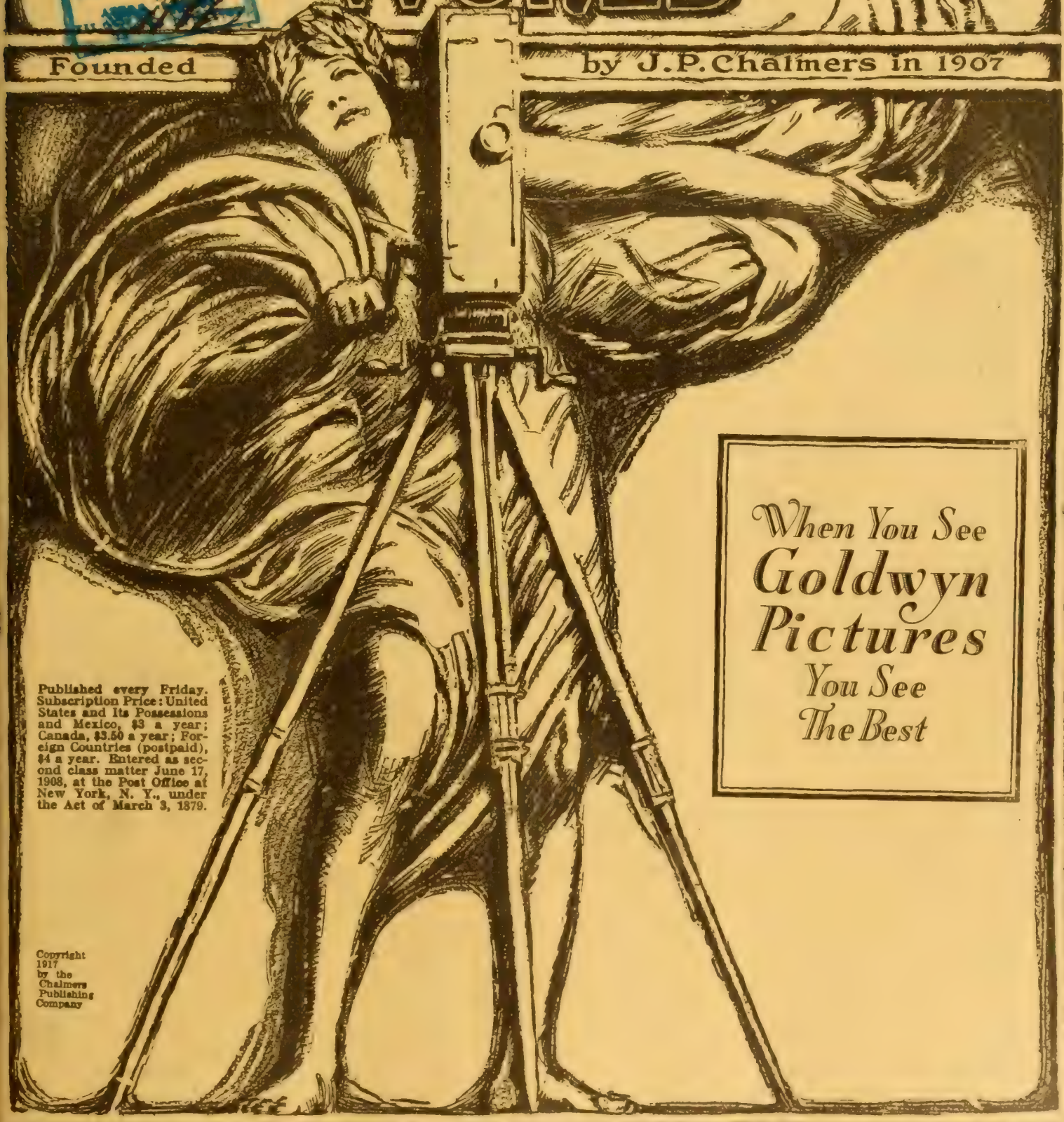
Vol. 39, No. 11 March 15, 1919 Price 15 Cents

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MOVING PICTURE WORLD

PUBLIC LIBRARY

Founded by J.P. Chalmers in 1907



When You See
Goldwyn
Pictures
You See
The Best

Published every Friday. Subscription Price: United States and Its Possessions and Mexico, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Chalmers Publishing Company 516 Fifth Ave. New York

SELZNICK PICTURES



Elopement scene from "Upstairs and Down"

HARRISON FISHER SAYS

OLIVE THOMAS

is the most beautiful girl in America

MYRON SELZNICK SAYS

UPSTAIRS AND DOWN

is a snappy society story, tailor made for the lovely star

READY SOON; EIGHT LIKE IT YEARLY,
PRODUCED BY CHARLES GIBLYN

SELZNICK PICTURES
CORPORATION

Myron Selznick - - - - President and General Manager
Charles Giblyn - - - - Vice-President and Director General
501 Fifth Avenue, New York

THE big men of the motion picture industry are unusually interested in the Spoor-Thompson film processing machines and the quality of prints they are putting out. Every one of these men who has taken the time to look at these wonderful automatic processing machines in actual performance uses the same expression—marvelous.

SPOOR-THOMPSON PROCESS

Laboratories: 1333 Argyle Street, Chicago

Sales Office and Service Bureau, 110 W. Fortieth St., New York City

Charles F. Stark, Sales Manager **Telephone Bryant 1490**

Circular Letters Generally Land in the Waste Basket; the WORLD—NEVER!

EXTRA

On and after March 5th, 1919, the news weekly release heretofore known as the SCREEN TELEGRAM will be changed to and known as the INTERNATIONAL NEWS.

Thus the big three weekly news reel releases will be HEARST NEWS, UNIVERSAL CURRENT EVENTS, and the INTERNATIONAL NEWS.

This change of name is being made so as not to confuse the public, who believed the SCREEN TELEGRAM to be a sort of screen magazine instead of an out-and-out news reel, precisely similar to HEARST NEWS and UNIVERSAL CURRENT EVENTS.

Also get this fact planted: Neither of these news reels is played as a favorite. Whenever big world news breaks, and is filmed by an International News Service cameraman, it is immediately inserted into the news weekly that's closest. Should the UNIVERSAL CURRENT EVENTS be in process of preparation and the news films come in, these are inserted into this release, likewise with the HEARST NEWS and also with the INTERNATIONAL NEWS. Either of the big three is liable to carry the big scoops of the week, any week; so it's up to you to BOOK ALL THREE and get ALL the big things from every quarter of the globe, every week. Thousands of houses that exhibited other news weeklies have cancelled, and are now showing the big three. There's a big reason. Your nearest Universal Exchange man will explain. Book the big three, thru any Universal Exchange.

INTERNATIONAL FILM SERVICE, 729 Seventh Avenue, New York

Flash This News on "The RED GLOVE" Universal Serial to Your Brother Exhibitors All Over the Entire Country

Clipped from "THE BILLBOARD,"
March 1st, 1919

"THE RED GLOVE"

Scenario by Hope Loring, directed by J. P. McGowan, an 18-episode serial presented in two reels each, starring Marie Walcamp, released by Universal

Reviewed by MARION RUSSELL

This is the Pike's Peak type of serial, and its thrilling stunts can climb over the Peak and still go on. Marie Walcamp is the dare-devil girl of the screen, and no one has been able to take her measure.

Leading Parts: Marie Walcamp, Alfred Allen, Andrew Waldron, Thomas Lingham, Leon de la Mothe, Evelyn Selbie.

.. THE CRITICAL X-RAY

The picture is off with a good start and immediately gets its stride, coming around the stretch with a burst of cyclonic speed that sets the nerves of the spectators jumping like a Mexican bean. A band of marauders called The Vultures have a tantalizing habit of appearing and disappearing as though on wings, and no more wonderful scenes of the Western country have ever been filmed for the entertainment of an eager public. So many amazing situations with pursuits and escapes occur, with a punch in every climax, that one marvels how much farther these intrepid people dare venture. Each installment goes the preceding one a length better and the love romance is worth going miles to see.

The continuity is well maintained and Director McGowan is to be congratulated on a gripping, tensely holding picture that will be followed with unusual interest for many weeks to come. Cast entirely suitable.

THE WOMAN'S POINT OF VIEW

Many of these amazing scenes thrill to the marrow and cause chills and shivers of horror, yet we are looking forward eagerly to the next episode, which proves that excitement in the movies is what the public most desires.

ADVERTISING SUGGESTIONS

Too many to enumerate. See press book.

SUITABILITY

All theatres.

TO BALANCE PROGRAM

A good feature quiet in tone.

ENTERTAINMENT VALUE

Excellent.

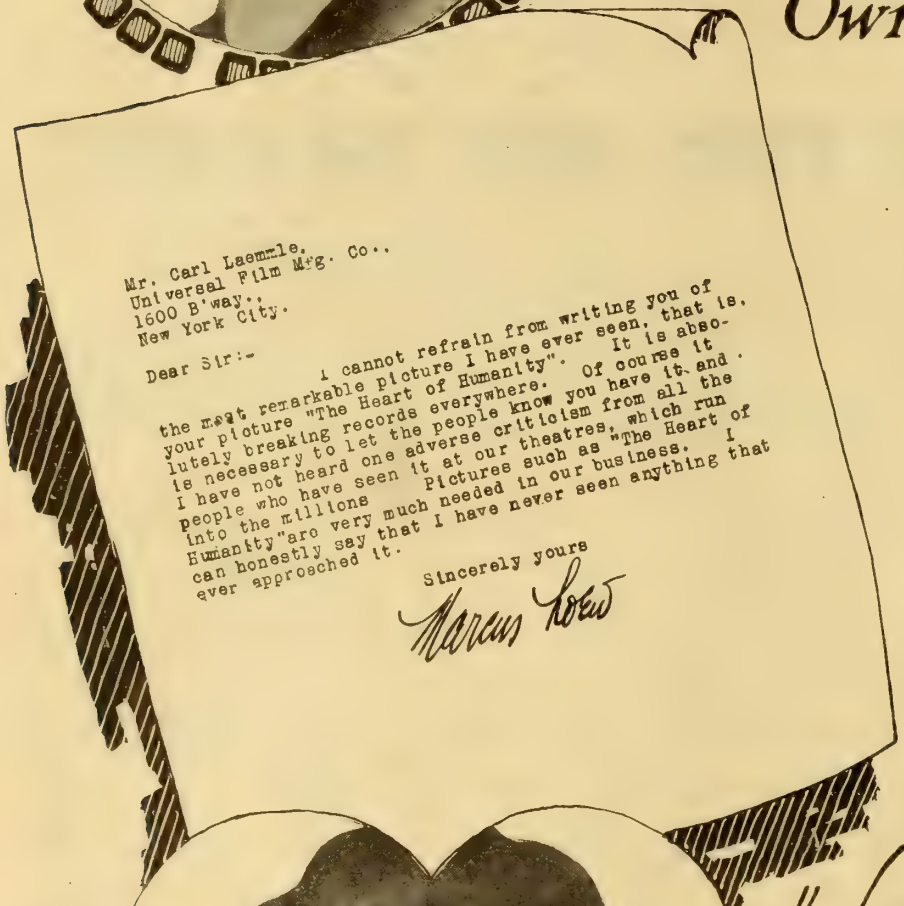
What more can we say?

Universal Film Mn'fg. Co., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.



"I can honestly say anything that Marcus

Owner of more than



Mr. Carl Laemmle,
Universal Film Mfg. Co.,
1600 B'way.,
New York City.

Dear Sir:-

I cannot refrain from writing you of the most remarkable picture I have ever seen, that is, your picture "The Heart of Humanity". It is absolutely breaking records everywhere. Of course it is necessary to let the people know you have it and I have not heard one adverse criticism from all the people who have seen it at our theatres, which run into the millions. Pictures such as "The Heart of Humanity" are very much needed in our business. I can honestly say that I have never seen anything that ever approached it.

Sincerely yours
Marcus Loew

The biggest theatre owner in the whole United States is talking to you. You are getting the benefit of an expert knowledge which has built up the most successful entertainment business in the whole country. You are getting what amounts to an iron-clad guarantee that the picture he speaks of will be just as tremendous a profit-maker for yourself as it is proving for him and his sixty houses. And Marcus Loew says he has never seen anything that ever approached "The HEART OF HUMANITY."



Dorothy Phillips in "The Heart of Humanity"

The Picture that

Released thru

HEART

say that I have never seen ever approached it"

Loew

sixty theatres

"It is absolutely breaking records everywhere," says Marcus Loew. *"I have not heard one adverse criticism from all the people who have seen it at our theatres, which run into the millions."*

Do you get that, Mr. Exhibitor? *Millions* are seeking it at the Loew theatres, yet *not one* has anything but praise for this stupendous production—this amazing money-maker.

You can't get away from it! And it's becoming more apparent every day. "The HEART OF HUMANITY is the most successful picture that the screen has ever seen.

Wire—write—see it—book it—now—*today.*



Just as Marcus Loew says



n Allen Holubar's Super-production

Will Live Forever

EWEL Productions (INC)

Standing 'em up on Broadway!

OF HUMANITY"

SELECT SP PICTURES



SELECT SP PICTURES

Joseph M. Schenck

presents

NORMA TALMADGE

in another of her peerless screen creations

"THE PROBATION WIFE"

by Angie Ousley Rooser

Scenario by Kathryn Stuart

Directed by S. A. FRANKLIN


Adolph Zukor presents
BILLIE BURKE
(By Arrangement with F. Ziegfeld Jr.)
in "Good Gracious Annabelle"
A PARAMOUNT PICTURE
BY CLARE KUMMER DIRECTED BY GEORGE MELFORD
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES



This Announcement Will be Read by Exhibitors Who Never Met a Film Salesman

GISH in "BOOTS"

A Paramount Picture



By Martha Pittman. Scenario by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leezer

When Dorothy Gish Tackles The Bolsheviki!

THE spunk of the Little Disturber and the independence of Battling Jane are rolled into one in "Boots."

The Bolsheviki try to put one over on her.

Imagine anybody, especially the Bolsheviki, trying to flim-flam Dorothy Gish! No chance!

There are thrills and romance and intrigue in "Boots."

No pinches! No nails!

Dorothy Gish at her best. Which means the whole town will be there to see her.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK





T. H. DAVISON'S

Latest

WONDER PRODUCTION

(6 Reels)

"WOMEN WHO WIN"

in which

Her Majesty Queen Mary

H. R. H. Princess Patricia of Connaught

H. R. H. The Crown Princess of Sweden

Graciously Consented

to actually play a definite part

A Stupendous Attraction
Unique in the History of Cinematography

WORLD'S RIGHTS

Controlled by

T. H. DAVISON

171 WARDOUR STREET, LONDON, ENGLAND

CABLES: DAFILSAGE, LONDON



IN TOLEDO

Two remarkable months of advance exploitation are preceding the coming of "The Eternal Magdalene" to H. C. Horater's *Alhambra Theatre* for the week beginning April 20.

One hundred twenty-four sheets for sixty days; advertising underlines for two months; separate newspaper advertising for two weeks before the first showing.

All of Toledo and its environs will know of this spectacular drama by a native son of Ohio; a story that every big theatrical manager in the East was bidding for.

The story of the woman who has puzzled the world since the dawn of Creation. Tears or defiance are in her eyes. Her heart is heavy or hardened. Society draws its skirts away from her.

GOLDWYN



REX BEACH'S

Tremendous Drama of the Yukon

THE BRAND

Produced under the supervision of GOLDWYN - - Directed by Reginald Barker

THE CRITICS ARE UNANIMOUS

MOTION PICTURE NEWS: A Rex Beach story of the Far North that rings the bell. If "specials" are your specialty to overlook "The Brand" you must shut your eyes.

EX. TRADE REVIEW: Rex Beach and Goldwyn have spared no pains to make "The Brand" stand for all that is excellent in motion pictures. The story is of great power and appeal and its romance grips and thrills.

MOVING PICTURE WORLD: A story of strong passions gives "The Brand" the great inspiration that made "The Spoilers" such a success. Also, "The Brand" has the punch at the end that you have been taught to expect.

N. Y. TELEGRAPH: Few, if any photodramas, ever presented are as impressive in production or more engrossing in story than "The Brand." "The Brand" will be remembered when scores of other pictures are forgotten.

WID'S DAILY: "The Brand" is a Rex Beach drama of Alaska that has great elemental force; certain to interest almost any kind of audience. Certain to score a popular great success. A production to make a noise about.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



The FORD EDUCATIONAL WEEKLY Covers the Nation

It pictures the successful, dramatic personalities of the greatest nation in the world. No place is too far for its cameras to go and its editors to to send to photograph *something that* is constructively worth while.

Through the efficient, far-flung Goldwyn distribution, The Ford Educational Weekly then blankets the nation, *showing Americans to Americans;* showing the people of *all places* the people and things of *other places.*

In nine weeks under this distribution contracts have been signed for and the Ford Educational Weekly is being presented in close to 4,000 theatres.

The Quality of this attraction coupled with a splendid distribution is carrying us rapidly to the 8,000 active accounts we intend to have in the next few months. Have *you* booked the Ford Educational Weekly through Goldwyn?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

FITZPATRICK *and* McELROY
Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture
Laboratories

LOUIS BENNISON in Speedy Meade

WRITTEN AND DIRECTED BY IRA M. LOWRY

As Fast as a Bolt of Lightning—

Quick on the draw—with a hole in the center of his target.

Swift to plant a mighty right in defense of the injured and oppressed, with an equally mighty left in reserve.

Quick with his romantic, dare-devil eyes to win the heart of a girl.

Quick to fight for a friend and instantly knowing his enemies.

That's why they called him "Speedy Meade."

This tips you off to book his third Betzwood Star Series production and his entire series of six productions, distributed exclusively by Goldwyn.

"Speedy Meade," released March 23, is *as fast and thrilling as a motor engine responding to a three-alarm fire.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City







They Start and They Finish

Exhibitors who sign contracts for Capitol Comedies immediately discover that these comedies are a *franchise*. They carry something with them besides the plot and the star.

That *something* is popularity. They at once prove to exhibitors that they draw additional patronage into their theatres.

From the beginning of his screen career "Smiling Bill" Parsons has been liked by audiences. This explains why, out of more than 3,000 theatres playing Capitol Comedies, less than fifty theatres have discontinued them from the day the first comedy was released almost one year ago.

There are 26 Capitol Comedies a year. One every second Monday.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



You can see the back of Anita Stewart's head

just in front of the right shoulder of the man who is taking a punch at the other fellow.

Did you ever see a better action "still" of a crowd as big as the one shown here? This "still" gives an idea of what to expect in the film itself.

This is Lois Weber direction!

The story, by Marion Orth, author of "The Price of a Good Time" and other successes, is full of romance, mystery and punch.



Anita Stewart in "A Midnight Romance"

A March Release

A FIRST NATIONAL MONEYMAKER

Extra Selected FRANK KEENAN Photoplay



FRANK KEENAN

in the adaptation of Edward Peple's famous stage success

THE SILVER GIRL

A story that touches the heart and stirs the blood

Produced by Anderson Brunton Co. Scenario by Jack Cunningham
Direction by Mr. Keenan, assisted by Eliot Howe

PATHÉ
DISTRIBUTORS


A. H. Woods presents
FANNIE WARD
in Cleves Kinkead's enormous stage success
COMMON CLAY
a Special feature of ultra quality
Seven Parts
Produced by Astra Directed by Geo. Fitzmaurice Scenario by Ouida Bergere
PATHÉ
DISTRIBUTORS

The Big Ones have picked
the big one of the year;
Among the nationally known
houses which have booked

COMMON CLAY

are the Rialto of New York; Orpheum and Strand of Cleveland; Merrill of Milwaukee; Riviera of Chicago; Circle of Indianapolis; Rivoli of Denver and Regent of Rochester.

Beyond question "Common Clay" is the biggest attraction that has been offered to exhibitors in many months!




Three hearty laughs, two snickers and one chuckle to each minute of running time.
HAROLD LLOYD COMEDIES
One one reel release each week beginning March 9th
Produced by Rolin
PATHÉ
DISTRIBUTORS

American Film Company, Inc., Presents

MARGARITA FISHER

IN

"PUT UP YOUR HANDS"

By L. V. JEFFERSON *Directed by* EDWARD SLOMAN



Not a picture of the prize-ring, but one with a real wallop.

Five rounds of rapid-fire action.

A cast that includes George Periolat, Emory Johnson, Hayward Mack, William Mong, Kate Price and "Bull" Montana.

You can advertise it as a "knockout" and may need the police to keep 'em out the second night you show it.

Edward Holland, manager of the Victory Theatre, Los Angeles, writes: "*Congratulations on your great picture, Margarita Fisher in 'Fair Enough.' My Sunday business, despite flu conditions, was over a hundred dollars better than the previous Sunday.*"

AMERICAN FLYING A PICTURES

Fisher Successes Now Playing:

"Money Isn't Everything" *"The Mantle of Charity"*
"Fair Enough" *"Molly of the Follies"*

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *Pres.*

Distributed by PATHÉ

Film Salesmen Can't Reach a Fraction of the "Small Town" Showmen the WORLD Does

"The Demon's Shadow"

The Photoplay Reissue Extraordinary

Featuring

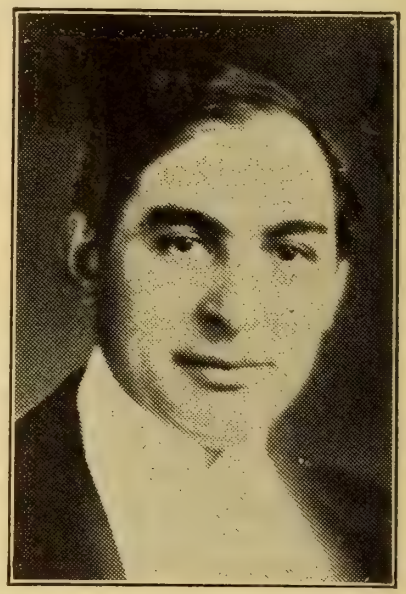
MITCHELL LEWIS, MARGUERITE SNOW, and JAMES CRUZE

"We are booked solid on all prints for the next sixty days"—

is the report on this unusual serial from

QUAKER CITY FEATURE FILM CO.

1325 Vine St., Philadelphia



Other exchanges where you can secure the serial that is booking solid are:

Merit Film Corporation, 126 *West* 46*th St., New York.*

Sipe Film Company, 67 Walton St., Atlanta.

Day Film Corporation, 412 *Ferry St., Pittsburg.*

A. Rosenthal, Suite 402, 220 *South State St., Chicago.*

Gardiner Syndicate, 47 *West Swan St., Buffalo.*

Federal Feature Film Co., 17 *Piedmont St., Boston.*

Variety Pictures Corp., 412 *East Baltimore St., Baltimore.*

EXCHANGEMEN:

There are a few excellent territories available. Get our proposition.

Current ARROW ATTRACTIONS that are Box Office Values.

J. K. Holbrook Productions
presents
"THE PROFITEER"
with
Alma Hanlon and Jack Sherill

Adanac Film Corporation
presents
"POWER"
with
Holbrook Blinn

Art-O-Graf Film Co., Inc.
presents
"MISS ARIZONA"
with
Gertrude Bondhill and James O'Neil

H. N. Nelson Attractions
offer
"MYSTERIOUS MR. BROWNING"
with
Walter Miller, Paul Panzer, Edna Maison

COMING SOON

A DAVID G. FISCHER PRODUCTION

"THE LAW OF NATURE"

Nineteen-Nineteen's Greatest Photodramatic Sensation

WIRE OR WRITE

ARROW FILM CORPORATION

W. E. SHALLENBERGER, *President*

TIMES BUILDING, NEW YORK


CORINNE
GRIFFITH
in
"The
Girl
Problem"
As Brimful of Appeal,
of Allurement,
of Unexpectedness,
of Radiance and
Feminine Witchery
as
Girls Themselves
Written by Joseph Franklin Poland
Directed by Kenneth Webb
VITAGRAPH
Albert E. Smith, President

BERT HALL'S PERSONAL APPEARANCES

ACCOMPANIED BY

WIDELY HERALDED AEROPLANE FLIGHTS

AND

EXTENSIVE ADVERTISING CAMPAIGNS

MAKE



THE GREATEST SHOW PROPOSITION OF THE YEAR

ARRANGE YOUR BOOKINGS FOR THIS REMARKABLE PICTURE IMMEDIATELY

BOOKINGS PLACED BY

Independent Sales Corporation

DISTRIBUTED THROUGH

Film Clearing House, Inc.

Foreign Rights Controlled by Apollo Trading Co., Longacre Theatre Bldg., New York

8 WEEKS at QUINN'S LosAngeles Theatre



Packed house at every showing

The Los Angeles crowds defied the influenza, they braved the rains, they simply couldn't keep away. Week after week they jammed Quinn's Theatre. The wonderfulness of the picture spread like wild-fire and for eight solid weeks they held them out.

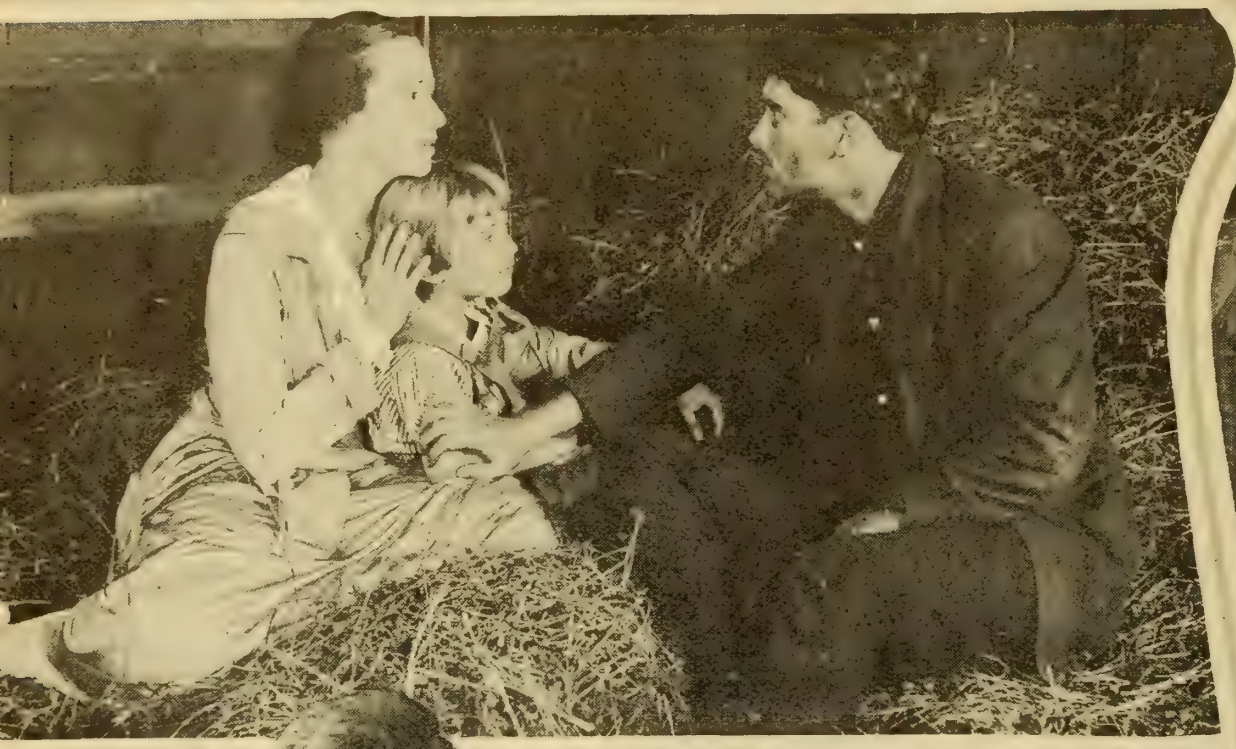
Directed by KING W. VIDOR *A BRENTWOOD PRODUCTION*

Released through

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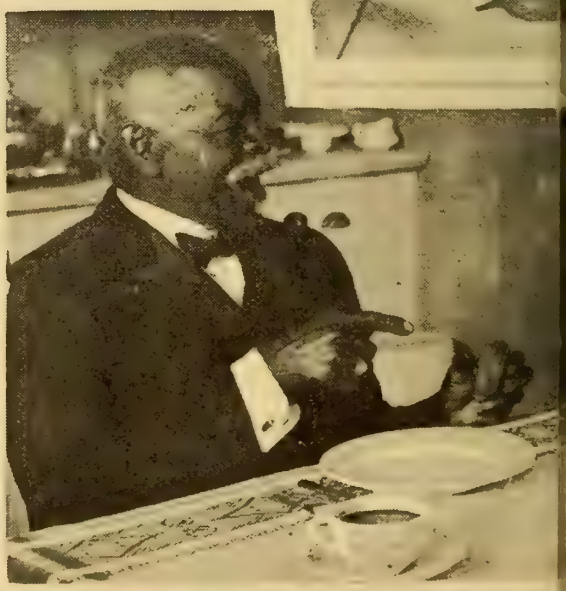
ROBERTSON-COLE
COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

"THE TURN IN THE ROAD"









THE LOS ANGELES PAPERS WERE PROFUSE IN THEIR PRAISE

"A wholesome story touching the passions and virtues of a clean-cut group of people . . . . presents problems and offers cheering solutions—likely to remain stamped upon the mind of every audience."

Los Angeles Examiner

EXHIBITORS

It Brings Out The S.R.O. Sign







A BRENTWOOD PRODUCTION

Directed by KING W. VIDOR

With an All Star Cast Including

Little Ben Alexander, Helen Jerome Eddy, Winter Hall, Pauline Curley, Lloyd Hughes, George Nichols and Charles Arling

MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER



WILLIAM DESMOND

In his Second Big Jesse D. Hampton Production

"The Prodigal Liar"

Your audience is not only going to come out of the theatre smiling and laughing, but they'll tell everyone they meet about the incident where a little school "marm" hits Desmond on the head with a nice hard rock.

Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE
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DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER



BESSIE BARRISCALE in "A Trick of Fate"

Directed by Howard Hickman
Produced by B. B. FEATURES

"In "A Trick of Fate" the star scores another success. Let Miss. Barriscale be supplied with fairly good stories, as she has been lately and you won't have to break your neck advertising her pictures in order to bring them in.— a simple announcement will do the trick for you."
P. S. Harrison, Motion Picture News Mar. 1. 1919



Released through
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ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

J.N.R


THEODORE C. DEITRICH
PRESENTS
DORIS KENYON
HEADING HER OWN COMPANY, DE LUXE PICTURES INC.
IN
"TWILIGHT"
EXQUISITELY PICTURED AND STAGED
ADAPTED BY LOUIS JOSEPH VANCE
FROM THE METROPOLITAN MAGAZINE STORY, "THE ALCHEMY OF LOVE" BY YINGIE E. ROE
DIRECTED BY J. SEARLE DAWLEY
READY FOR RELEASE
SHERRY SERVICE
WM. SHERRY
NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT
FOR ALL OTHER TERRITORY APPLY SHERRY SERVICE,

"TWILIGHT"

A SIX PART DRAMA



IS THE PINNACLE OF ACHIEVEMENT IN THE PHOTODRAMATIC CAREER OF

DORIS KENYON

ALSO IN THREE OTHER FAMOUS DORIS KENYON PICTURES.

"WILD HONEY" BY L.J. VANCE AND V.E. ROE

"THE INN OF THE BLUE MOON" ANOTHER VANCE-ROE TRIUMPH

"THE STREET OF SEVEN STARS" BY MARY ROBERTS RINEHART.

I personally guarantee Twilight as Doris Kenyon's greatest picture

Theodore Dietrich



WHAT THE CRITICS SAY:

The New York Evening World:
Doris Kenyon in "Wild Honey" succeeds in making the story convincing and in pleasing her admirers with an unconventional interpretation.

The Los Angeles Times:
Doris Kenyon in "The Inn of the Blue Moon" is a relief from the average picture stage artificer. She doesn't act—she's just Doris.

The Butte Miner:
Doris Kenyon is very attractive in her new play, "Wild Honey." She makes the star role by sheer cleverness.

The Kansas City Star:
Doris Kenyon makes good in Mrs. Rinehart's story, "The Street of Seven Stars," done into six-part pictorial drama. Miss Kenyon is the eighth star—first magnitude.

SERVICE

EXECUTIVE OFFICES 729-7th AVE, N.Y.

BOOKING DIRECT THROUGH THE WILLIAM L. SHERRY SERVICE, 729-7th AVE N.Y.
GENERAL FILM EXCHANGE.

SHERRY SERVICE

EGGERS ING. N.Y.C.

ROTHAPFEL UNIT PROGRAMME

TO THE EXHIBITORS OF AMERICA:

GENTLEMEN:

I HAVE STARTED WORK ON MY UNIT PROGRAM AND AM GIVING IT ALL OF MY ATTENTION. I HAVE GATHERED ABOUT ME YOUNG PEOPLE OF INTELLIGENCE AND GOOD TASTE. I AM SPARING NO EFFORT NOR MONEY TO TURN OUT SOMETHING DIFFERENT.

I REALIZE THAT A GREAT DEAL IS EXPECTED OF ME, AND I WANT YOU TO KNOW THIS: THAT I AM DOING MY LEVEL BEST, AND THAT I HAVE EVERY CONFIDENCE THAT THE RESULT WILL BE SATISFACTORY; THAT WHEN MY WORK IS COMPLETED I WILL HAVE SOMETHING DIFFERENT TO OFFER IN THE FORM OF A COMPLETE ENTERTAINMENT, WHICH WILL BE KNOWN AS THE "UNIT PROGRAM," IN WHICH I WILL ENDEAVOR TO INJECT ATMOSPHERE, PERSONALITY AND THE PSYCHOLOGY THAT I HAVE USED IN MY WORK HERETOFORE IN PRESENTING THE PROGRAMS AT THE RIVOLI AND RIALTO THEATRES, ONLY I HOPE TO DO IT IN A BETTER WAY.

THERE WILL BE LITTLE NOVELTIES—DIFFERENT WAYS OF TITLING. THERE WILL BE, I TRUST, GOOD TASTE AND, ABOVE ALL THINGS, CLEANLINESS, WITH THRILLS AND PUNCH CREATED BY SITUATION AND THOUGHT.

TALK IS AWFULLY CHEAP, AND MANY PROMISES COULD BE MADE, BUT I AM GOING TO LET YOU BE THE JUDGE, AND ALL I ASK OF YOU IS THIS: SUSPEND ALL JUDGMENT UNTIL YOU HAVE SEEN WHAT I HAVE IN MIND AT PRESENT AND WHICH I HOPE TO MATERIALIZE INTO AN ACTUALITY. I AM NOT AFRAID OF THE RESULT, AND I TRUST THAT THIS RESULT WILL BE MUTUALLY BENEFICIAL TO US BOTH.

CORDIALLY YOURS,

S. Rothapfel

SIX ROTHAPFEL PROGRAMMES
NOW IN PREPARATION

ROTHAPFEL UNIT PROGRAMME

COMPLETE
FROM OVERTURE TO FINAL CURTAIN

MUSIC
ESPECIALLY ARRANGED FOR THE WHOLE PERFORMANCE

EFFECTS
SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES

FEATURE
AN ELABORATELY STAGED SPECIAL PRODUCTION

COMEDY
THE LAST WORD IN UP-TO-THE MINUTE HIGH-CLASS COMEDY

TOPICALS
EXCLUSIVE-SERVICE NEWS AND MAGAZINE REELS

NOVELTIES
SCENIC, CARTOON AND NOVELTY SUBJECTS

SPECIALS
ANIMATED TITLES AND ANNOUNCEMENTS

ALL PRODUCED UNDER THE PERSONAL SUPERVISION
OF SAMUEL L. ROTHAPFEL

SIX ROTHAPFEL PROGRAMMES
NOW IN PREPARATION



PACK 'EM IN! NOW!

PEGGY HYLAND *in*

The Rebellious Bride

DIRECTED BY LYNN REYNOLDS

WHIRLWIND ROMANCE OF A MAID OF THE MOUNTAINS

A WILLIAM FOX PRODUCTION

BOOK NOW

FOX

FILM CORPORATION

EXCEL PICTURES

Into a Sea of Profits!

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BOOK
CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS
RELEASED BY
WILLIAM FOX



"Current Release
"Wild Waves and
Angry Women"

FOX
FILM CORPORATION

Advertising Aids and Reviews
Advertising for Exhibitors
Among Independent Producers
Motion Picture Educator
Music for the Picture
The Photoplaywright
Producers' and Distributors' News
Projection Department
Tips for the House Manager
Live News from Everywhere

Every question which has or may confront an Exhibitor in the daily conduct of his house has been studied in detail by expert showmen. The various departments in the MOVING PICTURE WORLD as tabulated above is the result.

The continued increase of new subscribers clearly shows that the Exhibitors want the World. Every new subscription and renewal is a $3.00 acknowledgement that the World is giving complete satisfaction.

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The Moving Picture World has the largest trade circulation.

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CRAIG KENNEDY

The SERIAL

Story by Arthur B. Reeve & John W. Grey



The STARS

HERBERT RAWLINSON and MARGARET MARSH



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Things You Must Have Noticed

The Policy of Gaumont Is Not To "Crow" Every Time

Gaumont News

and

Gaumont Graphic

Secure an Advantage Over Competitors

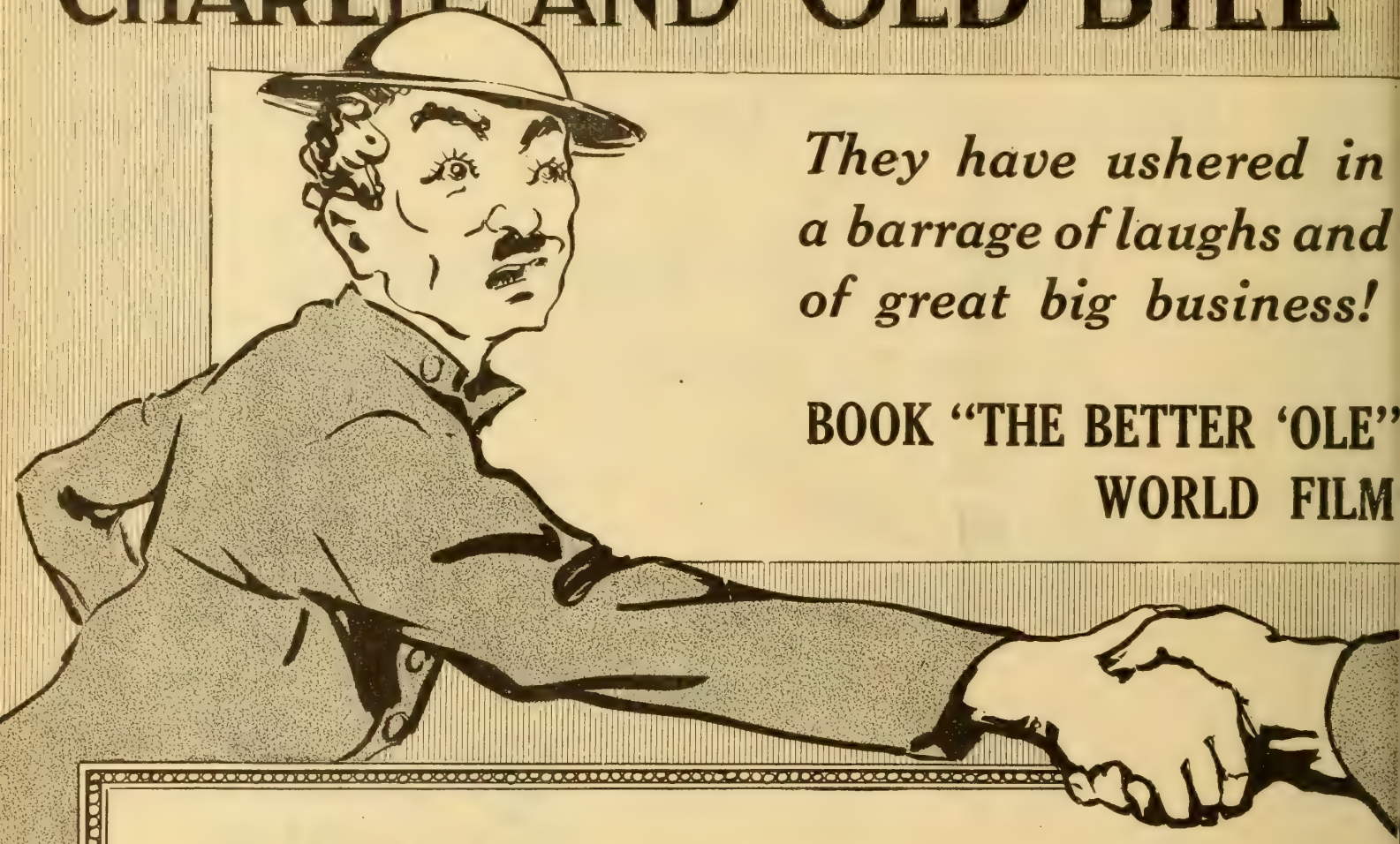
The Following Selections at The Rivoli and Rialto Theatres, New York City, tells the story

Week of	Gaumont	*All* Competitors
February 9th	9 Subjects	12 Subjects
February 16th ...	7 "	9 "
February 23rd ...	10 "	9 "
March 2nd	9 "	6 "

THE COMPUTATION IS ON THE BASIS OF

three to *one*

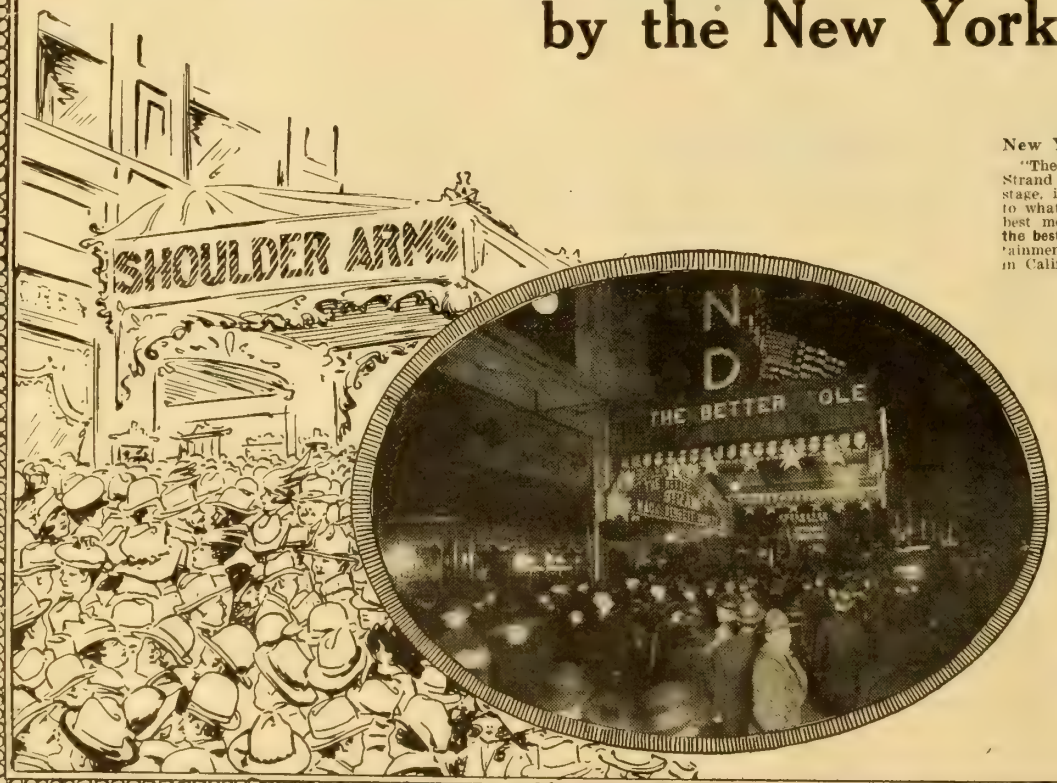
CHARLIE AND "OLD BILL"



They have ushered in a barrage of laughs and of great big business!

BOOK "THE BETTER 'OLE" WORLD FILM

The Best Criticisms Without Exception Ever Accorded a Motion Picture Feature by the New York Newspapers



New York Evening World:

"The Better 'Ole," shown in motion pictures at the Strand while the play is still current on the speaking stage, is as fine an example as one could wish for as to what can be done on the screen. It is one of the best motion pictures shown—**if it may not be called the best.** To miss seeing it is to miss a screen entertainment better than most of those bearing the "Made in California" stamp.

New York Evening Mail:

The film adds nothing to the sketchy string of Bairnsfather cartoons in the way of romance, but holds them level as an appealingly human portrayal of character. Old Bill and his pals, as they were shown at the Strand yesterday, **made friends** as quickly, or almost as quickly, with their audiences as they do in the Coburn production at the Cort. The comedy situations were quickly grasped. "The Better 'Ole" is one of the few feature pictures, moreover, that I have heard applauded in the movie theatres, indicating, I should say, that it has much the same quality of appeal as the play. And if it has that, it is about as **sure of success as it need be.**

New York Evening Telegram:

"The Better 'Ole" as a photoplay has more variety than the stage play. It has not lost any of the humor of the walrus-moustached figure of "Old Bill," together with his satellites, Alf and Bert. The story written around Old Bill is told with humor and a healthy and wholly **characteristic pathos, on the screen, as on the stage.** The acting is admirable. The picture will be **thoroughly enjoyed by all who see it.**

CAN SHAKE HANDS NOW!

peace with
o the tune

FROM
TO-DAY



New York Journal of Commerce:

"The Better 'Ole" made a **very strong appeal** on the screen at the Str[illegible] at its initial showing this week. All o[illegible] the lovable characteristics of Old Bill were effectively presented by Charles Rock. Arthur Cleave as the philandering Bert and Hugh Wright as Alf compared favorably with Mr. Coburn's companions in the stage version. Those who have enjoyed Bruce Bairnsfather's cartoons and character sketches on the stage will **appreciate the little incidents and humorous bits** that have been introduced into the screen story. No better screen entertainment has been presented at the Strand.

New York World:

"The Better 'Ole" is an excellent movie version of the celebrated play and cartoons by Bruce Bairnsfather.

New York Tribune:

"The Better 'Ole" is **attracting big crowds.** It is thoroughly as satisfactory as any portrayal of the Bairnsfather comedy could be. At any rate, **the people swarmed into the Strand** to see the picture, and everybody seemed to be delighted with it. They applauded all during the performance whenever Bill scored a hit, sang a song, blew up a bridge or got decorated, and they applauded loudly at the finish. Especially when Alf's lighter finally performed the function for which it was designed.

New York Times:

"The Better 'Ole" on the screen is still "The Better 'Ole." It has the unmistakable of Bruce Bairnsfather's **human humor** and it gives what will be to many an illuminating and **thoroughly enjoyable** picture of the life represented in his cartoons.

New York Sun:

The screen version of "The Better 'Ole," adapted by the Cinema Distributing Corporation, and seen yesterday at the Strand, makes it possible for the cartoon Iliad of the Great War to be **doing business in three mediums** simultaneously: on the screen, on the stage and in the book stores. Charles Rock's Old Bill compares well with that of Charles Coburn, even to the artistic sincerity of grimy fingernails. The film adheres successfully to the play at the Cort, except for the introduction of a poet —but when did poets ever matter in this world?

New York American:

"The Better 'Ole," a photoplay relating to Bruce Bairnsfather's famous cartoons, is the star attraction at the Strand. The stage play of the same name is enjoying a national vogue. The screen version **attracted record patronage yesterday,** due to the truthfulness of its philosophy and atmosphere, the universal appeal and good will of its story, the splendid enactment of characters by a celebrated company.

New York Telegraph:

Bruce Bairnsfather's humorous inspiration is running at the Strand Theatre to **crowded business.** Old Bill, Alf and Bert belong among the immortals. The picture is admirably done and the types have stepped from the stage to the screen with no loss in humor or in faithfulness. The little jokes on red tape were much appreciated by the audience.

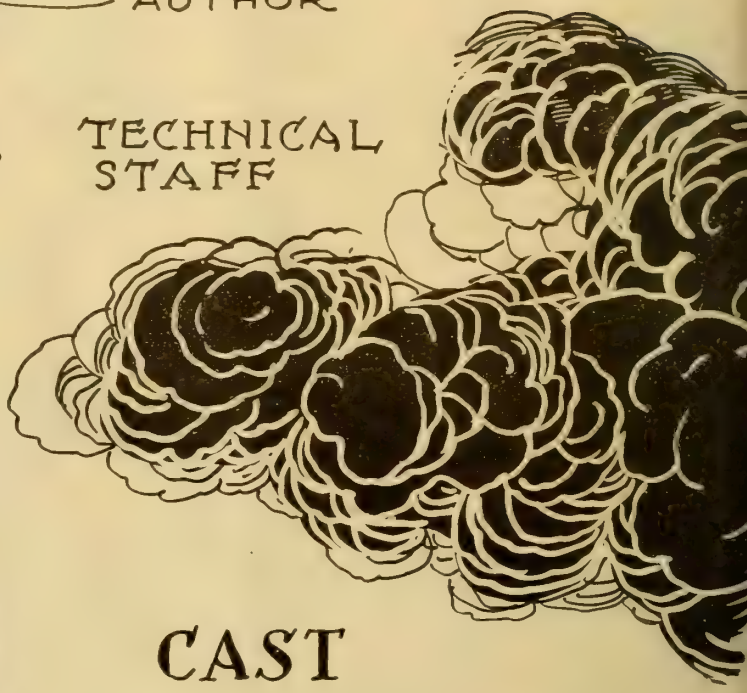
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CHARLES R. MACAULEY ——— AUTHOR

TECHNICAL STAFF

FRANK BORZAGE
OLLIE L. SELLERS
NAN BLAIR
MILTON MANASCO
JACK MACKENZIE
SIDNEY R. FLOWER



CAST OF PLAYERS AND THEIR FORMER ASSOCIATIONS

JACK MULHALL	LASKY
PAULINE STARKE	GRIFFITH
KATHRYN ADAMS	FAMOUS
HARVEY CLARKE	INCE
JEAN HERSHOLT	TRIANGLE
WILTON TAYLOR	VITAGRAPH
CHARLES FRENCH	INCE
MILLARD WILSON	JEWEL
WALTER WHITMAN	TRIANGLE
EDDIE HEARNE	FOX
NANINE WRIGHT	UNIVERSAL
GEORGE PIERCE	LASKY
ALBERTA LEE	GRIFFITH
BETTY SCHADE	GOLDWYN
UTAHNA LA RENO	METRO
WALTER PERKINS	FOX
WILLIAM DYER	FOX
WILLIAM V. MEINKE	JEWEL
JOHN CASSAR	WORLD
FRANK NEWBURG	TRIANGLE

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TWO MILLION LETTERS MAILED THROUGHOUT AMERICA. EVERY DAILY PAPER IN THE WORLD BRIMMING WITH HEADLINES ON THIS SUBJECT

ONE YEAR IN THE MAKING

MACAULEY PHOTOPLAYS INC.

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PSYCHOLOGICAL ENTERTAINING SCREEN PRODUCTION



A ROMANCE OF TODAY TEEMING WITH EXCITING EPISODES WITH WOODROW WILSON'S LEAGUE OF NATIONS AS THE BACKGROUND

IT CONTAINS ALL THE ELEMENTS
OF A SERIAL, IS A DIGNIFIED PRODUCTION
AND COMES AT JUST THE RIGHT TIME

DISTRIBUTION ARRANGEMENTS TO BE ANNOUNCED
SHORTLY

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516 FIFTH AVE., N.Y.

HARRY REICHENBACH, SPECIAL REPRESENTATIVE

THE UNPARD

DIDN'T NEED NEW YORK TO "PUT-IT-OVER"!!

STOPPED-BUSY-DETROIT-DEAD-STILL-IN-ITS -TRACKS!!

ALL-EYES-TURNED-ON-THE-BROADWAY STRAND

—EVEN BUSINESS WAS FORGOTTEN!!

Opened in Detroit Sunday, March 2nd, for the first time anywhere to

$4,754.80	Receipts!!
11,000	Paid Admissions!!
20,000	People turned away!!
$100,000.00	Territory sold in one day!!

BREAKING ALL BOX OFFICE RECORDS!!!

UPSETTING-ALL-TRADITIONS-OF-SHOWMANSHIP!!!

THE BIGGEST OPENING THE

WRITE OR WIRE QUICK FOR FIRST RUN

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HARRY GARSON AEOLIAN

Managers of "First Run" Houses and "Small Town" Showmen Value the WORLD

WITH

BLANCHE SWEET

DIRECTED IN PERSON BY

MARSHALL NEILAN

ONABLE SIN

BOX OFFICE STATEMENT

SUN., MAR.	2	- - -	$4754.80
MON., "	3	- - -	3081.20
TUES., "	4	- - -	3187.60
WED., "	5	- - -	3192.10

AT PRICES ADVANCED TO $1.00—IN A THEATRE SEATING ONLY 1400
— AND JUST AROUND THE CORNER FROM NOWHERE

NOTE—At the time of going to press the lines at the Broadway Strand, in a blinding blizzard, still extended around the block leading from both directions. The difference in the gross receipts of Sunday and the week days is accounted for by the matinee prices which prevail on week days!!

WORLD HAS EVER SEEN—BAR NONE!!

IN YOUR TERRITORY—PERCENTAGE ONLY!!

HALL **NEW YORK CITY**

They Know the WORLD and READ it in every Spot on Earth Where There's a Screen

THE UNPARD

$100,000.00

Over One Hundred Thousand Dollars, worth of Territory sold the opening day to such shrewd buyers as

CLARK & ROWLAND - - Western Pennsylvania and West Virg.
FRANK HATCH - - - - Ohio
SOL LESSER - - - - - - California
JULE and J. ALLAN - - Canada

Who made it a point to be in Detroit at the opening, and approximately over $100,000 in offers for other territory refused!!

AIN'T IT A "SIN"?

MONEY Turned Away from the Box Offices!
MONEY Turned Away from State Right Buyers!

—AN "UNPARDONABLE SIN"!!

WRITE OR WIRE QUICK FOR FIRST RUN

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HARRY GARSON **AEOLIAN**

WITH

BLANCHE SWEET

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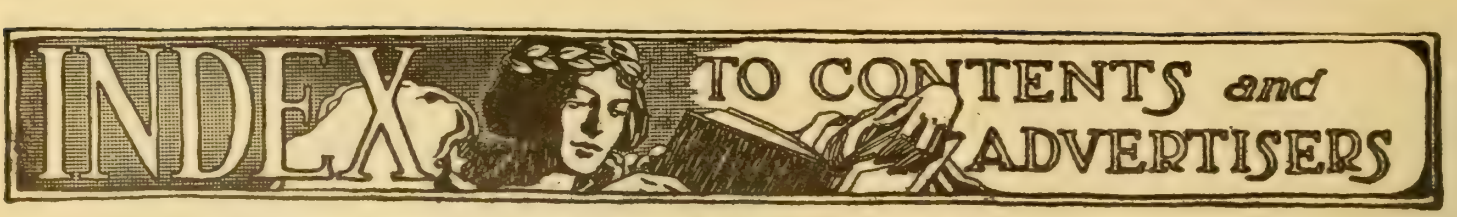
The Great Big 10 Reel Production of Major Rupert Hughes, Astounding Story which made the world "Sit up and take notice" and has already sold over the 2,500,000 mark!

Acknowleged by all who have seen it to be one of the few Big things of the Screen, and backing up this opinion by the Biggest Opening ever accorded any other Production anywhere---by the tremendous business done daily---and by the unbounded enthusiasm of the audicesen such as has never been witnessed in any theatre---which proves again---

"THE STORY IS THE THING"

IN YOUR TERRITORY—PERCENTAGE ONLY!!

HALL **NEW YORK CITY**



TO CONTENTS

Advertising Aids and Reviews.....1524
Advertising for Exhibitors.....1491
Adopts Novel Scheme to Advertise "Salome"..1490
Allens Invading Maritime Provinces.....1502
Almazov Film Laboratories Opens Plant at New York 1466
"Amazing Wife, The" (Universal).....1528
Among Independent Producers.....1520
"And the Children Pay" (Tyrod).....1525
Asher with Famous Only.....1458

Baggot, King, Returns to the Stage.....1468
"Better 'Ole" Week at the Strand.....1466
Better Kansas Crops Will Benefit Film Men 1486
Breckhouse, John W., Dies.....1477
Buck Censorship Bill a Menace to the Trade.1478
Buranger, Clara S., Registers Several Scenario Sales 1488

California Picture Men Fight Adverse Legislation 1471
Canadians Importing British Films.....1481
Chaplin Signs Contract to Fit His Movie Trowsers 1480
Chicago News Letter.....1477
"Children of Banishment" (Select).....1527
Combat Troops in A. E. F. Ask to See Big War Films 1482
Cleveland Men Organizing a Circuit.....1506

Detroit Exchange Manager Judges Men by Their Letters 1476
Detroit League to Oust the Dishonest Exhibitor 1476
Detroit Board M. P. E. M. Has New Home..1503
Dr. Sugden Reveals Beauty of Alaska's Flowers 1490
Dressler, Marie, Pictures Occupy Court's Attention. 1471
Drummond of Knoxville Calls at World Office 1458

Echoes of the Syracuse Convention.....1483
Exhibitors Protest New Fire Order.....1480
Express Order Arouses Minneapolis Film Men. 1450

Fails in Final Effort to Remove Rental Tax..1489
Farren of Rochester Starts Things.....1507
Fay's Theatre Breaks Its Previous Business Records 1490
"Fight for Love, A" (Universal).....1526
File Suit Against Exhibitor for Alleged "Bicycling" 1480
"Forbidden Room, The" (Fox).....1524
"Forfeit, The" (Hodkinson).....1530
Ford Renews Acquaintance with Pictures and M. P. W.....1485
Fox's "Salome" Packs Chicago Band Box..1479
Fox-Farnum Week at the Rivoli.....1467
Fox to Extend European Business..... .1478

"Gentleman of Quality, A" (Vitagraph)....1527
Gets Away with 50-Cent Prices.....1455
Getting After Pirates Who Thrive on Films..1460
"Go Get 'Em Garringer" (Pathe).....1528
Goldwyn Starting Coastward Predicts Fewer Pictures 1488
Goldwyn Caters to Kansas City Shows.....1508
Griffin, Herbert, Is Busy in Siberia.....1486

"Hand Invisible, The" (World).....1524
"Heart in Pawn, A" (Exhibitors-Mutual)...1529
"Heart of Humanity" Will Get Big Reception in Lima.....1476
"Her Code of Honor" (U. P. T.).....1530
Hoosier Managers Get Questionnaire.....1468
How Omaha Showman "Circused" Film....1484

Ince, Tom, Enlarges Culver City Studio Staff.1481
Industry's Chiefs Honor Brady.....1451
Irene Castle Engaged by Famous Players-Lasky 1465
It Looks Like a New Loew Circuit.....1505
"It's a Bear" (Triangle).....1529

Judge Erlanger's Decision Vindicates Harry Grossman 1486

Kansas City Exchangemen Organize Trade Board 1450
Kent, of Cincinnati, Has a New Slogan.....1500

League Sponsors Sunday Recreation.....1470
Lincoln Renews the Fight for Sunday Picture Shows 1471
List of Current Film Release Dates, 1534, 1536, 1538, 1540
Live News from Everywhere.....1500

Manitoba Board of Censors Examined 5,462 Reels in 1918.....1450
Map Is Not for Lynch, but This Page Compensates 1482
Motion Picture Educator.....1489
M. P. O. Local 171 Shows Patriotism.....1504
Missouri's Censor Bill Intrdouced.....1458

Nebraska Wants No State Censors.....1458
News of Los Angeles and Vicinity.....1473
New Theatre in Rockaway for Vaudeville and Films 1450
New Brunswick Welcomes Plans for Big New Theatre 1475
Newark Operators' Ball Is Most Successful Affair. 1486

Official Statistics on December Film Exports 1475
Officers Named for United Artists.....1449
Otto, Henry, Felt Call of Footlights Early..1479
"Out of the Fog" Blocks Traffic in Milwaukee 1478

Pathe's "Stars of Glory" Now "The Unknown Love" 1484
Pathe Repudiates Will Fox, Who is Operating in Texas.....1450
Personal and Otherwise.....1465
Photoplaywright 1494
Picture School Promoters Again Land in Jail 1450
Picture History Made in Detroit.....1459
Present Annual Report of Hebrew Body in Film Form 1488
Projection Department 1495
Protest Erection of New Theatre.....1481
Producers' and Distributors' News.....1509
Precisionist Re Projectionist, A.....1476
Publicity Man Gets a Valentine.....1457

Queen Mary Plays in Film Story.....1485

Rambles 'Round Filmtown.....1462
Reviews and Advertising Aids.....1524
Robertson-Cole Forging Ahead in Foreign Field 1468
Rogers, Will, Declares President Stole His Act. 1468
Rogers' "Wise Cracks" Start with a 4,000 Circulation 1475
Rubbernecking in Filmland.....1461

Salt Lake Will Have a New Exchange....1501
"Salome" Breaks Record in Florida.....1483
"Satan, Junior" (Metro).....1526
Schedule Hearing on Missouri Censor Bill..1458
Schwalbe's Loyalty Dinner Tribute of First National 1450
"Sis Hopkins" at New York Strand.....1485
"Sis Hopkins" (Goldwyn).....1525
Soldiers Boys' Orchestra Back to Wysor-Grand 1478
Sunday Opening Up to Iowa Cities.....1472
Sunday Bill Fails in Indiana Senate.....1470
Sutherland, Griffith, Goes from Movies to Y. W. C. A.....1490
Sunday Hearing, Albany, March 12.....1469

Tells of Way He Exploits His Shows.....1482
Texan Kicks on Including "Nuts" in Town Population 1449
Texas Legislators Getting Busy on Theatre Stuff 1470
Texas Showman Runs Three Programs Daily.1460
3,400 Theatres Showing Hayakawa Features.1482
This Parson-Exhibitor Is Some Hypocritical Censor 1449
Two Universal Men Promoted.....1465

Unsympathetic Censorship Discussed.....1472

Wichita Proud of Its Peerless.....1487
"Winning Girl, The" (Paramount).....1527

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co.....1537

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.....1532
Argus Lamp & Appliance Co.....1530
Electric Compositor Co.....1530
Fidelity Electric Co.....1539
Hertner Elec. Co.....1532
Northwestern Elec. Co.....1539
Porter, B. F.....1537
Reynolds Elec. Co.....1529
Typhoon Fan Co.....1541
Universal Motor Co.....1532

LENS MFRS.
Bausch & Lomb Opt. Co.....1511
C. P. Goerz Amer. Opt. Co.....1537
Gundlach Manhattan Optical Co.....1539

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Lab.....1537
Erbograph Co. 1537
Evans Film Mfg. Co.....1539
Rothacker Film Mfg. Co.....1542

MFRS. OF MOVING PICTURES.
American Film Co., Inc.....1423
Arrow Film Corp.....1424
Famous Players-Lasky Corp.....1413-15
First Nat'l Ex. Circuit, Inc.....1422
Fox Film Corp.....1436-37
Gaumont Co. 1439
Goldwyn Pic. Corp.....1417-21
Harry Garson 1444-47
Haworth Pic. Corp.....1529
Independent Sales Corp.....1426
Inter-Ocean Film Corp.....1440-41
Jewel Productions, Inc.....1410-11
Macauley Photoplays, Inc.....1442-43
Oliver Films, Inc.....Colored Insert
Palmer Photoplay Corp.....1530
Pathe Exchange, Inc.....Colored Insert
Robertson-Cole Co. 1427-31
Rothapfel Program 1434-35
Select Pictures Corp.....1412
Selznick Pic. Corp.....1406
Wm. L. Sherry Service.....1432-33
Spoor Thompson Laboratories.....1407
T. H. Davison.....1416
Universal Film Mfg. Co.....1408-09
Vitagraph Co. 1425

MISCELLANEOUS.
Automatic T. S. & C. R. Co.....1533
Bioscope, The 1532
Cinema, The 1529
Classified Page 1535
Eastman Kodak Co.....1539
J. Goldner & Son.....1532
La Cinematografia Italiana.....1539
M. P. Directory Co.....1539
Moore, Wm. N.....1541
N. Y. Institute of Photography.....1539
National Elec. Tic. Reg. Co.....1532
National Ticket Co.....1529
New York Studios.....1541
Williams, A. F., Co.....1530

MOVING PICTURE CAMERAS.
Burke & James, Inc.....1541

MUSIC & MUSICAL INSTRUMENTS.
American Photo Player Co.....1532
Professional School of Pic. Playing.....1532

PROJECTION MCH. MFRS.
Amer. Standard M. P Mch. Co., Inc.....1531
De Vry Corp.....1537
Power, Nicholas, Co.....1544
Precision Mch. Co.....1543

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1529

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

OFFICERS NAMED FOR UNITED ARTISTS

President Oscar Price and Hiram Abrams, New General Manager, to Confer in New York Office

ANNOUNCEMENT of the appointment of Hiram Abrams, former president of the Paramount Pictures Corporation, as general manager of the United Artists Association, composed of Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, was made at the Douglas Fairbanks office today.

Benjamin Schulberg, former general manager Famous Players, was named as assistant manager of the assocation. Mr. Abrams will leave Los Angeles immediately for New York, where the offices of the United Artists Corporation, the organization that will distribute the output of the combined artists, are being established for a conference with Oscar Price, former assistant to the director general of railroads, who became president of the corporation last week.

Douglas Fairbanks has just finished his last picture for Artcraft and will start production on his first release for the United Artists' program in a few days. Mary Pickford will be ready to begin in a few weeks. It will be several months before the others of the quartet will be through with their contracts and ready to make films under the new order. GIEBLER.

Mr. Schulberg was seen at his office in the Longacre Building on Wednesday and except for the promise that there would probably be a statement about the company's plans issued in the near future, declined to say anything for publication just now.

Famous Players Buy Two Popular Plays

The Famous Players-Lasky Corporation has purchased the screen rights to J. M. Barrie's play, "The Admirable Crichton," and Walter Browne's "Everywoman," two of the most popular stage productions of recent years. Arrangements for the screening of the two subjects were completed by Jesse L. Lasky, first vice president in charge of productions.

Both productions will be staged at the California studios of the company and "The Admirable Crichton" will be personally directed by Cecil B. De Mille.

This Parson-Exhibitor Is Some Hypercritical Censor

KANSAS has for years been noted for being in the lead in everything —not excepting freaks. The late Gene Ware (Ironquill) once said that you could not throw a stone in any direction in that state without hitting a crank, but he added, "They are all brainy cranks."

The latest in the picture field has just drifted into Kansas City. There is a preacher in a small Kansas town who is also managing a picture theatre in addition to running a real estate office and doing various other things to make a living.

The preacher, being a preacher, is particular about the films he shows, and even those which have been passed by the strict censor of the Sunflower State do not satisfy him at times. In such cases he has thought up a quick and to him satisfactory manner of further censoring his pictures. When he comes to one which he does not think his audience would be edified by seeing, he reaches around and holds his hand over the lens until the objectionable parts have passed. Then his hand is removed and light again falls upon the curtain. He is satisfied whether his patrons are or not.

Said at the Brady Dinner

By the Guest of Honor:

It is the little man in the small town who owns the screen.

The men who wouldn't stand by the National Association should be run out on a rail.

I would put it in the books of the association that the first man who makes a dirty picture should be expelled.

You can fix this thing overnight by sacrificing one dirty dog that sticks a rotten subject on the screen.

The motion picture business should be represented on the governing board in every community.

If they try to bite you go back and bite them, damn them!

By J. Stuart Blackton:

The movie fellow generally is a cross between a cootie and a Bolshevik.

They called the Patents Company a trust, but the only trust in it was the trust that we men had in each other.

By Samuel Goldwyn:

The star is the cause of more trouble in this business than are all other troubles combined.

Ninety-five per cent. of the people in this industry are not entitled to what they are getting.

By W. R. Hearst:

Three things are necessary—organization, co-operation and leadership; and the greatest of these is leadership.

By Adolph Zukor:

We can't reach the exhibitor and the public without bringing the exhibitor in here.

See page 1451 for the story.

Fails in Final Effort to Remove Rental Tax

A FINAL effort was made on March 3, by Congressman Ernest Lundeen, of Minnesota, to knock out of the recently enacted revenue bill section 906, known as the leasing provision. This section provides "That on and after the 1st day of May, 1919, any person engaged in the business of leasing or licensing for exhibition positive motion-picture films containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to five per centum of the total rentals earned from each such lease or license during the preceding month. If a person owning such a film exhibits it for profit he shall pay a tax equivalent to five per centum of the fair rental or license value of such film at the time and place where and for the period during which exhibited."

Congressman Lundeen introduced a resolution into the House of Representatives calling for the repeal of this section, but with the press of other business and the disposition of the House not to take up anything other than the big legislative matters, it failed of any action.

There is no telling at this time what will be done by way of an extra session, but it is assured that when Congress again meets another effort will be made to have this tax stricken from the statutes.

Texan Kicks on Including "Nuts" in Town Population

J. H. GWYN, of Gwyn & Byars, prominent business man, and owner of the leading motion picture show houses at Terrell, Texas, is preparing to protest to the Internal Revenue Department, asking an exemption on the tax on the seating capacity of moving picture theatres.

Here's the reason of his complaint: Terrell, in the 1910 census reports, is listed as a town of 7,000. The State Lunatic Asylum, with its population of between 2,500 and 3,000, is located within the city limits, and all the "nuts" are classified as Terrell residents. The federal tax applies to cities of over 5,000. Without the insane population the Terrel theatres would be classed under the less than 5,000 rating. None of the lunatics are allowed to enjoy a picture show, hence Mr. Gwyn feels that he is being unjustly soaked in the region of his pocketbook. The protest will be a most unusual one.

Kansas City Exchangemen Organize a Board of Trade

THE Board of Trade composed of Kansas City business men has been organized and charter obtained according to the preliminary papers drawn up two weeks ago. It is expected that many of the tangles incident between producer and exhibitor will be straightened out. The matter of cancellation of contracts will be one of the principal questions to be settled. The Board of Trade will try to eliminate this feature of unstability. All valid reasons for cancellation will be allowed, but action will be taken to curtail too frequent use of the exhibitor's veto. If his reasons do not appear good he will probably find it difficult to secure other films until his "bill is made good."

All exchanges in Kansas City are in the organization with the exception of one. Mr. Vaughan, who recently came from the Kleine house in St. Louis to assist Manager McLaughlin of the Select states that the Board of Trade in St. Louis has worked to the advantage of all—not only the film managers but the exhibitors. No question of prices will be discussed in the organization. That will be left to the individual concerns. But matters regulating business and eliminating annoying features which are continually springing up between the two branches of the business will be given careful attention.

Picture School Promoters Once More Land in Jail

FLORIAN FISCHER and Charles Saunders, who were recently sentenced to serve a term of six months in the San Francisco county jail for conducting an alleged fraudulent moving picture school at 420 Sutter street, and who later secured their release on bail pending an appeal, have been arrested again on warrants sworn to by Vera Spiers, a former pupil. Miss Spiers charges that the men promised to get her a position when she had finished her course in moving picture acting.

The promoters of the school in Oakland, conducted under the name of the Liberty Feature Film Company, are finding the road an equally rocky one. Harold Wallace, director-general, is being held for trial on the charge of violating the state labor laws, and his partner, Harry Walker, is still at large. Wallace declares that Walker has made away with the funds of the concern.

Schwalbe's Loyalty Dinner Tribute of First National

A TESTIMONIAL dinner to Harry L. Schwalbe, secretary-treasurer of First National Exhibitors' Circuit, as an evidence of appreciation for his loyalty to the circuit and his allegiance to his associates, was given at the Hotel Astor on Saturday night by a number of the franchise owners and employes.

The dinner was proposed and arranged by Colonel Fred L. Levy, president of the Big Feature Rights Corporation of Louisville, Ky., which owns the First National franchise in that territory. With his return to Louisville imperative, Colonel Levy was obliged to arrange the affair on short notice, with the result that only the nearby eastern and southern members were able to be present.

"We wanted to do something," said Colonel Levy, "to show Mr. Schwalbe that First National recognizes and appreciates loyalty as one of the great essentials of a successful organization."

Those present were Mr. Schwalbe, J. D. Williams, Colonel Levy, Louis B. Mayer, John H. Kunsky, Frank Ferrandini, R. D. Craver, Lieutenant James Anderson, E. M. Mandelbaum, Jacob Fabian, Jr., E. I. Church, William Vogel, A. Warner, Harry Warner, Moe Mark, Walter Hayes, Wynn Jones, Albert Gray, Millard Johnson, Max Spiegel, Joe Lee, C. L. Yearsley, William Morgan, George Grant, and E. J. Hudson.

Pathe Repudiates Will Fox, Who Is Operating in Texas

IN our issue dated March 1 appeared an article headed "Will Fox, of Pathe, Films Texas," in which it was set forth that "Will Fox, of Pathe," was taking moving pictures of exciting scenes in the Texas oil district, his specific operations being defined as in Dallas and Fort Worth, with the assertion that he would travel further taking pictures of the crowded oil exchanges and other scenes typical of the boom.

Now comes a letter from Pathe headquarters, here in New York, utterly repudiating Will Fox and his association, in any way, with Pathe. The information came to us in due course from our accredited correspondent, who was undoubtedly beguiled into making the erroneous statement. Pathe informs us that papers in Texas have printed similar stories, accrediting Will Fox to Pathe. Moving Picture World naturally regrets having printed an incorrect statement and very cheerfully, in fairness to Pathe, issues this statement of fact.

In whatever operations Will Fox may engage in taking moving pictures he is not in any way connected with Pathe, has no authority to use their name and they never heard of him until the incidents referred to were brought to their attention.

New Theatre in Rockaway for Vaudeville and Films

A CORPORATION in which William S. Pettit and Samuel B. Althouse are financially connected, and other interests represented by Mrs. T. H. Silverman, will erect a new theatre in Far Rockaway at Mott avenue and James street. This announcement comes from the offices of B. S. Moss, the theatrical manager, who has closed with the new corporation to lease and operate the theatre. Plans have been drawn and work on the new theatre will be started at once. The house will be a reproduction of B. F. Keith's Palace Theatre.

The house will have a seating capacity of 2,000 and adjoining will be an open air auditorium which will seat another 2,000. During the summer months there will be a policy of vaudeville. In the open air theatre pictures will be shown. In the winter months the policy will be pictures for the first half of the week, vaudeville with two shows a day for the last half.

Manitoba Board of Censors Examined 5,462 Reels in '18

DURING the past year the Manitoba Board of Moving Picture Censors examined 5,462 reels of pictures at its headquarters in Winnipeg and received $10,926 as fees for the censorship. The board rejected only 191 reels during the twelve months, according to the official report which has been made by Chairman T. A. D. Bevingston. Fifty-four features were condemned in their entirety and one of these was the "educational" entitled "Birth." According to the official report, this feature was cut down, the objectionable parts being deleted. It was renamed "Save the Baby," and was passed in this form. The picture proved a failure, it was declared.

Chairman Bevington declares that no complaints were received from the public regarding the moral tone of pictures approved by the board, but that protests were made regarding a number of American war pictures.

Number Examined Show Decrease.

It is pointed out that the number of releases examined during the year was somewhat less than in 1917. It is contended that the growing practice of theatres to change programs only once each week and the fact that the theatres were closed for seven weeks of the year because of the epidemic had something to do with the reduced output. A number of houses showed the same picture simultaneously, it is also pointed out.

The board urged that the exhibitors take increased steps to provide entertainment for returned soldiers in isolated institutions.

Express Order Arouses Minneapolis Film Men

MEMBERS of the Minneapolis Film Board of Trade are up in arms over the announcement made last week by express companies, informing exchange managers that in the future no shipments of film by express would be delivered in Minneapolis unless the charges were prepaid. Film managers stated that such a requirement will cause the loss of hundreds of dollars of business as a result of failure to receive film shipments already on the way and for which express charges were to be collected at this end. The order was characterized as discriminatory against the film industry in the Northwest.

The Film Board of Trade is considering steps which, it is hoped, may result in the repeal of the order.

Keppie Falls Down Elevator Shaft.

George R. Keppie, well-known Ohio motion picture man, was seriously injured March 2, when he stepped into an open elevator shaft at the Fern Hall Hotel, where he resided, and plunged down a distance of nearly 40 feet.

Mr. Keppie was found unconscious a short time later by hotel attendants, and was taken to St. John's Hospital. An examination of his skull showed that it was not fractured, but his spine was evidently injured, as he suffered considerable pain.

The unfortunate man just returned from service in France a few weeks ago and was engaged in publicity work.

INDUSTRY'S CHIEFS HONOR BRADY

Notable Dinner Gathering Celebrates Withdrawal of Resignation from Association's Presidency—Skilled Diagnosticians Discuss with Clinical Frankness the Various Phases of the Trade's Besetting Maladies

By George Blaisdell

WILLIAM A. BRADY was the guest of honor at a notable gathering of his friends on the evening of February 27. It was a testimonial arranged especially on account of his decision to withdraw his resignation as president of the National Association of the Motion Picture Industry and again to take up the leadership of the men who are fighting to conserve the interests of all who have to do with the making and distributing and exhibiting of motion pictures. Also it was a tribute to the work he had done for



William A Brady
The Guest of Honor.

the association in the past. The president was assured by all the speakers that he would have their hearty support in the inauguration of a militant campaign for the improvement of trade conditions and for the combating of legislation aimed against the industry.

The dinner, which was held at the Ritz Carlton, had been arranged within forty-eight hours after the announcement of Mr. Brady's decision. The details had been intrusted to Arthur S. Friend, aided by John C. Flinn. It was short notice, but there was nothing in the smooth working out of the program to indicate it. From a trade viewpoint, in the authoritative position of the speakers and their ability to express what was on their minds and the frankness with which they treated present day conditions in the industry, it was one of the most interesting affairs in the history of the business. There was no attempt to conceal the ills that beset the men who make and exhibit pictures; the controversial subjects were handled without gloves and without exception good humoredly.

"Zit" Digs Foundation for Clubhouse.

During the course of the dinner C. F. Zittel, general manager of the International Film Service, declared in the course of a short talk that what the industry very much needed was a clubhouse, a place where every one connected with the business might get acquainted with the other fellow, talk over differences and compose them. He asked permission to take around a subscription paper, and promised he would if granted authority build a regular home for all the men in the trade. At the end of a quarter of an hour Mr. Zittel announced he had subscriptions for $20,475. He asked that a committee of five be appointed to co-operate with him. Mr. Brady promised it would be done.

Mr. Friend was toastmaster, and he kept things moving at a rapid clip. During the dinner the men at the different tables vied with their neighbors in the singing of popular songs. When it came time to introduce the speakers every one was in the humor to hear the industry's troubles frankly discussed.

Exhibitor Co-operation Foremost Topic.

Among the many subjects touched on by the speakers there was none stood out more prominently than that of exhibitor co-operation. There can be no question that the production chiefs believe the national association will not accomplish its aims if there is failure on the part of motion picture showmen to ally themselves on the side of the manufacturers and distributors. This was brought out again and again by Mr. Brady, who declared in speaking of the fifteen-cent tax that it was not big enough to justify the trouble that had been caused by its imposition. "We must have the exhibitor," he insisted.

The Who's Who of the Dinner.

Those who sat around the eight tables were:

William A. Brady	Richard A. Rowland
Arthur S. Friend	Harry J. Cohen
Samuel Goldwyn	Count Cippico
J. E. Brulatour	Mr. Jolivet
William R. Hearst	J. Stuart Blackton
Sen. G. F. Thompson	John M. Quinn
C. F. Zittel	William Wright
Adolph Zukor	Winfield R. Sheehan
Nathan Vidaver	John C. Flinn
A. O. Brown	Albert Banzhaf
C. A. Miller	A. L. Gray
Joseph H. Tooker	John Chalmers
Owen Davis	James L. Hoff
John Cromwell	Tom Wiley
E. J. Ludvigh	Louis Blumenthal
Walter E. Greene	Theodore Mitchell
Frank Meyer	Tarkington Baker
Al Lichtman	R. H. Cochrane
Ralph Kohn	George Kann
S. L. Rothapfel	George Blaisdell
W. W. Irwin	Joseph Plunkett
Morris Kohn	Edward Earle
Joseph Schenck	W. C. Smith
Fred Neuman	Louis R. Reid
Millard Ellison	Fred Beecroft
J. Kempner	Fred H. Elliott
Dwight Macdonald	Peter Brady
George Neugass	Felix Feist
Nicholas Schenck	John W. Alicoate
Marcus Loew	Carl Pierce

Those who were called on were Jules E. Brulatour, who spoke briefly and feelingly; Peter J. Brady, who talked of the motion picture from the viewpoint of the organized worker and of its importance in molding the character of children; J. Stuart Blackton, Samuel Goldwyn, Marcus Loew, William R. Hearst, Samuel L. Rothapfel, Richard A. Rowland, Adolph Zukor and the guest of honor, who was the last speaker.

Diners Stand and Applaud Guest.

Mr. Brady was greeted with sustained applause. The diners were on their feet, and the handclapping lasted for many seconds. The executive leaned against the wall in a familiar, at-home way and talked in the same manner. He began in a mellow, reminiscent mood. In contrast with many previous and notable speeches his restraint was marked. He seldom raised his voice above a tone necessary to carry to the corners of



Arthur S. Friend
The Toastmaster.

the room. The old emphasis was there, nevertheless.

"I am a great believer in the theory that a man should never talk about yesterday," said Mr. Brady in beginning. "It is necessary, however, for me tonight to delve just a bit into the past. I don't think any occasion at this time would be worthy of our industry without reference to our war work. It was the most distinguished work rendered by any industry throughout the progress of hostilities. That has been admitted by department heads in Washington. There was no record so bright as that of the motion picture industry. (Applause.) And throughout it all there was no hope of profit Not a crooked

nickel crossed the palm of a single man jack.

Gives Credit to Stage Workers.

"I would be false to my heritage if I didn't include the men and women of the legitimate theatre of the United States. The services of the Stage Women's War Relief, of Mrs. Hearst's committee and by other committees composed of women in the city of New York, when the history of the local participation comes to be written, are deserving of a wonderful tribute."

Mr. Brady reviewed the work of indi-



Samuel Goldwyn.

vidual and prominent men in the industry, mentioning many names of those who had given of their time, effort and money to further the cause of the government. He said the failure of the industry to attain the highest efficiency in the time of war had been due to a lack of cohesion and also to the existence of the Committee on Public Information. Referring to Mr. Creel he said he had rendered worthy service. The speaker told a dramatic story of how the picture men had jumped in at a time of crisis in the affairs of France and had shipped large quantities of film to that country, that the people might know just what the United States was doing in the way of preparation.

Calls for a Young Leader.

There was hearty praise for the courage displayed by the industry in suspending at the time of the epidemic. Mr. Brady told of why he had determined to retire from the presidency, of how he had entered upon the work with the determination of bringing together all elements of the industry. "I believe that course absolutely necessary to cure the ills from which you are suffering at the present time," he declared. "You don't want an old man like me. You want young blood and what a wonderful opportunity there is for such a man. Until there comes one who is big enough and clever enough to combine every ounce of weight, of intelligence, of blood that exists among you, you are going to stay where you are now."

Along lines that Mr. Brady has touched upon before he talked of the opportunities that were to come in an educational way. He called attention to the fact that while newspapers had politics the screen had none. Then he came back to the subject that was on his mind.

Still Hoping for Exhibitor Co-operation.

"It is the little man in the small town who owns the screen" said the speaker. "You must have the exhibitor. I have hoped for three years to get him and have failed, but I haven't given up. (Applause.) If I am to go on I must ask you gentlemen to help me."

Mr. Brady called attention to the presence of Marcus Loew as an example of the type of showman necessary to the membership and as representing the class of men who must combine in order to protect their great interests. Also he mentioned Mr. Jones, of Chicago, and Mr. Kunsky, of Detroit, as among those who should be ready to go to Washington or to state capitals when neces-



J. E. Brulatour.

sary and impress on legislators the importance of the interests that might be threatened by antagonistic legislation. He appealed to producers by name to go among the exhibitors they knew and bring them into the organization.

Would Ride Seceders on a Rail.

The speaker told of the successful efforts to have the industry declared essential, and of the following statement of a prominent representative of the trade that it was not essential. "We must stand together," he reiterated. "I would demand that the men who wouldn't stand by the National Association should be run out on a rail. Fight! We have got to stand together, and if you don't stand together I am going to walk out again. It is absolutely essential that the exhibitors should be with us. We are necessary to them and they are necessary to us. If there are certain things that arouse animosities, like the fifteen-cent tax, let us cut them out. They are small things relatively. We must have the exhibitor, and we can get them with the assistance of the big men in this business."

The coming of prohibition, declared Mr. Brady, meant a great opportunity for the industry, the greatest it has had. He said he had been told that in states where prohibition is in effect the motion picture business had jumped up over three hundred per cent. With prohibition in operation there would be even greater necessity of standing together on the Sunday and censorship questions.

Says We Should Censor Ourselves.

"I think our association should consider some kind of censorship," declared the speaker. "We should censor ourselves, we should prevent others from becoming violators of the law. I go on record as saying that any man who puts on the screen any picture he would not have his mother or daughter look at is fit to be sent to state's prison. It is not clean business. I would put it in the books of the National Association that the first man who makes a dirty picture should be expelled. Do that and you will not have to visit any of the capitals throughout the United States, because the men in official position will know you are in an honest and decent business. It is all in your hands, and you can fix this thing overnight by sacrificing one dirty dog that sticks a rotten subject on the screen.

"Now, gentlemen, I am going to suggest something. I believe that the motion picture business should be represented in Congress, should be represented on the governing board in every community in the United States. There is no reason why the representative from this district, the theatrical district, should not be a theatrical man. (Applause.)

Wants Representative in Congress.

"We are represented at present by a man who does not live in this district at all. If we had five or six representa-



William R. Hearst.

tives in Congress, if we had representatives in the state legislatures, we would not suffer as we have in Washington, in Albany, in Harrisburg, in Springfield."

Mr. Brady praised the action of the legitimate theatres in combating the proposed tax of 20 per cent. Their work in getting together in four days three

million protesting signatures was nothing short of wonderful, he declared.

"Now you fellows stand together and do what they did," said the speaker. "Do for yourselves what you did for the Liberty loans, for the Red Cross, for the Y. M. C. A. If they try to bite you go back and bite them, damn them!" (Applause.)

The speaker had a word about standing by contracts, about keeping away from another man's play or player. Also he advocated the extending of the olive branch to the producers of England, France and Italy. He came out frankly



Adolph Zukor.

for offering to them the hand of fellowship.

"In conclusion," said Mr. Brady, "I am glad to come back and be the head of this business. I have always been proud of it and of what it can do. I have always been sorry I could not see other people realize what it means. The proudest thing I will hand down to my boy is what little service I rendered through you in the winning of the war with Germany." (Applause.)

Mr. Blackton smiled when the toastmaster urged him to speak plainly and tell the truth. He began by saying he commenced his "career of crime" in 1897.

Blackton Mentions Cooties and Bolsheviki.

There was a trace of mild concern when the speaker remarked that the movie producer and distributor and the movie fellow generally was a cross between a cootie and a Bolsheviki. By way of explanation he called on Mr. Brulatour to bear him witness that the business was never more prosperous or better in any way than it was when the General Film Company and the Motion Picture Patents Company were in control. That was because they got together and stuck together, he declared. "They called it an octopus and a trust," he went on, "but the only trust in it was the trust that we men had in each other. They didn't fight, didn't pester each other's stars.

"Let me tell you just one little incident of that time. John Bunny was the acknowledged kingpin of the comedy situation. Charlie Chaplin had not been heard from. John Bunny was getting the princely salary of $250 a week. Maurice Costello was getting $200. We used to give John Bunny $200 in his envelope and $50 on the side so that Costello wouldn't get wise.

"Bunny went to England. He got so much attention his head became swelled and cabled over that he wanted his salary doubled immediately. We paid no attention to the demand. The situation was explained to our associates. John Bunny had little chance to get another job. When he came back we did double his salary. At another time he would have charged us up for several thousand dollars a week."

Goldwyn Frees Mind on Stars.

"Mr. Blackton's speech interested me more than any speech I have heard at any meeting of the industry for many years," said Mr. Goldwyn, "because what he said is so true that I can't think of anything to add by way of emphasis to what he said.

"I feel we all owe a great deal to Mr.



Richard A. Rowland.

Brady for the patience he has displayed. There have been many meetings that have been poorly attended. The heads of the industry have been so busy trying to get some star to sign contracts that they couldn't attend meetings. (Applause and laughter.) The star is the cause of more trouble in this business than are all other troubles combined.

"Unless we do realize that it is more important for the next six months to give up our time to the association and have others take care of our affairs at the office we will be dead, not unconscious. Unless we get together and censor ourselves they will censor us out of business. Unless we educate the exhibitor of this country, unless we set a standard and educate the public, unless we make pictures that a man may take his wife and children to without causing them to blush, the things we have worked so hard to create will be useless. We must lay out a policy of our own. I say to you gentlemen it is criminal to do the things that are being done today.

"If you travel through the country and see some of the paper that is posted in front of theatres you will realize quickly why they are creating censorship. In one city if an exhibitor does not like a title of a subject he changes it to 'Why Women Sin.' And the people go. The exhibitor does not realize he is ruining his business."

Ninety-five Per Cent. Are Overpaid.

Mr. Goldwyn related a story of a star who had just signed up when already he was under contract with another producer for two years. "And the producer knew the facts," he said. "I think if this association would give to Mr. Brady the support that he deserves a producer like that could not exist in the industry. It is up to us to censure men for using methods like that. All we have to have is decent ethics. The big exhibitor, the responsible one, has always shown a disposition to work with the producers. The stars and the directors look upon the producers as Bolsheviki. They think it a crime that any one should come between themselves and the exhibitors. The star should get what he can earn, but 95 per cent. of the people in this industry are not entitled to what they are getting."

Loew Chaffs His Friend Zukor.

"I have been listening to Mr. Goldwyn with much interest," said Mr. Loew. "I was wondering if it were not quite wrong on the exhibitor's part for keeping the poor producer down. I realize that the producer has been pretty hard put. I felt that must be so when Mr. Goldwyn said Mr. Zukor was going to spend a million and a half. Mr. Zukor is traveling around in his own car and has a private golf course. To be sure,



J. Stuart Blackton.

it is quite a comedown from seven years ago. Really, I must sympathize with the poor producer.

"Speaking seriously, I want to say of Mr. Zukor, if he can spend a million and a half, that it is not half of what he is entitled to for what he has gone through. The exhibitor has been prosperous. We have succeeded in making a little money, but how could the exhibitor make any money if the producer didn't let him? Personally I am always ready to encourage the producer —providing he does not charge me too much money. (Laughter.) My associate, Mr. Joseph Schenck, used to say, 'Why do you pay the producer so much

money?' Today he said to his brother, 'Why do you keep the producer down like that?'

"I have known the honored guest of the evening for many years, and always have been proud of the friendship. By the way, something has been said of his modesty. I recall going to Washington with him. You know he always wanted to see the President personally, even when the whole cabinet was in session." (Laughter.)

Leadership First Essential, Says Hearst.

Mr. Hearst, who was introduced as the first man who dared to say out loud that the motion picture was the great force in the life of America, praised Mr.



Samuel L. Rothapfel.

Brady. "If he has served you as he has served his other friends, among them myself, he deserves this honor," he declared.

"Three things are necessary—organization, co-operation and leadership, and the greatest of these is leadership. (Applause.) With the right kind of leadership it is easy to have organization and co-operation. Without that you cannot have them. I feel as you all do, that Mr. Brady contributes that important factor, the right kind of leadership. Not only should you have organization among you—or among ourselves, because I am a little interested in the motion picture business—but you might also have co-operation between the newspaper and the motion picture business, because both are subject to the same kind of unnecessary interference, both are media of publicity, and when they are combined they constitute about all the publicity there is. With that combined power we should get about everything that is right, and of course we don't want anything that is not right.

Says Industry Is Slow to Resent Attack.

"There is one thing most necessary, and that is preparedness. I have noticed as a newspaper man that the motion picture people do not move to crush a bad measure until it is almost too late to crush it." Mr. Hearst told of an instance under his own observation where a bill got into the hands of a governor before anybody asked to have it killed. "You should have some sort of system that will find these bills as soon as they are introduced," he said. "Even find the man who is going to introduce such a bill and prevent him from introducing it. Don't wait until a measure gets into the hands of the governor.

"Any talk of censorship is merely a reflection on ourselves, because with this power of publicity, which all public men respect, there is no reason why these measures should be passed. Mr. Goldwyn has said we should censor ourselves and we would eliminate the evil. It won't. Censorship is due merely to the desire of a certain class of people to meddle. Only a very small part of the pictures should be censored, and they will be censored by the people. You should take care of antagonistic measures in time, without waiting until they are passed."

Rothapfel to Build the Biggest Yet.

Mr. Rothapfel aroused the interest of the diners when, after briefly referring to his new activities as a producer, he said he was not out of the exhibiting field. "I am going to announce to you gentlemen that I am to have a theatre



Marcus Loew.

larger and finer than anything I have yet had. I am going to try to go a step ahead and give my friends a chance to say I am crazier than I have been before.

"Mr. Brady, you may call upon me in any way you desire. You can have my support, both morally and financially, to the utmost of my ability."

Mr. Rowland was introduced as the man who lets his partners remain in Pittsburg and make all the money exhibiting. He addressed his hearers as "fellow-culprits." In telling of the steps that had been taken to induce Mr. Brady to reconsider his resignation he said the task was delegated to R. H. Cochrane and himself. It was suggested as possibly good business and also possibly with the idea of getting the retiring official in a receptive mood that they should prevail upon him to have a drink. They took account of cash. Rowland only had a couple of hundred "on" him, but Cochrane was pretty well heeled and they decided to take the chance. Everything proceeded smoothly until three feet rested on a brass rail.

Brady Accepts on Prohibition Platform.

"What'll it be, Bill?" said Rowland, as Cochrane held his breath.

"On the water wagon!" was the prompt, frigid and confusing reply.

Things looked black for the withdrawal of the resignation until one of the pair of seducers was seized with a regular idea. "You know, Bill," said he, "Prohibition is approaching. The greatest opportunity of the motion picture already is in sight. We need a leader. What do you say?"

So it came about after considerable conversation that Mr. Brady was induced to rejoin the presidency on the prohibition platform.

Mr. Goldwyn had complained, in speaking of bidding against each other, how when he had offered $50,000 for a play another producer had taken it away on an offer of $60,000.

"You know Goldwyn hadn't a chance to get that play he was after," said Mr. Rowland referring to the complaint. "I had offered that party $55,000 the day before."

Zukor Pleads for Unity.

Mr. Zukor pleaded for whole-hearted support of Mr. Brady. "We have not given him support in the past," he said. "We haven't attended meetings. In spite of us not attending meetings he went ahead just the same and did all he could for the industry. He wants the motion picture industry to take its place and not lag behind other industries. We should bring the exhibitors in, which will be very beneficial to all of us, so that we can talk our affairs over. The association must represent all branches



C. F. Zittel.

to be effective. We must have one solid unit. We can't carry out reforms single-handed."

The speaker said the producers should get together over their mutual differences and straighten them out. "We can adjust our troubles with the exhibitors the same way," he declared. "We can't reach the exhibitor and the public without bringing the exhibitor in here. You have a wonderful instrument if you will use it for the benefit of humanity."

GETS AWAY WITH 50-CENT PRICES

That's What Lawrence of the Dixie Does in Tennessee Town of Four Thousand—Dragnet Extends for Miles Around—Has Most Complete Exploiting Organization

Illustrated by Brinkerhoff

WHO said an exhibitor can't raise his admission prices and hold patronage?

Who said a regular rate of ten and fifteen cents should never be increased to more than twenty and thirty cents?

H. L. Lawrence, owner and manager of the Dixie Theatre at Paris, Tenn., jumps 'em from ten and fifteen cents to FIFTY CENTS, and never gets a kick. He plays to more people at a half-dollar a ticket, regular Broadway prices in a town of 3,881 inhabitants, than he does at ten and fifteen cents.

How he does it makes a story. Whether you are in a town of greater, equal or less population, you'll find some worth while facts in the recital of how Mr. Lawrence—

Charges ten and fifteen cents on Monday, and Fifty cents on Tuesday.

Has increased the original number of prospective patrons provided by Paris from 3,881 to almost twenty thousand.

Uses the tricks of an American circus in Germany to win business.

Pulls them across the state line from Kentucky into Tennessee to attend the Dixie Theatre.

Refuses to recognize any precedents or so-called obstacles in his practice of the art of showmanship.

Makes an investment of one hundred twenty-four sheet stands on one production—and that only a part of his advertising expense—pay good profits and return the cost.

Has made the Dixie Theatre a business instead of a 'living.'

Has built up a house staff of thirty people.

Not Content with a Living.

When Mr. Lawrence opened the Dixie Theatre he felt reasonably confident that the population of Paris was enough to make his investment profitable.

"But I soon found out," he said, "that the best I could expect in patronage from these Tennessee Parisians would not give me more than a small profit over my cost of operation and actual living expenses. I knew that this condition was, and still is, typical of hundreds of small town exhibitors. Perhaps I should have been content with just a living. But I could not rid myself of the conviction that there were possibilities for making the Dixie a business."

Made Them "Commute"

So he took account of the facilities available to him for use in the vague plan of reaching out for more patronage. There were a dozen towns within a radius of fifty miles of Paris, the majority of which had their own motion picture theatres. True, in the main, these houses were open but two or three nights a week. The population locally was not sufficient to justify daily shows. Mr. Lawrence found that many families in these town had automobiles. The Louisville and Nashville railroad schedule of trains for late afternoon and evening runs made it possible for people in the nearby towns to "commute" into Paris for either the first or second evening show, and return home in good season.

Organizes a Circus Crew

Satisfied that there were the necessary transit facilities to encourage foreign business, providing he could convince them of the value of the Dixie's entertainment, Mr. Lawrence took stock of his means for reaching them through advertising. Summed up, they consisted of newspapers, the parcel post, the rural free delivery and automobiles.

Fifteen years ago Mr. Lawrence had an opportunity to study the methods of an American circus touring Germany. The methods by which the management drew a heavy patronage to a given center seemed to him well worth emulation. So he organized a 'circus crew,' consisting of an advertising and publicity staff of twenty men, an advance man, a posting crew, a traffic manager, and a 'man with the show.'

Merchants and Postmasters Help

The advertising and publicity staff is composed of carefully chosen representatives in each of the towns within fifty miles of Paris in which he advertises. They include postmasters, depot agents, prominent merchants, newspaper men and town officials. They place the Dixie's newspaper advertising in their respective towns; see to it that the theatre receives its just amount of publicity; check up on billboard stands to make certain that the billings are not defaced or replaced until the expiration dates fixed by Mr. Lawrence; arrange locations for window display cards, and supervise the house-to-house distribution of heralds and special circulars.

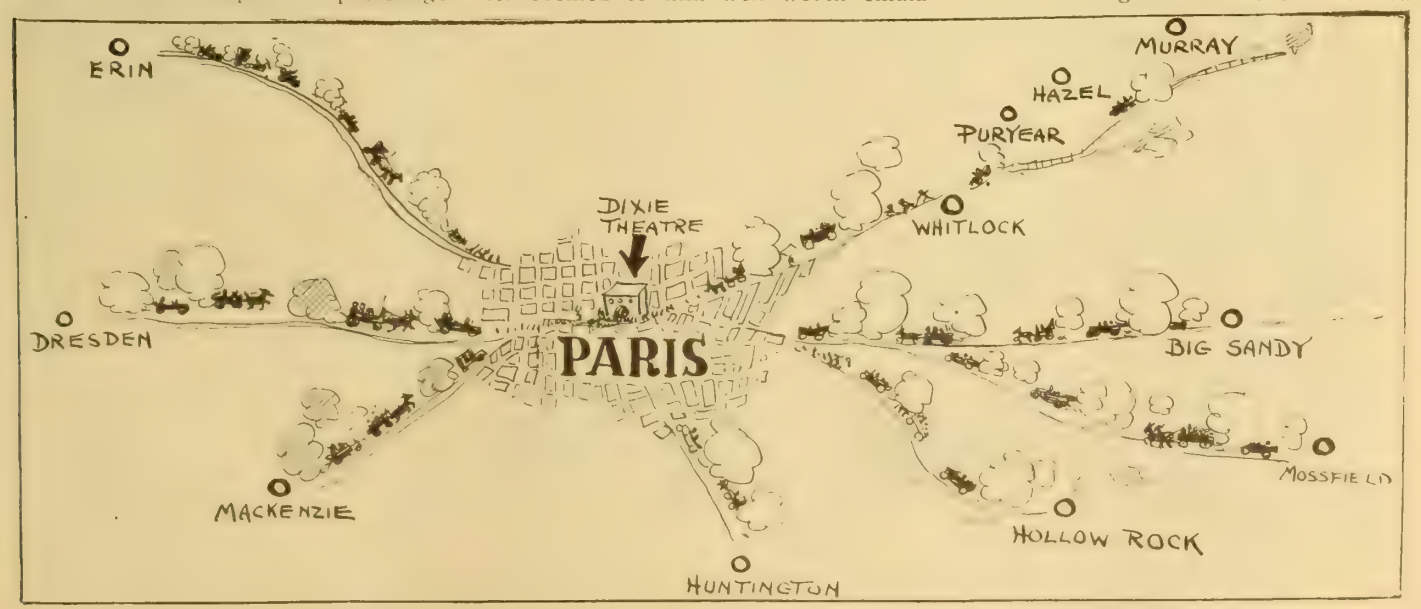
Just How Lawrence Works It.

The advance man is a regular employe of the Dixie, who travels through the territory instructing the resident representatives in questions of advertising and publicity. The posting crew tours the district in an automobile, putting up twenty-four sheet stands. The traffic manager is charged with the responsibility for the prompt shipment to the adjacent towns of all advertising matter to be distributed by the resident representatives. He also checks up the arrival of consignments of posters, heralds, ad electros and special literature, to make certain that no town on his list is without the proper supplies for every show.

The "man with the show" is the treasurer of all funds, and is no less a person than Mrs. H. L. Lawrence.

"And she is the best 'man with the show' who ever graced the business," is the owner's tribute.

The mailing list is one of Mr. Law-



A "Brink's" Eye View of Lawrence's Inter-City Commerce Admission Results.

rence's most valuable possessions. He has obtained the names of people all through the territory and has gathered bits of personal information about them which enables him to classify them, in a general way, according to their likes and dislikes. Thus he has a selected mail list for each style of production he books.

All Set for the Big Jump

With these sources of patronage planned out and arranged, Mr. Lawrence decided to put over the big venture—the boost in the admission price from ten and fifteen cents to fifty cents.

Charlie Chaplin's "Shoulder Arms" was booked through the Big Feature Rights Corporation of Louisville, owners of the First National Exhibitors' Circuit franchise for that territory. All of the Dixie's advertising mediums were used to announce its showing on a Tuesday and Wednesday, and the price of fifty cents was printed in type but a couple of sizes larger than that which is used to give the regular admission charge of ten and fifteen cents. The entire countryside was literally plastered with the Dixie Theatre's advance matter on "Shoulder Arms."

"They came in droves," Mr. Lawrence explained. "Automobiles, buggies, bicycles and the locals on the L. and N. brought hundreds of them from the various points I had reached with advertising. There was not a kick on the admission price. They seemed to consider my judgment of the entertainment value of the production as the only assurance necessary."

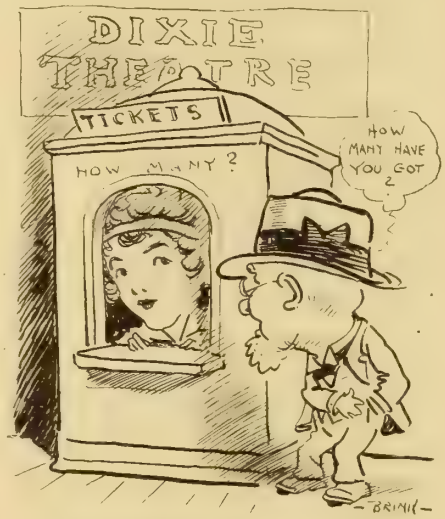
And Patrons Came Back the Next Night

He played "A Dog's Life," Chaplins' initial release through First National, at a straight half-dollar admission, and it did a business almost equal to that on "Shoulder Arms."

And the next night he played to more than eight hundred people on a program feature at ten and fifteen cents.

"It's a big mistake for any exhibitor to think that the theatre patrons are looking for bargains in low admissions." said Mr. Lawrence. "What they are looking for are bargains in good productions. Give them quality pictures and they won't bother about the advanced prices. In fact, many of my patrons accept the increased rate as a guarantee that the production is much better than the usual run of stuff. If I didn't advance the admission price they wouldn't feel confident of this."

Mr. Lawrence is preparing now to apply his advertising and publicity system to a novel arrangement. He has booked First National's "Tarzan of the Apes" to run one day, and on the next day he will present the sequel, "The Romance of Tarzan." He will play both productions at the advanced price, making a special effort to win back for the sequel production the same audiences that view the first Tarzan picture.



The "Man" with the Show.

Maintains the Personal Touch

The Dixie manager delegates responsibility and authority to his assistants, but he never loses a personal, intimate touch with his business. At frequent but irregular intervals he heads his automobile into remote parts of the territory in which he advertises, and goes thoroughly into the details of the work of his representatives, checking their work, the thoroughness of the distribution they obtain for his advertising matter, and senses out the attitude of the local residents toward the Dixie.

"How do you afford to maintain such a large staff with the limited seating capacity of the Dixie?" he was asked.

"The cost is almost negligible in proportion to the results," he replied. "The representatives in the various towns do not have to devote more than two or three hours a week to taking care of the Dixie's interests. They have been trained in short cuts and time economy. They do not expect more than a couple of dollars each for this and that sum is a considerable factor in any small town."

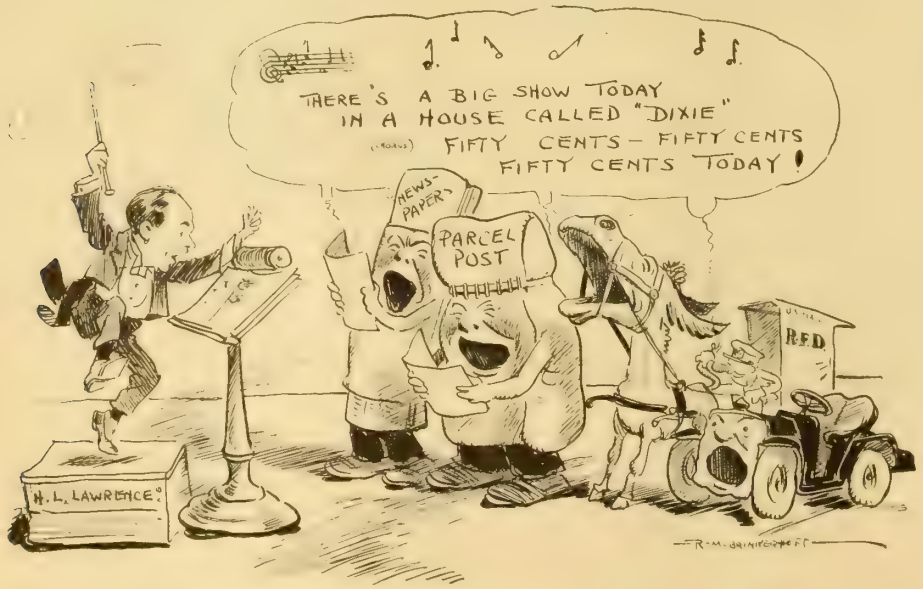
Mr. Lawrence never loses personal contact with the merchants in the towns surrounding Paris. He visits them frequently, and cultivates the good will which gives him all manner of choice positions for window displays.

State Line Is No Bar to Lawrence

Despite the extensive area he covers in Tennessee, the Dixie manager decided there were some amusement hungry Kentuckians just over the state line, so Murray, Ky., was added to the list of towns, and since then the almost direct highway from Murray to Paris, touching four other towns on the way, has been traveled regularly by Murrayites who have found their town invaded with Dixie Theatre posters, window cards, house-to-house distribution of heralds, and Dixie Theatre copy published in their local paper.

The first attempt he made that brought him within the jurisdiction of the Interstate Commerce Commission was on First National's release of "Italy's Flaming Front." The results were so encouraging that he has kept the town of Murray on his permanent "business possibility" list.

"And that's what it is," he concluded. "I have amusement for sale. It takes showmanship to sell it. Why shouldn't I, or any other exhibitor, go just as far in search of patrons as the limits of time will permit. Good roads, frequent train service, an excellent rural free delivery to deliver my direct-by-mail ads and heralds to the farmers, are channels accessible to any exhibitor. To neglect or ignore them is to throw money away."



Lawrence Pulls a Dr. Reisenfeld on Tennessee's Natural Assets and Gets Results If Not Harmony.

Louis Loeb Joins Benedicts

Louis Loeb, statistical expert of the Famous Players-Lasky Corporation who gained fame about a year ago with his Trained Turtle Circus, has taken out a life membership card in the Happy Husbands Club. The bride is—or was, Constance Michaels, unanimously voted the prettiest girl in the accounting department of the Famous Players-Lasky organization.

Mor the past six months Mr. Loeb was on the payroll of Uncle Sam, serving in the army. Upon being honorably discharged he was taken back at the Paramount-Artcraft offices.

Madge Evans in Natural Color Film.

Madge Evans is the star in a one reel Prizma Natural Color Picture which is now being made by the Prizma Company at the World Studio at Fort Lee. It will be released under the title of "The Little Match Girl." This will be the first picture ever made in America where the entire photoplay has been photographed in natural colors.

PUBLICITY MAN GETS A VALENTINE

Tarkington Baker Comes from Indiana as Universal's Director of Press Work and in Just Four Months Is Made General Manager, Establishing a Record in Filmtown

By Walter K. Hill

THE day Carl Laemmle started upon his present trip to Universal City he made an announcement; it was tagged on in few words to the end of his specifications concerning the immediate future plans of Universal—Tarkington Baker had been made general manager of the big organization. In the conviction that such an appointment deserved more than passing mention The World man was assigned to interview "the gentleman from Indiana."

Everybody else who was anybody in the film business was either ordering dinner or reaching for the foot-rail against the coming of July 1 at the hour The World representative was greeted by Mr. Baker at his desk in Universal's home office—6:15 in the evening—and until 7 o'clock the new general manager of Universal talked interestingly and informingly.

"In the summer of 1913," said Mr. Baker, "strolling past the Astor Theatre—I think it was—I was attracted by the announcements of 'Quo Vadis.' Going inside, sitting through the picture and coming out I felt that in that evening I was seeing the dawn of a new era in theatrical entertainment. I was employed by William A. Brady at the time, and when I spoke to him of 'Quo Vadis' and indicated what I thought the screen was going to mean to millions who could not or would not pay high prices for dramatic entertainment—let alone be entirely satisfied when they attended that class of amusement—he spoke to me in his impressive way—his expressive way—and promised to go and see 'Quo Vadis.'

Progress in Six Years

"The other night I was among those who attended the banquet given in Mr. Brady's honor and listened to what he said and what the others said, and tried to realize how much had been accomplished in the moving picture business within those six years since Mr. Brady made light of me when I first spoke to him of what I had seen and sensed that evening I spent in the Astor."

Here it might be said that Tarkington Baker might well be expected to have opinions of his own—and opinions to spare for Mr. Brady. For years he had been expressing his opinion as a dramatic writer for newspapers—the Indianapolis Star, conspicuously among the number—and he has known "show business" from the outside looking in as well as from the inside looking out. Publicist and critic, newspaper man and theatrical manager; leaving Indianapolis to travel and going home to smear his fingers with some of his own printing-ink, Mr. Baker should have opinions worthy of respect—and his opinions are respected.

"Consider what has happened in those six years," said Mr. Baker. "Fortunes have been invested in theatres devoted exclusively to presentation of pictures; fine orchestras have been installed and the best works of the greatest composers are played—accepted by the public as a logical and necessary accompaniment to moving pictures. To me the matter stands just here: moving pictures are without a past—they have only the present and future. It is easy to believe that the next six years will see even greater advancements in the art of picturemaking than have developed up to this date.

Public Ahead of Producers

"Mark this statement," said Mr. Baker: "The public is ahead of the producer in its conception of possibilities for the screen."



Tarkington Baker.
Who in Four Months Became General Manager for Universal.

"Then you will subscribe to the belief," said The World man, "that the public takes pictures more seriously than does the producer?"

"Emphatically, yes!" replied Mr. Baker. "The vast majority of millions who attend picture theatres annually are better informed than most producers would believe; they know good pictures and they know when pictures are well or badly done. The public is ahead of the producer; is ready to accept more advanced developments, ready to pay for better pictures and ready to lead the producer into greater achievements—to pay money for better and better product all the time."

"Do you think," the reporter queried, "that the producer realizes this?"

"Universal does," said Mr. Baker, very promptly, "and Universal is going to proceed in this belief. Better productions—better in every detail—an improved grade of pictures constantly improving with a purpose to make pictures as uniformly dependable and entertaining as possible. We have the 'forward vision' here and at Universal City and we are going to be known by our works.

"We are going to take the public honestly into our confidence. By this I mean our publicity matter will be written on the basis of fact; written to inform, to tell something the public wants to know and thus sell tickets for exhibitors."

Publicity His "Long Suite."

It is on the matter of publicity that Mr. Baker is maturely informed. He made no pretense of anything else. Four months ago he came from Indianapolis to become director of Universal's publicity, and four months to a day after his arrival here he was called into the president's office and told that he was general manager as well as publicity manager. That was his valentine.

"I've not gone far enough in ten days to know whether it is one of the fine lace valentines that delight the heart or one of the other kind—that don't delight the heart," said he. Mr. Baker made no predictions and fought more shy than we have written of the first person singular—singular, indeed, in the film business! "I am realizing the great amount of work and the close application that is essential to success in the position Mr. Laemmle has placed me—but I'm taking the film business at my own appraisal, as I see it and as it is my purpose to be governed—forget the past, what there is of it, and build for the future. That will be my share in the organization's work."

Speaking of publicity matters Mr. Baker expressed some ideas that are at variance with the methods practiced in many film organizations. He knows what photoplay editors want, like to get and insist upon having, and he has, in the four months he has been Universal's publicity director, been striving to give it to them.

Publicity Offered in Page Lots

"The photoplay editors throughout the country," said Mr. Baker, "are getting enough matter from film publicists to fill seven columns daily—fifty columns of matter, every week, would be devoted to photoplays if the men on the desks used all that is sent to them. Seven pages of seven columns each seems to be more than papers in the larger cities feel inclined to give to photoplays. Some of it must be left out. It is the most extreme example of 'survival of the fittest' on record."

Let it be understood that The World man does not claim to have used, in quoting Mr. Baker, his exact words. The cousin of Booth Tarkington is a fast talker and a fast thinker, and we have managed here to present only the "high spots" in what Mr. Baker said for print. He said more—lots more—but not for publication, and it would be unfair to "spill" the ideas that Universal's general manager and publicist-in-chief has for subsequent exploitation.

MISSOURI'S CENSOR BILL INTRODUCED

Plans Expensive Film Examination and Salaries to Aggregate $23,620 Exclusive of "Expenses"

HOUSE Bill No. 327, providing for the creation of a State Board of Motion Picture Censors as recommended recently in the report of the "Committee of Fifty," of St. Louis, has been introduced in the House of Representatives of Missouri, tabled, and will be called up on April 22 for engrossment.

Strong influence is being brought in an effort to obtain the adoption of the measure. On the night of February 26 supporters of the measure invited all legislators to attend a "private showing" of "naughty 'cut outs'" passed by the National Board of Review, but rejected and cut from the films by the Pennsylvania censors. A big crowd of lawmakers attended the showing. The purpose of bringing members of the board from Pennsylvania, with the film, was to show why, in their opinion, a state board of censorship is needed in Missouri.

On the surface there is little opposition to the measure. What pressure will be brought, what steps taken to have the bill defeated, or at least modified, remains to be seen.

The complete text of the measure has been supplied the Moving Picture World by S. J. Baker, manager of the First National Exhibitors' Circuit of St. Louis. The act not only provides for the censorship of films but also of posters, banners and like advertising matter, which must be stamped "Approved" before being exhibited.

The censorship board, to be appointed by the governor, is to consist of three members, two males and one female, to serve for three years, the chairman having an annual salary of $3,000, the vice chairman $2,500, and the secretary, $2,400. The act provides for a list of clerks, inspectors, operators and stenographers whose salaries, with the money represented by the salaries of these three officials, aggregate $23,620 annually. This does not include "all expenses of whatever nature actually and necessarily incurred by each member and employe of the board in carrying out the purpose of this act."

Naturally, the producers are to be called upon to defray these expenses through the medium of fees. The board is to receive in advance a fee of one dollar for the examination of each film of 1,200 feet or less, and one dollar for each duplicate print which must be applied for at the same time

Any person violating any of the provisions of the act shall be guilty of a misdemeanor and shall be fined any sum not exceeding $300 or be imprisoned not to exceed sixty days or both.

Schedule Hearing on Missouri Censor Bill

CLUB WOMEN, church associations and others who believe in the creation of a state board of censorship to pass upon all motion pictures exhibited in Minnesota will have an opportunity to be heard before the Senate committee on general legislation at the state capitol in St. Paul.

Opponents of the measure, including representatives of exhibitors, exchanges and film distribution companies, spoke against the bill at a hearing recently, declaring that the creation of such a board was uncalled for and would work considerable hardship on their industry. This week's hearing was arranged at the request of Senator F. H. Peterson, of Moorhead, author of the bill.

Receiver Named for Ivy Films

Judge Knox in the United States District Court appointed Roger B. Wood receiver of the Ivy Pictures Corporation, of 52 Broadway, on March 4 following the institution of bankruptcy proceedings against the corporation.

E. K. Lincoln filed an action against the corporation recently in the Bergen County Circuit Court and proceedings were instituted in that action to attach the property of the company to satisfy his claim when the creditors filed a petition in bankruptcy which acts as a stay on the Lincoln suit.

The liabilities of the corporation amount to about $5,000 and the assets, which consist chiefly of negative films, may realize sufficient to pay the claims in full.

NEBRASKA WANTS NO STATE CENSORS

Newspapers and Union Labor Fight Bill Before House—Omaha Clubwomen Reluctantly Indorse It

IT looks at this writing as if Nebraska moving picture men are fighting a losing battle to defeat a house bill now before the state legislature, establishing a board to censor all moving picture film and advertising in Nebraska.

Iowa has thoroughly squelched a bill which would have provided Sunday closing for that state. South Dakota, by a vote of 27 to 4, in the house, defeated two bills, one for censorship and the other for Sunday closing.

The Nebraska bill is scheduled to come before the house about March 10. It has been recommended for passage by the educational committee, to which it was referred. In the meanwhile the Nebraska film men and exhibitors are making a fight which they do not believe has been equaled in any state in the Union. Full page advertisements, quarter page advertisements, and news stories have been run. Editorial support against the bill has been practically unanimous among the influential newspapers of the state.

Many Thousands Sign Petitions

At the last count, seven letters have been sent to every exhibitor in the state, asking him to bring every possible influence to bear in his town. Hundreds of petitions signed by thousands of people, protesting against the legislation, have been circulated and will be dumped before the attention of the legislators at the psychological moment. Slides are being run, arguing against the bill, and a number of showmen are making short speeches to their patrons, holding up the evil results that will follow the passage of the bill.

Commercial clubs in nearly every city in the state have been asked to protest. Banks and other business houses dealing with the moving picture industry have been asked to use their influence. Prominent political leaders in the state have been asked to support the fight.

Unionists Oppose Censorship

Union labor went on record as opposed to censorship of motion pictures, when the Central Labor union of Lincoln, Neb., the capital city of the state, passed a clear-cut protest in a formal resolution.

A pitiful farce, typical of the spirit that is forcing censorship upon Nebraska, even with the unwilling consent of those intelligently opposed to it, was a recent meeting of Omaha clubwomen. These women, who for four years have co-operated with the exhibitors of their state in improving the films shown in Omaha, knew censorship was undesirable, and said so. They declared the bill as it stands is unjust to a point of being absurd. They insisted they are friends of the exhibitors—but they indorsed the bill.

The women indorsed it merely because the State Federation of Women's Clubs, without knowing what it was doing, has gone on record favoring state censorship, and because the present bill is the only one to be considered. They declined to offer amendments they greatly desired, because they feared such action would harm the influence of the state federation.

Drummond of Knoxville Calls at World Office

AN out of town visitor to the World office during the current week was W. E. Drummond, president of the Special Features Company, Knoxville, Tenn. He has been in New York for several days securing feature productions for a number of Southern states, in which his exchange operates, and has contracted for the following: "Once to Every Man," from Frohman Amusement Corporation, for Tennessee, Alabama, Georgia, Florida and South Carolina; the Maciste serial, "The Liberator," from Harry Raver, for Tennessee, Alabama, Georgia and Florida, and "Stolen Orders," from William A. Brady, for North and South Carolina.

Mr. Drummond already controls "Stolen Orders" for Tennessee, Alabama and Georgia, and advises that he contracted for the additional territory on account of the remarkable business done with this production in his present territory.

Great prosperity throughout the Southern states during the next six months is looked for by Mr. Drummond, particularly on high class productions. He reports that the theatres in his section have almost entirely recovered from the effects of the epidemic and are enjoying increased patronage, while many new houses are opening or under construction.

H. H. Freeman, formerly of the Consolidated Film Company, Atlanta, has been placed in charge of Mr. Drummond's exchange, succeeding Nat Royster, who is now with the Film Clearing House branch in Atlanta.

PICTURE HISTORY MADE IN DETROIT

Blanche Sweet in "The Unpardonable Sin" Gets $11,023.60 in First Three Days of Fortnight's Engagement on Premier Showing of Harry Garson's Production of Rupert Hughes' Story

AT the Broadway Strand, Detroit, all traditions in picture showmanship were disregarded when Harry Garson gave the first public presentation of Blanche Sweet, in "The Unpardonable Sin"—and during the first three days of the week's engagement all records for box-office takings were smashed to proverbial "smithereens." Starting Sunday, March 2, the film began at once to make film history, and up to the time this matter was prepared for type film history was still in the making.

Figures are the showman's standard of success and here, therefore, are given the box-office totals for Sunday, Monday and Tuesday: $4,754.80; $3,081.20; $3,187.60—a total for the first three days of the week's engagement of $11,023.60. It is beyond question the most remarkable record ever established for a film presentation.

The Sunday prices were $1 top, this accounting for the difference in the later totals, when the capacity of the Broadway-Strand was continually tested. The matinee prices on week days made a difference in the gross takings, as on Sunday full prices prevailed at all performances; and the Broadway-Strand's seating capacity is given at 1,400—not by any means an unusual capacity.

Lines Stood Out All Day.

From the first performance Sunday until the final show, despite the fact that the Broadway-Strand is two blocks away from Woodward avenue, the main street of Detroit, lines of people surrounded practically the entire block. These lines were made up of people who had purchased tickets and were waiting their turn to be admitted, and other lines represented prospective ticket buyers; and the lines were never less than two abreast.

Heretofore it has been usual to not consider a theatrical attraction of any nature fully established until it had received the sanction of New York—until Broadway had rendered its verdict. Then into other sections of the country went the advertising, the heralding and the renown of a "Broadway hit." But in his radical move Mr. Garson changed this. New York will not see "The Unpardonable Sin" until several inland cities have become perfectly familiar with it.

Not alone were the box-office results of the Detroit opening record-making, but more than $100,000 worth of territory was sold after showmen had been "shown" by the unmistakable public appeal of the Blanche Sweet offering. Besides the sales that were made another two hundred thousand was refused because the offers did not match up to Mr. Garson's estimate of what his property should bring in. Outside of the territory that has been sold it is very likely that Mr. Garson will keep the rights for his own exploitation.

Record Figures for Territorial Rights.

Clark & Rowland, as a result of the Detroit opening, purchased western Pennsylvania and West Virginia for a figure said to be larger than was ever paid for a picture production in that section. Frank Hatch bought Ohio; the Allen Brothers, Canada, and Sol Lesser bought California, Arizona and Nevada. Mr. Garson intends to exploit the picture on a percentage basis in the big cities outside of these territories, playing it in the best theatres and presenting the attraction along lines followed by dramatic offerings.

The Los Angeles engagement begins March 24 at the Majestic Theatre, with $1.50 the top price. When the feature gets to New York theatregoers will be asked $2 for the best seats; and so it will continue to be exploited in the larger cities before the general territory is disposed of. Mr. Garson is proceeding without undue haste. He may keep the remaining territory entirely for himself, presenting the feature along lines of his own invention.

Our Report from Detroit.

Detroit, March 4.

THE attendance records in Detroit have been held by "The Birth of a Nation," "The Unbeliever," "Cleopatra" and Douglas Fairbanks; but all these were shattered at the opening Sunday of "The Unpardonable Sin," at the Broadway-Strand Theatre, March 2. "The Unpardonable Sin" was produced by Harry I. Garson, president of the Broadway-Strand Theatre Company, Detroit, and directed by Marshal A. Neilan. It is in ten reels. The story is by Major Rupert Hughes, and Blanche Sweet is the star.

Mr. Garson had no intention of giving "The Unpardonable Sin" its premiere in Detroit. Mr. Garson stopped off in Detroit en route from California to New York City, where he intended to lease a theatre for his picture. In talking about the picture to Phil J. Gleichman, his partner in the Broadway-Strand Theatre, Mr. Gleichman remarked:

"It seems to me, Harry, that if Detroit is large enough to put on big stage productions before they go to New York, why not pictures?" He called Mr. Garson's attention to the fact that Detroit had been good to him since his association with the picture industry, and that out of loyalty he should let Detroit people see it soon, and not months after it has a New York or Los Angeles



Goldwyn Stars Kay Laurell and Russell Simpson in Rex Beach's Stirring Yukon Drama, "The Brand."

run. All this made an impression on Mr. Garson, and he then and there agreed to hold the world premiere in Detroit, at the Broadway-Strand Theatre, starting Sunday, March 2.

Big Splash on Advertising.

Immediately several advertising and publicity experts were called in, and between Messrs. Garson and Gleichman arrangements were made for an advance advertising campaign in the newspapers, billboards, street cars, etc., costing nearly $7,500. A trade showing was also given one morning for city officials and exhibitors, accompanied by the full orchestra and special music.

When Sunday came the first performance was scheduled to start at 11:15 in the morning. The ticket office was thrown open at 10 o'clock. At that hour at least seven hundred people were standing in line. Six performances were given that day, and the line of people, from two to three blocks long, never broke once until 9:15 at night, when Mr. Garson refused to sell any more tickets.

Monday morning came. There was another crowd at the box office before the start of the first show, and there were crowds at every performance. This is Tuesday morning. The World correspondent just came from the theatre. More crowds! Indications are that the Broadway-Strand will play to approximately $20,000 worth of business the first week, which will be the record of any big picture ever shown here.

"The Unpardonable Sin" will remain at least two weeks at the Broadway-Strand. It will play as a road show in other Michigan cities. Prices for the Detroit engagement are dollar top, with main floor seats at sixty cents at night, including war tax. But the slight increase in prices seems to make no difference. What the patrons want are seats.

Picture Makes Good with Public.

As for the picture, no one can question that in "The Unpardonable Sin" Harry Garson has a picture that will be just as big a hit as anything ever put out. This is not said for the purpose of making the producer "feel good," but is based on the merits of the production. "The Unpardonable Sin" has so many big, fine talking points that hit "home" with theatre patrons.

There's the title—itself a box-office attraction. Rupert Hughes has a great name with people who read popular magazines, and this is certain to be a big drawing card. The fact that thousands upon thousands of the story in book form were sold is another tremendous asset.

Then there is the director—Marshal Neilan—whose name stands for quality production. Last, but not least, there's the star—Blanche Sweet, who makes her reappearance on the screen after a lapse of two years, and who does the best work of her career. Miss Sweet has a large following, and her return to the screen will certainly be good news to those who admire her; and investigation proves that this young woman has a much larger clientele of admirers than you would give her credit for.

Production Declared Superb.

As a production "The Unpardonable Sin" is superb, and this applies to every phase of it. It may be called a flawless production. It is technically perfect. It has continuity of story and a cast that is 100 per cent. good.

Blanche Sweet, who carries off the honors, plays the dual role of Alice and Dimny, two sisters. Matt Moore's work as the American hero was superb, while Wallace Beery as the German colonel was exactly what one pictures an arrogant but smirking Prussian to be. Wesley Beery and Bobby Connolly play the juvenile roles, and they provoke a great deal of wholesome comedy. Edwin Stevens as the father, Charles Clary as a priest and Elmo Lincoln as the brute are also exceptionally good in their respective parts.

There is a special overture, "Victorious Democracy," arranged for the picture, which was capably interpreted by Fred Neddermeyer and an augmented orchestra of forty pieces. Indeed, the musical accompaniments are one of the delights of the presentation. A recitation is given as a prelude to the feature, which serves as an introduction.

Harry Garson on the Job.

Mr. Garson will remain in Detroit during the engagement of "The Unpardonable Sin," making his headquarters at the theatre. Since the news spread of the success of the Detroit engagement Mr. Garson has been flooded with telegrams asking for territorial rights. He does not intend to dispose of the eastern rights until after the New York engagement.

Detroit feels proud of Harry Garson, and proud of "The Unpardonable Sin." The writer personally is proud of Mr. Garson. He recalls his first venture in Detroit in the moving picture business, and his prediction after watching Mr. Garson that some day he would make a big name for himself in the motion picture industry.

While other exhibitors have been satisfied merely to bank the profits and to operate along the lines of least resistance Mr. Garson, from his very inception in this business, has been studying, working and thinking. He has developed himself in every branch of the industry, so that it is not the least bit surprising he should reach his goal "in the hall of fame."

Once again we say "The Unpardonable Sin" is a truly great picture, and it will make a lot of money for its owner and the exhibitor who shows it.

SMITH.

Pictures for Presidential Entertainment.

As part of the entertainment arranged for President Wilson aboard the George Washington on his return trip to the Peace Conference in Paris the Community Motion Picture Bureau obtained from Exhibitors Mutual the following pictures: Martin Johnson's "Cannibals of the South Seas"; "Bonds of Honor," a Haworth feature, starring Sessue Hayakawa; "The Prodigal Liar," a Jesse D. Hampton production, with William Desmond in the leading role; four Strand comedies, and the "Adventurer," one of the Chaplin-Mutual series.

This selection was made on Tuesday, March 4, the day before the George Washington slipped out of her dock in Hoboken with its distinguished passenger. Arrangements were made by W. A. V. Mack, manager of the New York Exhibitors Mutual exchange, and Mrs. Warren Foster, of the Community Motion Picture Bureau.

Getting After Pirates Who Thrive on Films

FILM piracy received a severe jolt with the announcement by Erwin J. W. Huber, of Rochester, N. Y., that the recently formed Vigilance Committee had decided to pursue its work on a much larger scale. Up to the present the committee has operated almost entirely in western New York, but the territory has now been extended to take in parts of northern Pennsylvania and eastern Ohio.

In a report to the committee Mr. Huber, who is directing the work of investigation, says that illegal practices in the film industry exist on a much larger scale than is generally imagined by the honest people in the industry. He says a favorite practice is to exploit a stolen film in the small towns and villages which abound in the territory covered by the committee. In addition to this "bicycling" flourishes unchecked in many sections, it being considered nothing less than sport to "put one over" on the exchanges.

Following the arrest of one Peter Swartz for having a stolen news reel in his possession that worthy has departed for regions unknown, not bothering about the $500 which he put up for bail. It is believed that he is affiliated with a gang who would much rather lose the money than have their crookedness aired in court. Information leading to the arrest of Swartz was furnished by an exhibitor in Perry, whom Swartz accused of bicycling.

Mr. Huber's office in the Exchange Place Building, Rochester, is literally piled high with letters he has received from exhibitors indorsing his work to clean up the industry. At the convention in Syracuse scores of managers talked the matter over with Mr. Huber, in a number of instances furnishing him with information of an important nature.

Texas Showman Runs Three Programs Daily

J. H. JUDIA, proprietor of the Cozy Theatre, Cisco, Texas, runs three different programs each day of the week. He starts out with a matinee. Then he puts on an entirely new program commencing at 7 o'clock. At 8.30 he sends his ushers through the house and any person who wants to see another complete and new program kicks in with another twenty-five cent piece. Otherwise they are requested to leave.

Cisco is on the boom through the discovery of oil in the neighborhood. There are no hotel lobbies in Cisco where the crowds of oil men can sit around. Hence they go to the picture show for rest and recreation. The three program idea is working out wonderfully, so Mr. Judia reports.

Manager Judia is also building a partition in the center of his new theatre. On one side of the partition the seats are 35 cents. For this sum the patrons can see the entire show. On the other side of the partition seats are 25 cents. For this sum the patrons can see only part of the show. When the 25 cents patrons have had their money's worth that side of the house is cleared. The thirty-five cent folks can stay as long as they like.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

FAIR weather in Filmland. Fine weather for rubbernecking, and the old colony buzzing like a big bee hive. Doug Fairbanks hitting it on high for the last lap of "Something For Somebody," his last Artcraft release, and the studio lot full of actors, extras, cowboys and visitors, ranging from trade paper correspondents to railroad presidents, including Tom Geraghty and Mr. Darling from Saskatoon, Sask.

They were making two scenes at one time when I got to the Fairbanks lot. Director Albert Parker was shooting the exterior of a Mexican house with William Wellman, the new juvenile who has never faced a camera before, but who has faced Hun airplanes, and has a record of bringing down seven of them in France, working out a scene with Marjorie Daw.

Twenty feet away Doug was trying to do a quick mount and get-away on a temperamental horse that wouldn't stay put. They would coax the old nag up to the spot he was supposed to inhabit while the scene was being shot, but just as soon as Doug got all wound up and came a-whooping across the lot old Mr. Nag would turn around and look over at the camera Albert Parker was using and spoil everything.

An Equine with Temperament

"That horse has been in pictures two years," Doug explained, "and he's a wise bird. He knows that two cameras are being used. Only one is trained on him, and he wants to know why."

There is something in the way of a part for almost everybody around the studio in "Something for Somebody." In addition to Mr. Fairbanks, Miss Daw, Frank Campeau, Edith Chapman, Albert MacQuarrie and big Bob Emmons, sheriffing as usual; Ted Reed, the scenario editor; Baxter Leeds, the bookkeeper; Jim Nolan, his assistant; James Mason and Vesta Pegg of the technical staff, have all got parts.

In fact, about the only one without a part is Bennie Zeidman. Bennie, not being a good type, had to be left out. Anyone can understand what a dangerous thing it would be to give a press agent a part. Imagine the publicity going out on that film!

Of course Frank Campeau is playing the heavy; and the Fairbanks' cowboys, ten of them including Denver Dixon, who has been with Doug since his first picture; Charlie Stevens, old-timer, roper, rider, bull dogger; Tomas Duarte and Pete Balenzuela, hombres from Mexico.

Denver Dixon is the chap who toured Australia and made speeches in five hundred theatres about the American cowboy and his life and works. Denver is your real, true cowboy, and speaks with great feeling on the subject.

While There's Beef There'll Be Movies

"Don't let 'em tell you the cowboy is passing," he said. "As long as there's beef there'll be cowboys." And of course there will always be the movies, beef or no beef.

The Fairbanks' lot is a friendly place. Temperament is an unknown quantity, and the phrase "up stage" is not in the vocabulary of anyone around the plant.

I stuck around the better part of an afternoon, talking to Doug, to his brother John, to his brother Robert, to Joseph Henaberry, director, to Ted Reed, scenario editor. I saw Frank Campeau smile one of his unvillainous smiles and got a picture of the phenomenon.

Then I met J. Scott Darling, of Saskatoon, Sask., who represents the Daylight Theatres, Ltd., in a publicity way up in Sask., and is down here gathering data and dope, and incidentally disposing of a few scenarios that he dashed off between times in writing press notices for the five theatres he represents.

Mr. Darling says business is good in Saskatoon. They get 15, 25 and 35 cents a throw for seats, and the people come out to shows in spite of the fact that the thermometer sometimes registers 46 below in their mildest winters.

Harry Edwards, who received his discharge from the Navy on February 17, was at the Christie studio ready for work at 9:00 A. M. on February 18.

I gathered from Mr. Darling's remarks that they had a mild and open winter in Saskatchewan this winter. There were only a few days when people had to keep their ears covered up to keep J. Frost from stinging them.

Fay of the Suits and Smiles.

From Fairbanks I went over to the Christie plant. Al Christie was getting ready for the first of the two-reel specials. Fay Tincher—Fay of the longitudinal striped bathing suits and effervescent smile—is to be the featured player in the first comedy. Dorothy Dane, Bobby Vernon, Harry Edwards, Jay Belasco, and many of the Christie favorites will also be in the cast.

From Christie's it is only a step to the L-Ko studio, where Henry McRae is making his new serial with Grace Cunard and Elmo Lincoln, but I found that everybody had gone out on location, so I went over to the National.

Big stuff on the fire here. Henry Walthall was making "Modern Husbands," with Francis J. Grandon directing, Ethel Fleming as leading lady, and Neil Hardin as heavy.

Grandon was getting a scene with Claire Du Brey and Melbourne McDowell at the breakfast table, each with a headache and each with an excuse for being late for breakfast.

As the Bay Tree Grows.

National is growing like the celebrated tree of Green Bay, Wisconsin. In addition to the Walthall company, Carter de Haven and Flora Parker de Haven have just finished the first of the twelve pictures they are to make and breaking ground for the second.

Bertram Bracken, who has just got through directing Henry Walthall in "The Boomerang," was starting with a new Billie Rhodes subject, and of course the Smiling Bill Parsons comedies are still being ground out at regular intervals. I didn't get to see either of the bosses of the National. Isadore Bernstein and Smiling Bill were both down town having a try on for a (law) suit.

New Organization Formed by California Exhibitors

THE United Theatre Owners' Association of Northern California has been organized at San Francisco, and offices have been opened at the headquarters of the American Photo Player Company, 109 Golden Gate avenue. The present members are Charles Godard, of Godard's J street theatre, Sacramento; James Beatty, of the Liberty theatres, San Jose and Fresno; C. W. Midgley, of the American Theatre, Oakland, and Louis R. Greenfield, of the New Mission, New Fillmore and Progress theatres, San Francisco. The plan is to form a circuit of theatres for the booking of concert or other added attractions, as well as the collective booking of films when opportunities present themselves. Charles Godard is president of the organization.



Smiles by Frank Campeau and "Doug."

Rambles Round Filmtown

With WALTER K. HILL.



The Rambler.

When They Roll Those Old Klieg-Eyes.

THE number of cases of "Klieg-eyes" and "Kliegitis" has increased so rapidly among Pacific Coast press people that we often wonder that there is not an epidemic. About two months ago. Doug Fairbanks, Dave Griffith, or some other screen mortal was wearing glasses and stories ushered forth from the Underwoods to the effect that the wearer of the ground glass was suffering from "Klieg-eyes."

For Opticians and Press Agents.

It was explained that constant working under the Klieg lights made it necessary to wear glasses to prevent headaches during times when the cameras were still. Right away every press writer on the Coasts seems to have found several cases of "Kliegitis" and to date, if reports are to be taken seriously, the only stars not suffering from the new malady are Baby Marie Osborne and Harry Carey.

Jim Corbett is said to have contracted "Kliegitis" recently; his leading lady, Kathleen O'Connor, too. We thought the flu was bad but merciful heavens! This "Kliegitis" business is turrible.

We remember three years ago when J. Warren Kerrigan was working in a Universal picture he suffered from this optic malady and he received some yards of publicity for his pains. Perhaps there is some truth in the old saying that every three years the "old stuff" becomes new again.

—W S S—

"The Woman on the Index" (Goldwyn).

We may soon have "The Girl on the Cover."

—W S S—

"Swindle sheet" item:

Cash Joins Universal Publicity Department.—Tradepaper Headline.

Having Drunk From a Lily Cup Will T. Gentz Staggers in Thus:

Here is evidence conclusive
That the snow in Truckee vale
Doesn't drop as through a-sieve,
Isn't like New York's a-fliv—
As a flake-feast it's a "whale."

Central figures in this landscape
Snow-enshrouded, zero-bound,
Two on whom we often gape
Through the medium of the tape
Camera-wound are found.

There's Antonio Moreno,
Maiden's dream of hero bold;
And the girl with cheeks aglow so,
She's Carol Holloway, you know—
Warming smiles to banish cold.

In silver sheet or silver sleet
No difference to make they deign;
All risks they meet to woo a feat
In filming their new serial treat,
"Perils of Thunder Mountain."

—W S S—

You May Choose for Yourself.

Jesse L. Lasky, in Sunday Telegraph: ".... we have increased the responsibilities of our eastern studio director, J. N. Naulty, and we are preparing for the busiest year of production in the East in our history."

Adolph Zukor, in same issue of Sunday Telegraph: ".... The eastern studios will of course be retained but will probably serve the purpose, more or less, of an emergency plant."

"Whom," asks Bert Adler, "shall we believe?"

—W S S—

Good Leather

Mary MacLaren in "Shoes" (Bluebird).
Dorothy Gish in "Boots" (F P-L).

—W S S—

J. M. Duncan, manager of Vitagraph's Detroit exchange, recently had an inquiry for "The Lion and the Mouse." The picture showman wanted to know if it was an "animal picture."

—W S S—

A lot of water has passed underneath the mill since the expression: "The motion picture industry is still in its infancy," was first uttered.—Progress-Advance.

Yes, and over the wheel—and some little over the bar.



This is the snow-bankful of actors that inspired Vitagraph's publicist to seek solace in poetry after imbibing in ice-water. As we go to press this is the heaviest fall of snow we have thus far had on Manhattan Island. You will observe we fell for both the snow and the poetry. You, gentle reader, may do as you like.

Oil For Your Adam's Apple

Just a little tip from a dry old state to folks in a state which soon will be. From Wichita Falls, Texas, comes an exhibitor who used to like his mint julep and kicked when the straws weren't straight. That was back "befo' the wah."

In 1915 he neglected the arrangement of the straws and criticised the temperament of the liquor.

In 1916 the glass was too small.

In 1917 he willingly drank out of a bottle.

In 1918 there "weren't none" and in 1919 there is still less.

Sic transit gloria mundi.

Which means there is plenty of oil in Texas but you can't drink it.

—W S S—

E. V. Durling, head of the E. V. Durling Enterprises (whatever they are), featuring E. V. Durling, the rotund writer, has followed in Mr. W. Shakespeare's footsteps and paraphrased a slogan for the film industry.

He declares unequivocably: "The Pay is the Thing."

—W S S—

Of Course Every Real "Fan" Carries a Flash Light for This Purpose

A short synopsis is often required for the theatre program.

Late comers will refer to it to become acquainted with that portion of the story that has passed.—Empy News.

—W S S—

Warning to Exhibitors:

Don't use cayenne as a throw-away for "Maggie Pepper."

—W S S—

One of the music editors of a tradepaper recently referred to Richard Jose as Hose. Meaning Dick, old sox, we presume.

—W S S—

Getting After the Wives

"The Amazing Wife" (Universal).
"Virtuous Wives" (First National).
"The Indestructable Wife" (Select).
"The Probation Wife" (Select).
"Marry My Wife" (Lyons-Moran).
"Mixed Wives" (Nestor).

And to troop with "Virtuous Wives" there are "Virtuous Men."

Which all goes to prove that whoever may start anything in pictures may not be sure he will finish it.

—W S S—

There is talk of establishing a branch capital of Iowa at Sycamore Grove, which place was once immortalized by George Du Bois Proctor, who described the scenery as being "covered with banana peelings and lunch boxes as far as the naked eye could reach."

—W S S—

Bert Lytell, of Metro, claims for a horse he hired for a morning gallop a dominant strain of Germanism. As the equine declined to gallop and set up a row under the whip Lytell took him back to the livery stable.

"All this nag can do is ape the Huns—eat, bleat and retreat," said the picture actor.

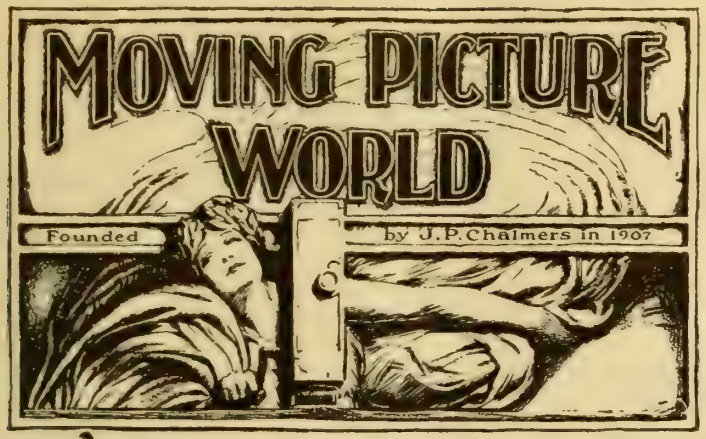
—W S S—

Betty Blythe recently took a mean advantage of her director, Paul Scardon. While waiting for deep enough snow up in Port Henry Miss Blythe went fishing through the ice. She caught two nice fat fish, and as a surprise had the hotel chef cook them for Scardon's breakfast. The waitress served the dish to Miss Blythe.

—W S S—

The Week's Best Hunch

Oliver Films, Inc., are using, as a studio, a building that was once a brewery.



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Saturday, March 15, 1919

The Brady Dinner Was Worth While

THE thanks of the industry are due to the men who conceived the idea of the Brady dinner. This is not simply because threescore representatives of the trade were provided an opportunity to get together and laugh and sing and pass an altogether pleasant evening. They are due for the chance to sit in and listen to frank talks on what ails things generally, talks delivered by men in position to know what is wrong and qualified by gift of speech and experience to give intelligent and interesting utterance to it.

In the history of the trade there have been several public dinners that stood out, that easily might be classed as notable. There has been none in the recollection of the WORLD where a gathering was quite so thoroughly a family affair and also where the discussions so much partook of the nature of confidential as the one at the Ritz Carlton. The speakers all were men of national reputation, men whose names are known wherever film is made and sold and exhibited—William A. Brady, Arthur S. Friend, Jules E. Brulatour, J. Stuart Blackton, Samuel Goldwyn, Marcus Loew, William R. Hearst, Samuel L. Rothapfel, Richard A. Rowland and Adolph Zukor.

Mr. Brady's speech will be read with deep interest by every one in the trade. His appeal for exhibitor cooperation, his insistence on the necessity for burying differences, will provide material for thought on the part of those who are influential in guiding the course that will be taken by picture showmen organized and unorganized. His statement that "It is the little man in the small town who owns the screen" was a deserved tribute to the men who after all are the ones who reach the majority of screen followers, who if there is a backbone in the trade reasonably may lay claim to constituting it.

The outcome of the president's suggestion that the association censor its own members, that expulsion be meted out to the first man who puts on the market a dirty picture, will be awaited with keen attention. It is drastic action Mr. Brady proposes, but if the directors once take the step there can be no question there would be a decided disinclination on the part of any one to win the questionable distinction of being the first to be pilloried.

The star question also was well to the fore during the evening. Mr. Blackton brought up the subject, remarking incidentally that it was different in the days of the Patents Company. The producer likewise provided material for controversy when he said the business was never more prosperous or better in any way than it was at that time. Mr. Goldwyn also may have started something when he declared 95 per cent. of the people in the industry are not entitled to what they are getting.

Altogether it was an illuminating, an informing evening, and the general health of the industry should be better for its having taken place. The WORLD takes this occasion of wishing Mr. Brady a large measure of success in his new old job.

Texan Has a Genuine Grievance

THAT is a genuine complaint put forth by J. H. Gwyn of Gwyn & Byars, motion picture showmen of Terrell, Texas. His protest to the Internal Revenue Department against the inclusion of Terrell in the rating of five thousand population would seem to be most soundly based; in other words, that his theatres should not be subject to the seating tax.

It seems that Terrell is recorded in census reports as possessing a population of 7,000 souls. Also it appears that when from this number there are deducted the inmates of an insane asylum within the municipal boundaries the population is well under the five-thousand mark. Mr. Gwyn ought to have a strong case.

Lawrence and Horater Stories Worth Reading

DON'T miss looking over the stories telling of the exhibiting activities of H. L. Lawrence of Paris, Tenn., and Harvey C. Horater of Toledo, two wideawake motion picture showmen. The former in a town of less than four thousand inhabitants on sufficient and proper occasion charges his patrons 50 cents admission—and gets a large number of patrons at that. He does large things in a large way. Not only has Mr. Lawrence put his theatre on the map of the country for fifty miles in every direction, but he has notably succeeded in putting his town on the map of the U. S. The story of the success of the Dixie and the methods its manager employs to bring the dollars to his box office should be an inspiration to every showman in a "small town," as the trade is in the habit of describing the smaller communities.

Mr. Horater is credited with spending $15,000 yearly

in newspaper advertising and a sum equal to 50 per cent. of that in special stunts, house literature and billboard publicity. He makes it a point to keep in close contact with the newspaper men of his town, with the advertising departments as well as with the dramatic writers. He does not wait until he is ready to throw a picture upon the screen, but begins his campaigns many days ahead of the opening.

Rental Tax Stays in Revenue Bill

IT will be a matter of regret to all connected with the distribution and exhibition of motion pictures that the final effort to have removed from the revenue bill the tax of 5 per cent. on all rentals failed of consideration. The attempt made on March 3 by Congressman Lundeen, there is every reason to believe, will be repeated when Congress again convenes, probably in special session later in the year.

When Figures Are Not Inflated

THE recapitulation in our Los Angeles letter of this week of the amount of income tax to be paid by the leading stars and directors in the Los Angeles district affords a look-in on the size of the annual motion picture pay roll in the Southern California city. The figures are large and they are not subject to discount as being the idle talk of publicity departments. They afford at least one reason why the tradesmen of Los Angeles and the Chamber of Commerce also are so much disturbed when there is talk of any studio removing its forces to some other locality—for instance, to the neighborhood of the municipality between which and their own no love is lost, i.e., San Francisco . The figures said to be compiled by the tax collectors show that approximately $3,290,000 will be contributed to the treasury of Uncle Sam by seventeen principal stars and directors, forty minor directors and sixty minor stars. And outside of the 117 referred to there are several thousand persons in Los Angeles whose bread and butter come from the making of motion pictures.

Exploding a Theory

THE Paramount production of "Paid in Full" explodes a theory that has hampered the full development of the motion picture play and the adapting of stage drama to the screen since the day it was discovered that the product of the older form of art could not be taken indiscriminately and dumped upon the screen just as first written. As a consequence scenario writers went to the other extreme, and the more changes, cutbacks, flashbacks and pleasant little excursions after additional material they could work in the better they were satisfied. By this method they evolved the photonovel, a form admirably adapted to a specific kind of story and to certain grades of stage plays.

In the meantime little was done toward the development of screen drama, to supplying the silent stage with original material and adaptations of successful plays that should have the concentration and dramatic force of expertly made spoken dramas. The fact was lost sight of that the modern realistic school of stage dramatists was free from the old complication of plot, stilted speech and exaggerated character drawing of a previous period.

The screen version of "Paid in Full" is incontestable proof that the nearer a stage play approaches to the foregoing list of virtues the closer the scenario writer may keep to the stage version.

With its scenes practically confined to interiors that offer but scant opportunity for display of any sort the screen version of "Paid in Full" busies itself with nothing but a human problem, the doings of a half dozen men and women of the kind that may live next door or that one may pass on the street. Their story is common enough in some of its phases, but it takes hold of the spectator so strongly that he seems to be sharing the experiences of the people before him, step by step, and is not getting his information in narrative form and at second hand. And that is what drama demands.

Practically free from any distracting element, here is a photoplay that is just what the name implies!

The Reaper Swings His Scythe

THERE was a double note of sadness in the untimely death of Charles Elmer Van Loan, in Philadelphia, March 2. Although his writings had gained wide appeal he was still in the prime of life—forty-two, with his best years before him. When the news of the writer's death was transmitted to Los Angeles his father was summoned from a pew in church by another son and told of his bereavement. The elder Van Loan displayed great mental distress—and died within a few moments at the family home.

Charles E. Van Loan had but recently come from the Coast to assume the duties of associate editor of the Saturday Evening Post, a journal in which most of his writings first appeared. The Van Loan stories have, many of them, found their way to the screen, and in this manner his vogue was vastly extended. Then again there were many interesting tales of studio life and of players. Thus, also, is his loss the more widely regretted because of the greater number who became acquainted with the children of his brain. The story page and the screen can ill spare such brilliant contributors as Van Loan.

The Man with the Forward Look

STANDING around waiting for opportunity to blow its horn is an occupation too many of us indulge in. Satisfying as her presence may be, opportunity is a shy member of life's troupe of stars. And it takes a sizable man to grasp opportunity by the hand and follow where she leads the way once she has smiled upon him. There has just come to attention a flirtation between man and opportunity that seems worthy of more than passing thought. Out of the west came a newspaperman, trained also as a showman, who took the wheel of a moving picture producer's mimeograph. Just four months after he landed on his job the boss called him in and told him he was general manager! What others have failed to accomplish in a business lifetime this Westerner achieved in four months—and the captains of industry are not given to sentimentality. Man and opportunity met at the beginning of a pathway that leads toward great accomplishments. Now comes the other side of opportunity's shield—hard work! The man who said "Nothing without labor" said a libraryful.

Loaning the Stage One of Its Own

ONE of the pillars of the screen structure has gone back to whence he came. King Baggot has returned to the stage. Not often does the screen lose a stand-by and few men or women are more entitled to the distinction of being of the strength and solidarity of the youngest branch of the business of acting. Pictures were getting their "second wind" after a start that was not altogether propitious when King Baggot joined the Imp forces. It is not too much to say that in the ten years he has acted under lights King Baggot has done as much as any player in his generation to win respect for the pictured drama—and he worked at a time when his skill and efficiency were most essential to the upbuilding of an immature art.

TWO UNIVERSAL EXECUTIVES PROMOTED

Kann Succeeds Hammond, Resigned, Heads Export Department—Lederman Made Assistant to Laemmle

AN announcement emanating from the Universal executive offices is to the effect that two new appointments within the office have been made within the past week by Carl Laemmle.

George E. Kann, who has served as assistant to Mr. Laemmle for the past six years, has been promoted to the management of Universal's export department, succeeding George B. Hammond, who has resigned.

Dan B. Lederman, one of the oldest film exchangemen in Universal's employ, having completed the work of installing new systems in all Universal exchanges throughout the central states and West, has been appointed Mr. Kann's successor.

Mr. Kann and Mr. Lederman have been so prominent in the development of Universal in the last few years that little of their past record need be repeated. However, it is interesting to note that Mr. Lederman is one of the oldest film exchange managers in the



George E. Kann.

country, having been connected with Universal for over ten years, being until last spring manager of the Des Moines exchange and later special systematizer of all exchanges. For the past ten months he has been visiting Universal exchanges, installing a complete new system, which has already proved of much value in the handling of bookings, shipments and accounts. The new system was devised by Mr. Lederman.

In making Mr. Kann Mr. Hammond's successor Mr. Laemmle is confident he has picked a man who is aggressive and sufficiently acquainted with foreign conditions to carry out the big task of broadening the scope of foreign distribution in 1919. The signing of the armistice has brought about conditions in foreign lands that are most favorable, and America's participation in the war and the value of American films used for propaganda purposes during the war has brought Yankee film products before the world more forcefully than ever before. The demand for motion picture productions of the right sort is becoming greater every day, and with



Dan B. Lederman.

an idea of giving good films the best distribution possible Universal is going to make a stronger bid for foreign business than ever before.

Personal and Otherwise

RECEIVED one bale of cotton containing a little stowaway darkey. It was shipped from Charleston, S. C., by Morris Needle, who with his family has been taking a vacation in the South during February. Mr. Needle is expected home this week.

* * *

Flora Finch has been engaged by Albert Capellani as a leading comedienne for a new company he is organizing. Her engagement will take her to the Coast.

* * *

C. A. McGowan, of the Gramaphone Company of Cleveland, was in New York City the week of March 3. In company with Mr. McGowan was Clarence Beatty, manager of the Garden Theatre of East Pittsburg.

* * *

Fred McQuigg, "Bob Reel," of the Chicago American, has been stopping at the Hotel Astor. He conducts the motion picture department of that journal and keeps a live-wire and rapid-fire line of news of Chicago and close-ups.

* * *

Gene Mullin, who was the scenario editor in chief of the Vitagraph, has demobilized himself.

* * *

M. W. McGee, who was manager of the Majestic Theatre in Detroit, is now general manager of the Belle Isle Coliseum Company, conducting the big amusement park at Belle Isle, Detroit. He was in New York this week and returned to Detroit on March 4.

* * *

Elmer McIntosh, for twenty years connected with the Vitagraph as head of the negative department and in various other capacities, is now at leisure, and after a much needed rest of a few weeks will put his valuable knowledge and experience into force with some other producing concern.

* * *

Harry Rosson of the Ideal Film Company of London, who has been here for three months or more, left for England on March 6.

Irene Castle Engaged by Famous Players-Lasky

IRENE CASTLE, famous dancer and motion picture star, has been engaged by the Famous Players-Lasky Corporation to appear on the screen in an adaptation of Robert W. Chambers' story, "The Firing Line."

Mrs. Castle has just returned from England. During her stay in England she appeared before the King and Queen on one occasion and at another time gave a performance at the welcome entertainment accorded General Joffre on his visit to London.



Irene Castle
Wearing War Cross Won by Her Husband.

Mrs. Castle went over on the White Star S.S. Megantic. The return journey was made on the Adriatic, which was loaded with wounded men, and Mrs. Castle was untiring in her efforts to keep up their spirits.

"The Firing Line" first appeared in serial form in a weekly magazine in the early part of 1907.

Mrs. Castle started her stage career in vaudeville and subsequently married Vernon Castle, who lost his life a year ago while serving as a Captain in the British Flying Service. Mrs. Castle's first success in pictures was made in the serial, "Patria," and later with Pathe she was seen in "Sylvia of the Secret Service," "The Girl from Bohemia," and "Stranded in Arcady."

The locale of "The Firing Line" is New York and Palm Beach. The director has not yet been named.

"BETTER 'OLE" WEEK AT THE STRAND

Director Plunkett Tells How He Advertised and Staged Famous Story of Bairnsfather's Old Bill

MANAGING DIRECTOR PLUNKET is justly pleased with the business done at the Strand Theatre, New York, the week "The Better 'Ole" was shown. After putting over a next-to-reading matter campaign in the newspapers with teaser ads of "Old Bill's" head and filling the lobby of the theatre with Bairnsfather's cartoons the Wednesday preceding the initial showing the manager had the satisfaction of seeing long lines of patrons waiting to reach the box-office window at all the night performances and at six of the seven matinees.

Here is Manager Plunket's description of how he exploited and staged the picture:

Keeping the Original Atmosphere.

"'The Better 'Ole' is essentially a comedy, with the war as a background. That background might just as well have been anything else. The characters and the human touches would have scored as quickly in other situations. I was advised to subdue this war element and the British soldier element entirely in my advertising and in the show surrounding the picture. I did nothing of the kind. We had Mr. McEachern make up as an English soldier, showed him in a trench set just before the feature itself went on, had a shell 'break' and then McEachern sang an old English song, 'Up from Somerset.' The number was applauded. A special musical setting of popular English airs was also arranged by our leader.

"In the advertising I took care to get over the fact that comedy was the main feature of the film and that the war was simply the basis for the comedy. I made it plain, however, that the locale was in Flanders and England and that 'Old Bill' was an English soldier. In this way I prepared the spectators for 'Old Bill's' rich comedy. The very nature of the picture made it a novelty to a public that witnesses only American stories and American atmosphere. I am convinced we did a larger business because we told the whole truth. The people who had heard about 'Old Bill's' humor wanted the original wit. Those who didn't know him wanted to see a novelty.

Cartoon Display in Lobby.

"I made my lobby a cartoon one because the books of Bairnsfather's cartoons are available in every town and there are dozens of funny pictures to pick from. I am sure that this was great advance advertising because people like to tell about anything that has made them laugh. The best investment I ever made for my lobby was in these cartoons, and I wish I had another picture with a cartoon side to it. There is something about a cartoon that makes people stop, when they might be persuaded to walk by a lobby containing the usual still. For this reason I think the producers of 'The Better 'Ole' were wise in making their posters enlarged cartoons. They will get extra street advertising, just as cartoons in the lobby make for extra lobby attention, and the exhibitor who wants an extra flash has got to figure out advertising plans that are not routine and absolutely are 'stunts.'"

March 3 Attractions at New York Theatres

RIVOLI—"The Man Hunter."
Fox Production,
Featuring William Farnum.

RIALTO—"Common Clay."
Pathe Feature,
Starring Fannie Ward.

STRAND—"Sis Hopkins."
Goldwyn Picture,
Featuring Mabel Normand.

BROADWAY — "The Amazing Wife."
Universal Photoplay,
Starring Mary MacLaren.

81st STREET—"A Man in the Open."
U. P. T. Feature,
With Dustin Farnum.

"Happy Though Married."
Paramount Picture,
Featuring Enid Bennett. Dividing the week.



"I Made My Lobby a Cartoon One."
How Strand Manager Plunkett Exploited "The Better 'Ole."



Wladimir Almazov.

Almazov Film Laboratories Opens Plant at New York

UNDER the supervision of Wladimir Almazov, known in the film industry here and abroad as one of the foremost technicians in laboratory work, the Almazov Film Laboratories, Inc., enters the field of eastern activities, with offices at 1482 Broadway, New York City. It has remodeled and re-equipped the Ideal plant, on Boulevard Loop, Hudson Heights, New Jersey, and is in the field for the most exacting as well as the simpler forms of laboratory work.

The plant has a productive capacity of approximately half a million feet of film a week, but additional machinery has been ordered to double this capacity. It is also equipped with a title printing shop, with modern presses.

Army Camp Theatres Abandoned.

Three Houston theatres closed their doors early in March and the buildings will probably be torn down since they are more or less of a temporary nature. They are the K. & E., Vendome and Camp Logan theatres. These three moving picture houses were constructed near Camp Logan, the big army post on the outskirts of town. For some months they did a thriving business, but now there are only a few soldiers in the camp and the theatres stand dark and vacant.

Shipping Board Announces New Rates

New rates, materially lower than those made public a few weeks ago, have just been announced by the United States Shipping Board in a schedule giving freight quotations to practically every part of the world.

A rate of $1 per cubic foot has been set for celluloid scrap, and $1 per cubic foot or 1 per cent ad valorem has been set for motion picture films from North Atlantic ports to Liverpool, London, Manchester, Hull, Avonmouth, Bristol, Cardiff, Glasgow, Leith and Belfast.

FOX-FARNUM WEEK AT THE RIVOLI

Virile Fox Feature Picture, "The Man Hunter," with William Farnum as Its Star, and the Sunshine Comedy, "His Musical Sneeze," Shown on Same Broadway Program

By Edward Weitzel

MELODRAMA still retains its popularity. "The Man Hunter," a William Fox production which ran at the Rivoli Theatre, New York, the week of March 2, is a legitimate successor to the old "thrillers" of the spoken stage and to the screen dramas that bother themselves very little about exhaustive study of character but go in for action, heroics, virile manhood, physical suffering, a good stiff knock-down scrap and a diversified but straightforward plot with the villain getting all that is coming to him, and the heroine and her young man rewarded for their many virtues and numerous bumps by an unkind fate. Such a tale, if cleverly written and produced, can always win a large following.

Staged by Frank Lloyd, who is also the author, "The Man Hunter" has William Farnum as the star member of the cast. As an easy-going, heedless young chap who loses his good name by a trick of the man he trusts and has to battle his way back to honor and respect this robust and mentally alert actor looks fit and eager for every task set him. Each change of feeling and expression of emotion is indicated with the broad but never overdrawn strokes required by melodramatic acting of the best type. The spectators at the Rivoli Sunday show were thoroughly entertained by the picture and gave it a hearty round of applause at the finish.

Action Starts in English Capital

Frank Lloyd starts his story in London, but before it comes to an end the scenes in "The Man Hunter" have included locations in New York, on Long Island, on an ocean liner, and on the shores of a deserted island. When George Arnold, the part played by William Farnum, is first shown he is trying to find a cool spot on his pillow for his aching head. A situation that was once poetically referred to as "the cold gray dawn of the morning after" is thus indicated. A gay set in the English capital have been showing the young American that his cousins across the pond know what a smart pace means, and Arnold realizes he must have kept at the head of the crowd when he reads in the morning paper that he proposed marriage to one of the ladies in the party and was accepted. Resolved to prove that he is no quitter Arnold presents himself at the lady's home, learns that the newspaper account is true and accepts the situation.

Hero Is Duped by Adventurer

The engagement is part of a plan to get Arnold in the power of an adventurer named Henry Benton. While the American is giving a bachelor dinner in honor of his approaching wedding, Benton, who has persuaded him to buy some oil stock, is visited in his apartments by the prospective bride. Arnold, who is under the influence of the toasts he has drained to the future Mrs. Arnold and who has learned that the stock is worthless, hurries over to Benton's home and enters just in time to find out how he is being duped. He rushes at Benton and the fight that follows is the first of the thrills which occur at frequent intervals.

Benton is badly thrashed, and when the police arrive he charges his opponent with assault. Tried and sentenced to a prison term, the young chap, who has lived for nothing but his own pleasure, becomes obsessed with but one thought—to find his enemy and kill him. As soon as he is free he stows himself away on a ship that also carries Benton.

Helen Garfield, the daughter of a wealthy stock speculator in the United States, is another passenger. Arnold tries to choke Benton to death when he is put to work near the first class passengers and meets the adventurer, who is now trying to win Helen.

Shipwrecked on a Deserted Island

The stowaway is put in irons and confined in the hold. The ship is wrecked; but Arnold manages to wrench himself free and swim to land with Garfield's daughter. Benton also manages to reach the shore, and the three survivors find they are on a deserted island. The two men meet and only the pleadings of the girl stops Arnold from making good his vow. The rescue of Helen and the man who saved her life comes when a passing ship sees their signal while Arnold is engaged in punishing Benton for assaulting the woman he now loves. During the fight Benton trips and falls over the cliff and is killed. On arriving in New York, Arnold finds that his supposed worthless stock has made him a rich man. The rescued girl has learned to love her preserver, and the picture is brought to a pleasing close through the aid of some natural and extremely laughable comedy.

Some of the Big Moments

In picking out the big moments of the story the situation where Arnold bends over the half drowned man on the shore and recognizes the being who has wrecked his life and is now at his mercy, should not be forgotten. Brooding over his wrongs has filled Benton's victim with a savage, relentless hate that has almost clouded his brain; but enough of his finer feelings remain to make him understand that he must not kill his enemy while the three survivors are alone on the deserted island. The girl would be afraid to have him come near her, and no thought of selfish revenge must add to her suffering or destroy her trust in him. William Farnum indicates these complexed emotions clearly and convincingly and holds the sympathy of the spectators through all the scenes in the picture.

The shipwreck and the desperate struggles of Arnold to free himself from his irons as the water rises around him is another strong moment, the physical strength and forceful acting of the star giving the necessary reality to the situation.

The production is of excellent quality and the acting is pitched at the right melodramatic tempo. Louise Lovely as Helen, Charles Clary as Henry Benton, Marc Robbins as Joseph Carbin and Beatrice Joy as Florence are the principals of the supporting cast.

His Musical Sneeze

A Sunshine comedy, "His Musical Sneeze," with Lloyd ("Ham") Hamilton



One of the Big Moments in "The Man Hunter."

as the featured funmaker, was the second Fox number on the program. It is a comic that lives up to its name at the start, passes that rating before the end of the first reel and keeps going stronger every foot of the second reel. The fun is as broad as it is persistent, and if your doctor has told you a good hearty laugh is what your system needs the theatre which is running this picture is the place to go for it. By the time that rabbit hunt is over you may start for the nearest durg store on a hunt for a plaster for your aching sides, but you have taken an invigorating dose of just what the doctor ordered.

"Ham" on a Rabbit Hunt

"His Musical Sneeze" gets its title from the affliction of the hero, who has a bad cold in the head and sneezes so violently but with such musical effect that it sounds like the old call to horse and hounds, "A Hunting We Will Go." The guests at a house party at once hurry into their hunting togs and mount their horses. Then comes that rabbit hunt and for fast and uproarious fun it has never been beaten. The director deserves two medals: One for thinking up the scene and the other for the clever way the scene is handled.

"Ham" Also Hunts the Fox

There is also a fox hunt in which "Ham" mistakes an animal which shall be nameless but under no circumstances can be rendered scentless for the fox. Deprived by his cold of all sense of smell, "Ham" pops his prize into a bag and is about to take it home in triumph when the strange actions of his horse puzzle him. His mount shows plainly that he is not troubled with a cold and objects to the company of the animal in the bag. While "Ham" is wondering at the horse's behavior the poor brute falls down, completely overcome. This is another cleverly managed scene.

"His Musical Sneeze" is one long loud laugh, with a refreshing amount of new material in its two reels.

HOOSIER MANAGERS GET QUESTIONNAIRE

Indianapolis Board of Exchange Managers Collecting Data on All Picture Houses in the State

QUESTIONNAIRES designed to obtain reliable information regarding the picture industry in the state of Indiana were sent out to all theatres in the state last week by the Board of Motion Picture Exchange Managers of the Indianapolis Chamber of Commerce. The questionnaire calls for the name of the theatre, street address, population of city in which theatre is located, seating capacity, admission charge, name of the owner, house manager, how many nights a week it is operated and so forth.

This information, members of the board point out, will enable the compilation of an extensive mailing list, by which the exchanges will be in a position to suggest class of film service in which the exhibitor may be interested, and will also enable the board to have ready at any time a mass of information regarding the motion picture business throughout the state. Scarcely a week passes without requests to the board as to the number of picture theatres operating in the state and other information concerning them.

The board is desirous of promoting fair and ethical dealings between the exhibitors and the exchanges and is working with that end in view. The board, it is pointed out by the members, is just as anxious to protect the fair-minded exhibitor from the evils brought on by the careless and unfair exhibitor, as to protect the exchanges.

The board recently sent out circulars throughout the state advising the exhibitors of the formation of this division and urged the exhibitors to call to its attention any unfair dealings in regard to contracts or other matters which might occur on the part of the exchanges.

Show "Yanks" Film at Airship Show

"The Yanks Are Coming," produced by the Universal industrial department some months ago, is being shown at the Aeronautical Show being held at Madison Square Garden, New York. The film, which shows the making of an aeroplane into an instrument of warfare from the time the spruce is cut in the forests of the Pacific Coast to the time the finished plane is reassembled and put into service on the Western front, was scheduled to be shown at the Broadway Theatre, New York, several months ago, but its presentation was stopped because it was feared the film divulged some war secrets. The film is eleven reels in length.

King Baggot Returns to Stage

KING BAGGOT, long-time screen star, is returning to the stage. He opened in "The Violation," by H. S. Sheldon, at the Hartman Theatre, Columbus, on March 6. He is under the management of Harry Hunter. It is perhaps ten years since the player who was so long with the Laemmle forces left the boards to join the Imp company.

A photograph in the office of the Moving Picture World tells the story of the personnel of that organization at that time. The men in the group are George Loane Tucker, beside him a man whose face is familiar but whose name has escaped us; "Bob" Daly, Tony Gaudio, William Shay, J. Frank McDonald, Hayward Mack, John Harvey, Thomas H. Ince, Owen Moore, Mr. Baggot, Joseph Smiley and Jack Pickford (in short trousers)! In the group also among others are Mrs. Pickford, Mary Pickford and Lottie Pickford.



King Baggot.

The staff of the World joins with Mr. Baggot's friends and followers in wishing him the best of success in his return to the footlights.

Robertson-Cole Is Forging Ahead in the Foreign Field

ALTHOUGH really an infant in the industry, the Robertson-Cole Company is growing rapidly. The domestic department, which releases all its products in the United States and Canada through the Exhibitors Mutual, has spread out continuously. At present it has thirteen feature pictures on the market and before the end of the year will have released more than sixty pictures. One production every week is issued by Exhibitors Mutual for the Robertson-Cole Company.

The officials of the Robertson-Cole are looking far into the future. Their ambition is not to "clean-up" in a hurry, but to build a solid foundation in a thoroughly business-like manner.

While having its efforts concentrated on the domestic field, the company is making considerable progress in exploiting the foreign market.

For the next year the entire output will go to Chester Beecroft for all of Continental Europe, on the terms of a deal consummated a few weeks ago, but there is still much territory which it has to exploit and the Robertson-Cole authorities are playing for this with the same thoroughness they are devoting to the domestic field.

South America is proving a good field for them. All of their stars are popular with the Latin people, particularly Sessue Hayakawa, Bessie Barriscale, Billie Rhodes, Henry B. Walthall and William Desmond. The popularity of Hayakawa especially was demonstrated a week ago when the rights to his pictures for Paraguay, Uruguay and Argentina were sold.

Will Rogers Declares President Stole His Act

WILL ROGERS, in common with half a dozen Senators and Representatives of the United States, has a complaint against President Wilson. It is about nothing so important as the League of Nations. A joke is at the bottom of it. But to Will Rogers a joke means a lot. Here's the case against the President, just as Bill frames it:

"President Wilson in his big speech in Boston on his return from Europe used my gag, 'The reason we could get troops over there and get them trained so quickly was that we don't teach our troops to retreat, and when you only have to teach an army to go one way you can do it in half the time.' When he sprung it he credited it to 'an American humorist.'

"Now, up to the time President Wilson quoted me as being a humorist I had only been an ordinary rope tangler. But it is pretty tough when the President steals your act."

SUNDAY HEARING, ALBANY MARCH 12

Joint Codes Committee Will Hear Arguments For and Against Sunday Opening of Picture Theatres, with Spirited Opposition Assured—Large Delegations Expected to Be Present

THE hearing on the Sunday motion picture bill, introduced in the Senate by Senator James A. Foley, minority leader, and in the Assembly by Minority Leader Charles D. Donohue, will be held in the State Capitol on Wednesday, March 12, at 2 o'clock. Aside from the hearing on Sunday baseball, scheduled for this week, the coming hearing will probably be the largest to be held during the present session of the Legislature. A record breaking crowd is expected. The hearing will be before the Joint Codes Committee.

Names of Codes Committee.

The Senate Codes Committee consists of Charles W. Walton, representing Ulster, Greene and Delaware counties; A. P. Brown, Madison, Montgomery, Otsego and Schoharie counties; John Knight, Wyoming, Genesee, Allegany and Livingston counties; James L. Whitley, Monroe county; Clayton R. Lusk, Cortland, Broome and Chenengo counties; Caleb H. Baumes, Orange and Sullivan counties; Peter A. Abeles, Twenty-second District, Bronx county; Henry G. Schackno, Twenty-first District, Bronx county; Frank F. Adel, Second District, Queens county; Julius Miller, Seventeenth District, New York county; Abraham Kaplan, Fifteenth District, New York county.

Only Two Committeemen Suburbanites.

But two of the Senate members of the Codes Committee come from country districts, Senator Knight being from Arcade, and Senator Brown from Leonardsville. Outside of those residing in New York City, Senator Baumes comes from Newburgh, Senator Walton from Kingston, Senator Lusk from Cortland and Senator Whitley from Rochester. Senators Adel, Kaplan, Miller and Schac'o are Democrats, the others Republicans. Senator Walton will act as chairman.

In the Assembly Codes Committee are William Duke, Jr., George R. Fearon, George T. Davis, Wilfred E. Youker, A. Edgar Davies, Edmund B. Jenks, Herbert A. Zimmerman, Franklin A. Coles, Walter W. Westall, John C. Hawkins, C. B. F. Barra, Earl A. Smith, William S. Evans. Three of the assemblymen are from country districts. Three are Democrats. Should the bill later on become a party measure, and inasmuch as it was introduced in the respective houses by Democratic leaders, this fact will undoubtedly have effect on the outcome.

The opposing forces will be marshalled under the direction of the Rev. O. R. Miller, state superintendent of the New York Civic League, who is working tooth and nail to defeat the measure. According to Mr. Miller, practically every section of the state will have its representatives present on March 12 in opposition to the bill.

Opponents Are Active.

Mr. Miller is urging every person opposed to Sunday motion picture theatres to wire or write their respective senator and assemblyman, and secondly to pray each day that their Legislators may do the right thing in this "crisis." Mr. Miller claims that it is only the selfish greed of the movie trust seeking to commercialize the Sabbath that actuates the bill.

The bill, which seeks to amend the Penal law, was first introduced in the Senate on February 3. The bill makes the question of Sunday movies a local option one, although restricting the theatres from opening before 2 o'clock in the afternoon. Despite the fact that the bill was introduced by the Democratic leader in the upper house, and, as it is whispered, at the request of no less a personage than Governor Alfred E. Smith, and in the Assembly by Mr. Donohue, there are many Republicans who are outspoken in saying that the bill is a good one and that it will have their support, as they believe that each city or village should decide for itself through its own governing body whether or not its citizens should enjoy motion pictures on Sunday.

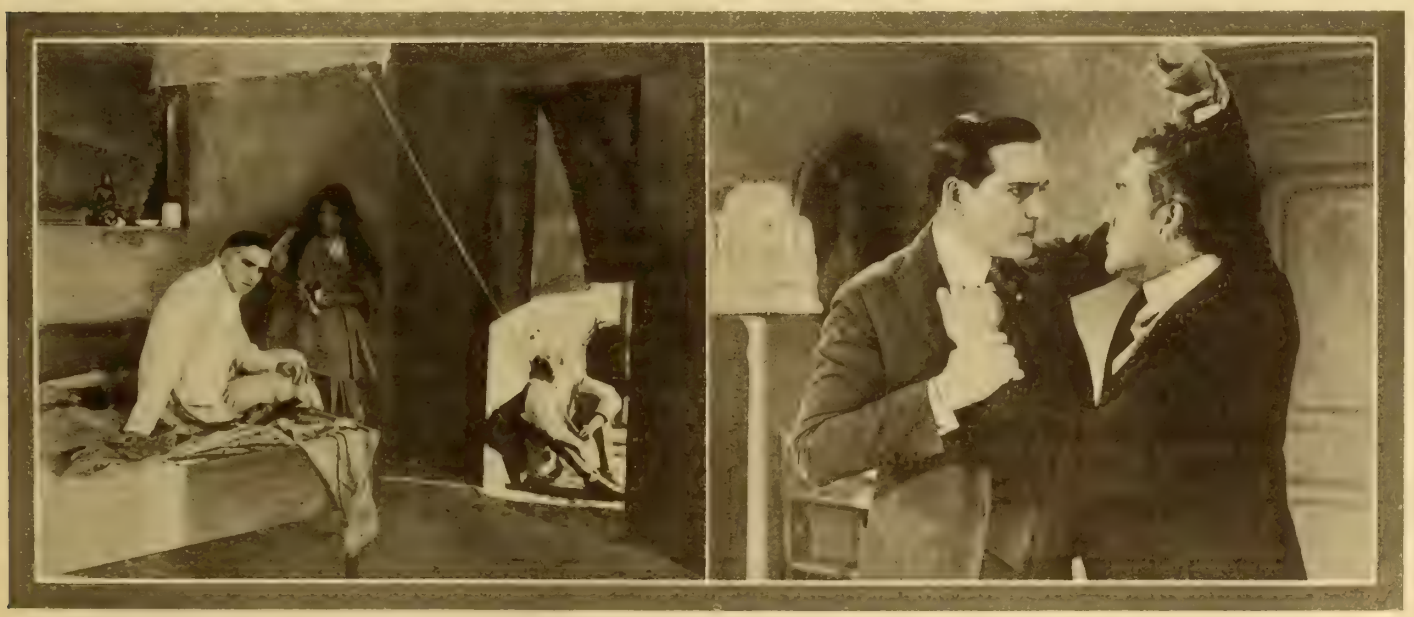
New York Has Another Option Bill.

Albany, March 4.

Practically identical with the previous Sunday motion picture bill, which was introduced, however, by Senator Foley and Assemblyman Donohue, Democrats, another Sunday movie bill was introduced in the legislature last night, but this time by a Republican, Senator George F. Thompson. The bill amends the Penal law by providing that if in any city, town or village motion pictures are now exhibited on Sunday, they may continue to be so exhibited during such time after 2 P. M. as the exhibition of motion pictures shall not have been prohibited by ordinance hereafter adopted, the adoption of which is hereby authorized. If motion pictures are not now exhibited on Sunday they shall not be so exhibited except during such time after 2 P. M. as shall be permitted by ordinance. The bill was referred to codes committee. GRANT.

The Rev. Mr. Miller May Create Sensation.

"The movie trust is buying everyone in sight, I could have sold myself for a handsome sum. I am investigating certain things and I may explode a bomb at next wee:'s hearing that will



You Would Be in a Puzzled Frame of Mind, Too,
If You Were Earle Williams in His Dual Role in Vitagraph's Feature, "A Gentleman of Quality."

pave the way to land someone in the penitentiary," is the assertion of the Rev. Mr. Miller, of Albany, prime factor in the forces opposing the passage of the Sunday opening bill.

Watertown Discusses Opening.

The city of Watertown, N. Y., recently went "dry." It has no Sunday motion picture shows, although the majority of its 30,000 residents have petitioned for the same. The city is split wide open in a discussion of the Sunday movie proposition. It is being carried into the churches and civic organizations.

LEAGUE SPONSORS SUNDAY RECREATION

National Organization with Headquarters in Washington Moves for Liberal Sunday Observance

THE agitation for a liberal observance of Sunday has resulted in the formation of the American Recreation League, of which Will N. Hudeburg is managing director, with headquarters in the National Capitol. In sending The World a copy of a bill to permit Sunday opening for Tennessee moving picture theatres, which has passed two readings in the Legislature, Mr. Hudeburg has this to say in explanation:

"The American Recreation League has no interest in the moving picture industry. We are fathering Sunday openings from a recreation standpoint. We believe that moral and educational pictures shown on Sundays offer an innocent and amusing form of recreation, which is due the masses. We believe the time has come when we must provide clean amusements on Sundays for those who cannot avail themselves of the week-day opportunities.

"It is our intention to father similar bills and to carry on educational campaigns in every state until we have overcome the opposition and put on the books a law that will permit the movies to open on Sundays."

Here is a copy of Mr. Hudeburg's inclosure:

An act to make it lawful to exhibit motion pictures and photoplays on Sunday during certain hours, if there be no ordinance in the city, town or village prohibiting such exhibition.

Whereas, There is throughout the state practically a unanimous desire to remove from the statute books of Tennessee, laws obsolete and obnoxious to the masses, many of them known as "Blue Sunday" laws and replace them with wholesome laws which will elevate the morals of the community, be beneficial to the working man as well as all classes of our citizens and at the same time give to the people clean, wholesome and needful recreations on Sundays, thereby reducing crime and disorder and establishing the truth of the old philosophy which says that to reduce crime, people must be entertained and employed, and

Whereas, There is not the slightest desire or intention of interfering in any manner with the well established and long settled customs of our people to respect the Sabbath day or desecrate it by making it a day of recreation and pleasure to the end that the professional reformer may invoke the aid of the churches and their allied organizations by the specious arguments that the suppression of the American Sabbath is being assailed, therefore,

Section 1. Be it enacted by the General Assembly of the State of Tennessee that the exhibition of motion pictures and photoplays, and the necessary labor therefor, is not prohibited nor unlawful within the State of Tennessee under any general or local act, excepting as follows:

1. If an ordinance be hereafter adopted by the Mayor or Aldermen, City Commission or other legislative or law governing body of the city, town or village prohibiting such exhibition on the first day of the week commonly called Sunday, or before or after a specified hour on that day.

2. If such exhibition be had or given before one o'clock in the afternoon, for hire or to which an admission fee is charged; but nothing herein contained shall prevent duly recognized churches or religious bodies from having or giving such exhibitions before one o'clock in the afternoon as a part of the religious services or exercises of the day.

Section 2. Be it further enacted, That all laws in conflict with this Act be and the same are hereby repealed, and that this Act take effect from and after its passage, the public welfare requiring it.

Ohio Opening Bill Making Progress

The Sunday opening measure sponsored by the Ohio State Screen League, which is planned to legalize Sunday motion picture performances, is making good progress since it was introduced in the Ohio House of Representatives.

The bill was referred to the cities committee, which body will make a report which will decide whether it will be voted on or not by March 15.

The committee held hearings on the bill the week of March 2, at which Fred Deberg and Henry Lustig, Cleveland attorneys and theatre owners, argued its merits.

Hold "Picture Services" on Sunday

Three picture theatres of Winnipeg, the Dominion, Rex and Majestic, held "special moving picture services" on Sunday, February 23. In each of the theatres the Rev. G. F. Salton, one of the speakers, delivered an address on "The Gospel of Good Will," accompanying which was the presentation of the feautre, "The Passing of the Third Floor Back." A collection was taken.

SUNDAY BILL FAILS IN INDIANA SENATE

Vote of 24 to 23 Taken Against Measure Legalizing Picture Shows on the Sabbath After 1 P. M.

INDIANA'S Sunday motion picture bill, known as the McCray measure, which would legalize the operation of picture theatres on Sunday after 1:30 p. m., failed of passage again in the Senate on Tuesday, February 25, because of the lack of a constitutional majority. The vote was 24 for the bill and 23 against it. The vote last week, when the bill failed of passage, was 25 for it and 22 against it.

Senators Alldredge, Cravens and Ratts, who were absent from the Senate chamber last week when a vote was taken, were present Tuesday and all three voted against the measure. Absentees or those not voting Tuesday were Senators Duffey and Self, Republicans, and Senator Dorrell, Democrat. At the vote last week the former two voted against the bill and Self voted for it.

No discussion preceded the voting Tuesday. Senator McCray, merely announced that the motion picture bill was one of considerable interest and said that he wished to have another roll call in order that the controversy be settled one way or the other.

Will Call Up Bill Again.

He said after the result of the vote that the bill will be called up again at the first opportunity. Votes may be repeated in the effort to obtain a constitutional majority until the desired majority is attained, or until the negative vote exceeds that in favor of the bill. A negative vote exceeding that in support of a measure, when there is a lack of a constitutional majority, automatically defeats the measure.

Considerable interest was attached to the roll call Tuesday because of the fact that the absentees of the first session were present to cast their vote. Judging from the vote cast at the last two roll calls, if all members are present and voting on the next roll call, and each votes as he has heretofore, the result will be a tie, with twenty-five Senators on each side.

Texas Legislators Getting Busy on "Theatre Stuff"

LEGISLATION inimical to the moving picture interests of Texas is threatened by the Legislature at present in session at Austin. After having put the state dry and put all the pool and billiard halls out of business, it is reported that the Solons are going to have a tilt with theatres. Three bills, all of which affect the moving picture exhibitors of the state, have been drafted for submission. Unless they are killed in committee they will be vigorously opposed both in the House and Senate.

The first bill brings the hoary headed and battle scarred Sunday closing question into the limelight again. A bill has been prepared which, should it be adopted, would make the operation of a theatre on a Sunday in Texas a penal offense. At present the state law provides that any person operating a theatre on Sunday is guilty of a misdemeanor. However, every large city in Texas, with the exception of Austin, the capital, is a seven day show town.

The large cities operate under the provisions of a home rule law which gives towns of over 50,000 population the right of self determination and government. Dallas two years ago voted by an overwhelming majority for Sunday shows and no lawsuit or agitation has been attempted here since. While it is claimed that the home rule provision is in conflict with the state law and that shows should not be allowed to operate this contention has never been upheld successfully in the courts.

The second bill which is being kept

on ice at Austin is a proposed seat tax on all theatres. This tax is to be slammed on theatre owners in addition to all other burdens in the way of taxation under which they are laboring at present. The bill proposes a two cent tax on each theatre seat, payable annually.

The third proposed infliction is an amendment to the fire risk provisions of the statute governing such matters. This would give the state fire marshal arbitrary power over any theatre. Should he not like the way the house is electrically wired he can cut off the power and put the theatre out of business, with no recourse to the exhibitor.

The Texas Amusement Managers Association is carefully watching the matters before the Legislature. Secretary Lew Remy says that the questions are well in hand and predict that none of the measures will be passed—at least at this session of the House and Senate.

Lincoln Renews the Fight for Sunday Picture Shows

LINCOLN, ILL., has renewed the fight for the Sunday operation of moving picture houses. A petition to open the theatres on Sunday was turned down by the city council some time ago, and when the measure was put to a referendum vote is was defeated.

A new petition, carrying 618 names, has been presented to the council through the endeavor of Isador Burnstine, manager of the Star and Lyric theatres. If it is passed by the council, persons objecting to it may secure a referendum vote by presenting the proper petition.

Those who favor the Sunday opening measure say they will bring the matter before the people again for a referendum vote on April 15, should the council act unfavorably upon their petition.

California Picture Men Fight Adverse Legislation

THE legislative committee of the United Motion Picture Industries of Northern California is holding frequent meetings and is keeping a close watch on proceedings at the State Legislature at Sacramento. Norman A. Eisner, secretary of the organization, recently visited the legislative halls and conferred with Governor Stephens and the judiciary committee on several bills now under discussion there, including Sunday closing, restrictions on the sale of theatre admissions and the showing of films tending to incite race hatred.

Interests that have not come out into the open seem to be working hard to secure the passage of the measure that would prohibit the selling of tickets at moving picture houses unless a seat was ready for the patron. A meeting of theatre owners from all parts of Northern California is planned to protest against these measures.

Marie Dressler Pictures Occupy Court's Attention

THE affairs of the Dressler Producing Corporation organized to exploit Marie Dressler on the screen are involved in litigation in the Federal and State courts in which applications are pending for the appointment of a receiver to administer the business.

After a dissolution suit was filed in the Supreme Court by Miss Dressler and her husband to have a receiver named to wind up the business the corporation filed a voluntary petition in bankruptcy in the United States District Court, scheduling liabilities of $22,809 and assets of $5,865, representing receipts from film releases tied up under court order.

The directors of the corporation allege that after Miss Dressler completed three comedies entitled "The Cross Red Nurse," "The Scrub Lady" and "Fired" that she turned these films over to the Marie Dressler Motion Picture Corporation which contracted with the World Film Corporation for the release of twelve pictures including these three.

An action is pending in the Supreme Court in which the Dressler Producing Corporation is seeking to enjoin the Marie Dressler Motion Picture Corporation and the World Film Corporation from exhibiting the three Dressler comedies.

A motion made on behalf of Miss Dressler for the dismissal of the bankruptcy proceedings and a countermotion on behalf of the corporation for the appointment of a receiver was entertained by Judge Knox in the United States District Court on March 3 and the matter is still pending.

Exhibitors Form New Association.

More than 15 of the principal exhibitors in the Washington Heights district of New York, desirous of taking an active part in the civic welfare of their community, have formed the Washington Heights Theatre Owners' Association. Conscious of the propaganda power of their screens, the exhibitors propose to participate in every public matter affecting the Heights and to use their screens to bring these questions to the attention of their patrons in much the same way as a newspaper does.

One of the first things the association has begun to do is to get a job for every local boy released from the service. To that end the association has obtained authorization to act as agent for the employment bureau of the United States Department of Labor and as such its members flash slides at every performance requesting communications from employers who have available jobs.

Will Smith Hates to Go to Bed.

Will C. Smith, the general manager of the Nicholas Power Company, seems to be made of iron. Last Friday, March 1, after his usual busy day, he attended the ball of Local 244 at Kreuger's Auditorium, Newark, leaving there at 11:45 p. m. From there he went to the headquarters of the International Projection Association, Inc., of which he is an honorary member.

This is a social organization, which has for its purpose the improvement of conditions for the operators. They hold classes monthly at their headquarters at 435 East 145th street, New York, at which there are talks on topics of interest.

Mr. Smith reached there at 12:50 p. m. and addressed the gathering, going into many details concerning the Cameragraph and furnishing much information of an interesting nature.



Is "Marie Ltd." to "Experimental Marriage"? Not in Select Roles!
For Constance Talmadge Has the Matrimonial Picture, While Alice Brady Has the Limited Engagement.

UNSYMPATHETIC CENSORSHIP DISCUSSED

"Out of the Fog" and "Girl of Marsh Croft" Illustrate Folly of Censoring Art Harshly

WURLITZER HALL, New York, was the scene of a significant event on Tuesday evening, March 4, when two exceptional illustrations of the moving picture art, one an American production and the other European, were exhibited. The productions shown were the Nazimova masterpiece, "Out of the Fog," and one made in Stockholm, Sweden, by the Swedish Biograph Company, entitled "The Girl of the Marsh Croft." "Out of the Fog" is already well known to the American public as one of the finest demonstrations of screen art, and the Swedish production, which is not to be reviewed at this time, is also a superb addition to the gallery of master productions.

The evening's entertainment, which was arranged by the National Board of Review, was intended to illustrate the folly of attempting to censor the moving picture by standards governed by the cut-and-dried policies that would naturally exist in connection with a state-appointed body of censors in opposition to the voluntary censorship, which is governed more or less by sympathetic and artistic instincts. The following address, delivered by Dr. Everitt Dean Martin, Associate Director of the People's Institute, expresses well the sentiments of those sanely concerned with the best interests of the moving picture art. We print it in part.

The Danger in Legal Censorship

"To a very great extent the National Board of Review has been victorious in its struggle for higher moral standards in the motion picture. This is the first step. Until we got over that dilemma we could not face other problems in anything like a constructive spirit. The great problem before us now is that of developing out of the motion picture a truly popular, artistic thing.

"This inability of the state to deal with the artistic is obvious, even where the state is correctly governed, but where politicians and petty bureaucrats predominate, their influence on art would be deadly. Artists cannot work, cannot realize their inspiration, when they feel there is the dead hand of an impersonal force upon them. It affects the whole attitude of the artist toward his work. Even in my own work the most innocent thing becomes deliciously naughty when I feel there is someone watching me.

"State censorship on the legitimate stage, just because its standards must be uniform, would be more likely to permit a furtively obscene performance than a candidly artistic one such as an Isador Duncan dance. The same rules which would prevent the circulation of an obscene photograph would be directed against the creation of a Venus de Medici.

Fears Degeneration of Taste

"Probably the most serious bad effect of the state censorship of art is the degeneration in public taste and personal responsibility which always follows. People who see or hear a work of art must themselves appreciate it by some kind of creative act on their own part. This is the very soul of art so far as the nation is concerned. And for this reason we should cherish any artistic interest among us as one of our most priceless national possessions. When we turn our personal judgments over to bureaucrats, we cease to feel responsible, and if we only took our art seriously enough we should as quickly resent an official dictatorship in such matters as we would resent a similar dictatorship of the state for our religion."

SUNDAY OPENING UP TO IOWA CITIES

Senate Passes Bill Making Shows on the Sabbath a Local Option Matter in Towns of 5,000 or Over

AFTER more or less conjecture as to what would be the trend of anti-Sunday legislation as regards picture theatres and amusements at the hands of the present Iowa legislature, the senate the past week passed a measure putting Sunday theatres on a local option basis in towns of 5,000 and over and making a vote of the city necessary to permit Sabbath day shows in towns under 5,000. In towns that are to be opened under the local option proposition shows may start at 1 p. m. and continue uninterrupted. Towns having Sunday shows at present may continue under the same rules as in the past. This will mean that it is up to the discretion of the theatre managers in towns the size of Des Moines and in the larger towns in the state as to how long their houses shall operate on Sunday. A fourteen-hour grind is possible.

The bill has not yet been put up in the house, but indications point to its successful passage there. The picture men have things lined up pretty well and there has been a decided change in the attitude of certain legislators who had declared themselves against Sunday amusements when the session opened.

Nothing New in the Bill

Nothing new has developed in the proposed censorship bill and it will not be at all astonishing if nothing is done during the session. The evils of censorship and its effects in other states have been put up to the solons in no uncertain way. It has been pointed out to them that the passage of such a bill would work untold hardships on a business that employs many people and is in the nature a necessary recreation for the public. This seems to have moulded opinion and in addition an organization including some of the most broad-minded members of both houses stand ready to go on the floor and fight against censorship if the bill should be introduced.

Picture men feel well pleased at the present status of both the Sunday opening and censorship propositions in the state, although they are not relaxing their vigor in maintaining an efficient organization.



Matrimony Being a Universal Subject, Universal Is Featuring Mary MacLaren in "The Amazing Wife."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Los Angeles to Collect Over Three Million Dollars Income Tax from Film Colonists

APPROXIMATELY $3,290,000 income tax will be paid by motion picture stars and directors in Los Angeles this year, according to figures recently compiled by the tax collectors. The estimate was made on figures showing the approximate income for the last year of seventeen principal stars and directors, forty minor directors and sixty minor stars.

The total income of the seventeen leading stars and directors was placed in the neighborhood of $7,358,000. This list includes Mary Pickford, William S. Hart, Douglas Fairbanks, Charles Chaplin, D. W. Griffith, Thomas H. Ince, Cecil B. De Mille, Roscoe Arbuckle, Anita Stewart, Earle Williams, Clara Kimball Young, Nazimova and Kitty Gordon, now in Los Angeles, and Theda Bara, Marguerite Clark and Geraldine Farrar in New York.

The total income of the forty directors employed in the Los Angeles motion picture studios was placed at $1,660,000. After the business deductions were made it was estimated that the forty directors will pay a total of $820,000 income tax. The total income of the sixty minor stars was estimated at a million and a half dollars in round numbers.

Mary Pickford, Charles Chaplin and Douglas Fairbanks, whose incomes are all estimated in excess of $500,000, will pay the largest individual taxes. William S. Hart, D. W. Griffith and Thomas H. Ince were placed in the class of those having $200,000 and over; and the list of those whose incomes were $100,000 and more included Cecil De Mille, Roscoe Arbuckle, Clara Kimball Young and Nazimova. The majority of moving picture stars and directors will pay their income tax in Los Angeles.

More New Buildings at Brunton

Since January 1 the Brunton studios have completed or commenced the construction of improvements which cover an area of more than 55,000 square feet, this work going on coincident with the operations of nearly a dozen companies, most of whom were making pictures all the time. The most important work is the completion of a dark stage and the starting of a second one. The first stage is 60x200 feet, and the second 75x200. These stages are used for taking interior scenes where artificial light is used almost entirely.

The main dressing room building was enlarged just a few months ago, and the demand for more office space has made it necessary to build a new administration building, with seventy rooms in it, thereby insuring ample space for many companies.

In addition to these improvements, there is a new building for the cutting department, where every cutter may have a separate room. This building is on what is known as the "English street," where every building has an English facing, and where scenes demanding English atmosphere are often shot. The "still" room is also on this street.

Four large scene docks, used for the storing of scenery that is not being used on the stage, have also been erected, one on each end of two large open stages. The embellishment of the grounds is all being done under the supervision of Mr. Brunton.

Palmer Institute Expands

The Palmer Photoplay Corporation of Los Angeles, which began eight months ago with a suite of three offices and five employes, has increased its quarters to fourteen offices, and its working force to twenty-five employes. The institute, which was established for the purpose of training ambitious men and women of creative talent in the elementary essentials of photoplay plot construction without studio experience, has met with unexpected and universal support, and the officials of the organization are now casting about for a site in Hollywood upon which to erect a building suitable and spacious enough for the rapidly increasing business of the corporation.

Ella Hall Mother of Boy

Ella Hall, former Universal star, and wife of Emory Johnson, became the mother of a boy on January 29. Emory Johnson is at present playing the leading male role in an American production, and during this time the Johnsons are making their home in Santa Barbara.

A Sheldon Play for Stage Debut

Mae Marsh, who has completed her Goldwyn contract, and who leaves in a few days for New York, will make her appearance on the speaking stage, probably in September, according to an announcement just made by her husband and business manager, Louis Lee Armes. The play in which she will make her stage debut is from the pen of Edward Sheldon, who is now in Los Angeles. Mr. Sheldon, who is the author of "Salvation Nell" and other plays, is en-



"Never Say Quit."

Showing Several Reasons Why George Walsh Isn't Saying Quit, Among Them Florence Dixon and Florida for the Winter.—Theda Bara Is Seen in One of the Most Dramatic Moments of Her Coming Fox Feature.

"When Men Desire."

thusiastic in his prophecies of Miss Marsh's success on the stage.

Universal Chiefs Arrive

Carl Laemmle, accompanied by a retinue of his executives, arrived in Los Angeles on February 23 for a month's visit at Universal City. Mr. Laemmle has taken up his residence at Hollywood with his two children, and will divide the time between showing them Southern California and attending to affairs of state at the Universal studios. With Mr. Laemmle came Tom Cochrane, general manager of the far eastern exchanges of the Universal, who is on his way to Japan; P. D. Cochrane, poster advertising manager; and Mr. Laemmle's personal secretary. P. A. Powers, treasurer of Universal, has been in town several days, and Joe Brandt, assistant treasurer and general manager of serials, who is now on a tour of the west, will be in Los Angeles within a few days.

P.-T. A. for Better Films

A plan for the encouragement of better films was formulated last week at an informal gathering of the executive board of the Los Angeles Parent-Teacher Association. Mrs. E. H. Noe, chairwoman of the "Better Films" department, appointed a committee whose duty it will be to view new photoplays as they are produced and make reports on them to the executive board. This board, in turn, will transmit the findings of the central committee to the various district committees, who will take up and discuss the film at their meetings. The first film to receive the indorsement of the committee was "The Heart of Humanity."

Christie Keeps on Growing

The Christie plant in Hollywood continues to expand, and presents an appearance of entire reconstruction these last few weeks. Two light stages, equipped with new lighting arrangements and several large spot lights, have been completed. New photographic rooms and laboratory have been constructed, and a new tier of dressing rooms will be built as soon as the new business offices are finished. All the old buildings have been repaired and reinforced and given new coats of paint, and a landscape gardener has been busy laying out hedge-lined walks and grass plots about the studio grounds. Four companies are now at work at the plant.

Reid Company in Wreck

The Wallace Reid company, of Lasky's studio, were in a railroad wreck a few days ago while going on a location to make a scene of a railroad wreck. The caboose carrying the company jumped the track on a trestle bridge near Arcata, Calif., turning completely over, injuring every one on board more or less, and ending all activities for the day. Wallace Reid escaped with a three-inch scalp wound which took six stitches to close. Grace Darmond suffered bruises and minor cuts, and other members of the company were either badly shaken up or bruised.

Ten-Piece Orchestra at De Luxe

Frank L. Schaffer, proprietor of the De Luxe Theatre on Alvarado near Orange street, has engaged a ten-piece orchestra under the leadership of Miss Kasso, to furnish musical accompaniment to his program in addition to the big organ. The De Luxe runs continuous performances from 1:30 to 10:30 P. M., and the orchestra is heard only at the evening performances, the organ accompanying the pictures in the afternoon.

Usherettes in Spotlight

An effective and novel lighting arrangement has been put on at the Grauman Theatre by the installation of fourteen overhead projectors of six varied tints placed at the stations directly over the spot where the fourteen lieutenant usherettes stand in the theatre. The idea was originated by Sid Grauman.

Ladies' Orchestra Featured

A ladies' orchestra, under the leadership of Mme. Olive Briscoe, is an innovation at Ray's Garden Theatre.

Irvine Back in the Game

Clark Irvine, for the past six years a writer in the film world, with the exception of the time he spent in the U. S. Navy, has received his discharge and is now in the employ of Willis & Inglis, photoplay agents, of Los Angeles.

Barely Escapes Asphyxiation

Edna Purviance was saved from asphyxiation in her dressing room at the Chaplin studio one day last week when, having fallen asleep, the flame in a small gas heater was extinguished by a draught, and help was brought to her by the barking of her little dog. Miss Purviance had been reading and had dozed off. She was unconscious when studio employes, hearing the furious barking, discovered her, but she was fully recovered in half an hour.

Purposes of Motion Picture Fund

The Motion Picture Fund of America, with headquarters in Los Angeles, which is now in process of organization under the management of Frank E. Woods, announces the purposes of the association as follows:

"A home for indigent members of the profession, especially the aged and disabled, said home to be established at first on a modest scale, but susceptible of enlargement.

"A relief and loan fund for cases of urgent necessity.

"A welfare committee which, among other things, shall take steps to discourage unqualified persons from seeking employment in motion pictures.

"A medical board whose services will be available in urgent and worthy cases.

"A legal aid staff to whom members of the profession without means may be referred for legal protection.

"A protective committee by whom matters affecting the profession as a whole may be handled."

Among other activities will be committees on publication, entertainment and finance. There will be no salaries paid to officers of the organization.

It is intended that "motion picture professions" shall be construed to mean actors, directors, assistant directors, scenario writers and editors, art and technical directors, film and title editors, camera men, publicity writers and producing officials.

Fund Formation Authorized.

Mr. Woods was authorized to undertake the formation of this organization by the unanimous vote of the Board of Directors of the Motion Picture War Service Association, which is now in process of legal dissolution. Among these directors were Mary Pickford, D. W. Griffith, Dustin Farnum, Douglas Fairbanks, William S. Hart and Mack Sennett, each of whom subscribed five hundred dollars to start the fund.



T—B—a—L—o—I—

Anyone supplying the missing letters will be permitted to see Art Hoxen and Billie Rhodes in their next Exhibitors Mutual on payment of the price.

Studio Shots

HERALD LINDSAY, daughter of A. E. Lindsay, diamond mine owner of Johannesburg, South Africa, and a singer of repute in her own country, is playing a part in Cecil B. De Mille's new picture now in course of production at the Lasky plant.

Jack Gilbert has returned from a belated honeymoon spent up in the snow country.

Al Christie has returned to his duties of directing comedies at the Christie studio after three weeks of illness.

Lewis Cody has been engaged to play a leading part in Maurice Tourneur's new production, "Marcene."

The cast for the new Rex Beach picture, "The Crimson Gardenia," now being filmed at Goldwyn, consists of Owen Moore, Hedda Nova, Tully Marshall, Edwin Stevens, Sydney Ainsworth, Alec B. Francis, Hector V. Sarno, Kate Lester and Gertrude Claire.

Alma Rubens has gone to New York for a new wardrobe.

Ray Kirkwood, lightweight pugilist, will be the sparring partner of Charles Ray in a forthcoming Ince feature.

Carl Robinson, recently of the U. S. Navy, has returned to the Chaplin studio, where he was formerly employed in an editorial capacity.

J. Warren Kerrigan, who has been seriously ill of "flu" and complications, is again able to be at the Jesse Hampton studio, and is at work on "The Best Man," from the novel by Grace Lutz. Lois Wilson is his leading lady.

Frank Keenan spoke at a mass meet-

ing held at the Ebell Club House for the purpose of discussing the erection of a new public library building as a memorial to the heroes of the war.

Gloria Hope is Jack Pickford's leading woman in his picture now in the making.

Jay Belasco, of the Christie forces, was bitten on the eye by a spider one day last week, holding up production in the Ethel Lynne comedy until the swelling subsided.

Grace Darmond is playing opposite Wallace Reid in his new picture for Paramount.

William Bainbridge will play an important part in "Desert Gold," the new Zane Grey picture.

William Conklin has signed a contract to appear in a number of Ince productions.

Lucille Young, of the Fox players, has received word that her husband, Lieut. Hale Day, has arrived in New York. He is suffering from wounds and will remain in a New York hospital until he is able to make the trip to his home in Los Angeles.

Robert Ellis was thrown from his pony and had two of his ribs broken during the making of polo scenes in the Olive Thomas picture, "Upstairs and Down."

Edward Coxen is another of the all-star players who will interpret the Zane Grey story, "Desert Gold," for the screen.

A. L. Selig, former press representative for Theda Bara, has arrived in Los Angeles to conduct a publicity campaign for the William Farnum productions.

Josie Sedgwick has just received the news that her big brother Ed has been honorably discharged from the army, and is now in Florida assisting Richard Stanton in the making of a Fox picture. Ed was made a lieutenant just before the armistice was signed.

E. K. Lincoln arrived in Los Angeles last Sunday, and will play the leading role in "Desert Gold," under the direction of T. Hayes Hunter.

George Beban will go to New York following the presentation of his new film, "A Son of Italy," at the California Theatre, on March 10th.

William Russell's new play is called "The Signet of Sheba," and is being directed by Henry King

Frank Brownlee has a good part in Peggy Hyland's new Fox picture, "Miss Adventure."

Carmel Myers has gone to Oakland, Cal., to rehearse a singing act for a vaudeville engagement that begins early in March. Miss Myers will sing songs composed by her brother, Zion Myers.

The Jack Pickford company has gone to the mountains near San Jacinto for locations in the new Hapsburg Liebe play. Jack went via aeroplane.

Ruth Roland has ambitions to become her own producer when her contract with Pathe expires next fall.

Tom Moore and his director, Harry Beaumont, have returned from San Francisco, where they journeyed to make scenes for Tom's new Goldwyn picture.

Robert Gordon is Bessie Love's leading man in her current Vitagraph production.

Betty Schade is now a member of the Fox histrionic force.

George Hackathorn, one of the leading players in support of Dorothy Phillips in "The Heart of Humanity," is now writing a play for Miss Phillips.

Rogers' "Wise Cracks" Start With a 4,000 Circulation

WHEN Will Rogers, of Ziegfeld's "Follies," and soon to be a star in Goldwyn Pictures, makes his appearance in a few weeks with his "wise cracks" in each week's release of the Ford Educational Weekly, he will be assured of playing time in 4,000 theatres throughout the United States. Owing to the great number of prints of each release of the Ford Weekly, any person or thing picturized in it gets over the ground twice as quickly as any of the big pictures.

Audiences in many cities are familiar with the biting, happy comments of Will Rogers on the news and personalities of the day. Rogers himself refers to his patter as "wise cracks," a term that traces right back to the country where the soap box philosophers with much idle time on their hands have originated much of the wit of the American nation for more than a century.

Will Rogers' "wise cracks" are forged hot on the griddle of the daily news of the community in which he is working; comments ranging from the Peace Conference to little things that would escape the attention of others completely. Rogers never has had any stock jokes such as other performers have in their repertoire.

Winning this feature for the Ford Weekly is an achievement to the credit of A. B. Jewett, head of the Ford Motor Company's department of photography. While in Detroit recently Rogers spent two weeks at the laboratories being photographed for the various introductions that will precede his sage comments.

Official Statistics on December Film Exports

THE statistical department of the Bureau of Foreign and Domestic Commerce has issued official figures covering the footage and value of exposed and unexposed film sent out of this country during December, 1918. Here they are:

Countries	Not Exposed Linear Ft.	Exposed Linear Ft.	Exposed Dollars
Denmark	.....	403,237	26,461
France	9,901,373	162,777	52,899
Ireland	.....	6,400	600
Spain	.....	130,702	10,625
England	53,297	1,590,860	211,523
Bermuda	.....	118,000	4,100
British Honduras	.....	24,300	183
Canada	411,033	963,339	65,607
Panama	.....	50,714	3,260
Mexico	.....	10	1
Newfoundland & Labrador	.....	157,514	5,706
Cuba	.....	312,764	21,775
Dominican Republic	.....	9,360	393
Argentina	304,963	974,560	42,604
Brazil	.....	143,848	10,750
Chile	.....	127,432	10,500
British Guiana	265	26	.....
China	.....	19,532	1,150
British India	.....	216,721	14,410
Straits Settlements	.....	113,381	7,420
Dutch East Indies	.....	44,000	1,760
Japan	648,394	18,244	.....
Russia in Asia	.....	34,000	4,771
Australia	.....	1,521,378	74,727
New Zealand	.....	202,663	10,496
Philippine Islands	.....	233,993	8,797
British South Africa	.....	3,173	300
Totals	11,319,325	7,564,658	590,818

New Brunswick Welcomes Plans for Big New Theatre

NEW BRUNSWICK, N. J., will have a new $200,000 "Victory Theatre." During the last week B. L. Schafer, manager of the Empire Theatre, bought the Leupp property and stated that he would have the new house completed by November 1.

The Victory will be a combination house, possessing all the features of an up-to-date amusement center with adequate facilities for staging dramatic attractions as well as for showing moving pictures. The seating capacity will be 2,000. The house will compare favorably with New York's best photoplay theatres.

The need of a modern, commodious playhouse has long been felt in New Brunswick, and the announcement of Mr. Schafer's plans met with an enthusiastic reception. The Victory will be situated in the heart of the city, with all trolley lines practically in front of it.

Music will be furnished by a symphony orchestra, supplemented by a pipe organ to cost $10,000. Seats with leather cushions, lighting system and a handsome lobby will be among the other features.

Herb Howe Returning a Tank Sergeant

Herbert Howe, well known film publicist before he enlisted in the Tank Corps, is expected home from France during the current month. Volunteering for tank service, he went to Gettysburg for training and eventually went across. During his term of service Howe has risen to the rank of Sergeant. Added to the other essentials a Tank Sergeant must be familiar with the entire mechanism of his charge—and Howe was a writer and not a machinist when he volunteered.

Company Formed to Book Programs

Alfred S. Black, of Maine, is sponsor for the Exhibitors' Film Booking Company, with headquarters in that city, an organization formed for the purpose of rendering a complete booking service to New England exhibitors. A. Barry is general manager. In their preliminary announcements the concern details its plan—to supply programs complete, selecting the pictures for which the exhibitor will make his own contracts.

A PRECISIONIST RE PROJECTIONIST

W. C. F., Party of the First Part, Writes Concerning F. H. Richardson, Party of Second Part

NOTE.—We have received from W. C. F. the following references to the editor of the Moving Picture World's Projection Department, who has been for some time and still is in hospital; but, happily, on the rosy road to recovery:

OF COURSE you know how in
THE past few weeks the
GRIM REAPER has reached out
HIS BONY HAND and had plucked
FROM out of our end of the
INDUSTRY such men as
CANNOCK and Schneider and Cory
AND how the news of their
"GOING OUT" left us startled
AND bewildered, and,
MR. Editor—
WHEN the other day I tip-
TOED down a rubber floored
CORRIDOR behind a swiftly
MOVING soft treading nurse
AT the Hahnemann Hospital
I FELT kind'er Choky 'cause
SOMEWHERE up there
LAY A Big, Two-fisted Red-
BLOODED, Hard-Hitting
MAN'S MAN named Richardson
AND I wondered
TO MYSELF
WHAT we'd do without him
AND I thought of the
FIGHTING spirit that
PROMPTED him so many
TIMES to face great halls
FULL of
HOSTILE FELLERS and tell 'em
TO THEIR teeth
WHAT was in his Heart
AND I stopped
OUTSIDE of Room No. Eighty
AND WAITED a minute and
THE nurse said all right
AND I went in
AND poor old Rich lay
THERE
JUST like a great big tree
THAT had been rocked
TOO HARD in a howling
GALE and his
BOOMING voice was tuned
DOWN to a little whisper
AND he looked awful weak
AND I thought how nice
IT WOULD be if
EVERY feller in our
BIZNESS knew Richardson
AS I do and loved him
FOR he's shown a
THOUSAND times that
HE'D rather go to the mat
AND clean up an unpleasant job
THAN side-step it and
YOU know Mr. Editor
THAT a man who's faithful to
A PRINCIPLE can't be a
COWARD
AND I didn't know
WHAT to say 'cause it
DIDN'T seem natural
TO be talking
TO Richardson laying down
AND so we talked
SHOP and do you know.
MR. Editor
I'M sure he's gonna
GET well 'cause while
I WAS talking I happened
TO use the word "operator"
AND I thought that
RICHARDSON would crown me
WITH the bed pan
CAUSE I didn't say
PROJECTIONIST
AND when I went out
I WAS glad
FOR I knew that
THAT five inch opening
IN HIS stomach
AND a yard of one-inch
DRAINING tube in the wound
COULDN'T dampen the
FIGHTING spirit of him
WHOM I'm proud to
CALL a sincere advisor—
A FAITHFUL companion—
A SPLENDID opponent—
A LOYAL friend—
A MAN.

—W. C. F.

Associated Advertisers Ask for Jobs for Soldiers

AT a meeting of the Associated Motion Picture Advertisers, Inc., held Thursday afternoon at Cafe Boulevard, the following resolution was introduced by Captain James Loughborough of the 77th Division, who was prominently identified with motion picture publicity before volunteering for service in France.

"RESOLVED, That the Associated Motion Picture Advertisers, Inc., urge all employers in this industry to exert every effort within their power in giving preference to soldiers from New York who are seeking employment. The New York soldier left his position to respond to the Government's call to arms. When he returns he will be seeking a position.

"Soldiers should receive first consideration for work in the localities from which they went to war. The New York soldier is not expected to go to Philadelphia or Chicago or San Francisco to seek employment; and the soldiers from these localities are not expected to seek employment in New York, thus cutting off the chances of New York men who are to arrive here later."

After discussion the resolution was unanimously adopted by the members present, with the suggestion that it be brought to the attention of the heads of all motion picture organizations, as well as employers generally throughout the metropolitan district.

"Heart of Humanity" Will Get Big Reception in Lima

T. D. M'CAUGHLIN, who recently took over the Lyric Theatre in Lima, O., is making every effort to make it the leading photoplay house of that town. While in Dayton, during the run of "The Heart of Humanity" at The Dayton Theatre, Mr. McCaughlin decided to book it for the Lyric.

Hearing of the effect that the speeches of Urlin Perrill delivered for about 10 days previous to the showing of the film had had Mr. McCaughlin induced Mr. Perrill to come to Lima and talk on this film. It was a distinct novelty and Perrill talked to crowded houses last Sunday five times. A film was shown just before Perrill spoke, showing the large crowds that were lined up in front of the Dayton, which backed up his words in a way that nothing else could do.

Although he does not usually employ an orchestra, Mr. McCaughlin is to have from eight to ten pieces for the rendition of the musical program for this film. He will also follow the plan of The Dayton and have pictures taken of the Sunday opening crowds, which will be shown on the screen at the Lyric Monday night.

Detroit Exchange Manager Judges Men by Their Letters

PAUL BUSH, manager of the Universal Exchange in Detroit, judges men by the letters they write. Mr. Bush bases this conclusion upon experience covering many years with salesmen and customers with whom he did most of his business by correspondence.

Paul Bush is a sincere, liberal and broad-minded executive who understands only one business policy, and that is fairness. "I thoroughly believe in a square deal for the exhibitor, but I also believe in a fair deal for the exchange," he said. "There must be no one-sided dealings in business. I have adhered to the principle that the other fellow was right unless the 'other fellow' was the type who did not appreciate what I was trying to do for him, or unless he was beyond all reason."

Since October 7, last, Mr. Bush has been in full charge of the Universal exchange in Detroit. Prior to that time he was the Goldwyn manager at St. Louis. Mr. Bush was also sales manager for a tobacco house, and he also has been in the State Rights business.

Detroit League to Oust the Dishonest Exhibitor

THE Detroit Motion Picture Exhibitors' League, at a meeting at the Tuller on February 13, pledged itself to assist in driving out of the business the dishonest exhibitor who steals days and sub-rents films.

Feeling that the thievery of film rentals eventually results in increased rental charges to the honest exhibitor, and proclaiming their dislike for the use of methods which bring the motion picture industry into disrepute, the members of the Detroit League placed themselves squarely on record by unanimously passing a motion actively to assist in ousting any exhibitor who by his conduct of business tends to lower the standard of "the fifth largest industry in the United States."

The Detroit exhibitors passed the motion "not for the purpose of assisting the film exchanges or their managers, but for the sole purpose of protecting the reputation of the honest motion picture exhibitor."

Over 280 Prizma Subjects Ready.

Prizma Pictures is the name of the company producing scenics and photoplays photographed in natural colors. World Pictures are distributing them. Over 280 subjects are now available.

Chicago News Letter

by Jas. S. McQuade

SELZNICK PICTURES A FAMILY AFFAIR

Mrs. Selznick and Three Sons Largely Control Firm Starring Olive Thomas with Myron General Manager

LEWIS J. SELZNICK, accompanied by Mrs. Selznick and their son David, arrived in the city February 24. Mrs. Selznick and her son went on to Los Angeles for a stay of six months, to join Myron and Howard Selznick, who are now engaged in making pictures, in which Olive Thomas is the star. Their organization is known as the Selznick Picture Corporation, Myron Selznick being president and Howard his assistant. Mrs. Selznick, who is backing the enterprise, which is strictly a family concern, is treasurer of the company, and David, who will join his brothers in the production of pictures, is secretary.

The organization is now contracting for electric signs in all the leading cities of the country, for the purpose of advertising Olive Thomas. Four of these signs have already been secured in New York, one in Buffalo, one in Pittsburgh and one in Chicago, all being stationed at points prominently located on busy thoroughfares.

Lewis J. Selznick, when asked if the pictures produced by the Selznick Picture Corporation will be distributed by Select, replied that no definite arrangement had yet been made for their distribution. He supplemented this statement by saying that he had thorough confidence in the judgment of his boys and was willing to trust them to work out their own salvation.

Gives Credit to Managers

Conversation was next centered on Select, and Mr. Selznick prefaced his remarks by saying that no expense has been spared in fitting offices and in securing the best men available to manage and secure the business. He felt that the success of Select is largely due to the managers and to the men in the field. He considers that Select's force at the present time is ninety-five per cent perfect and also believes that the company is closer to exhibitors than any other organization. and that this is attributable to the high caliber of the men employed.

Mr. Selznick is strongly of the opinion that a salesman should never oversell; that he should look out for the interests of the exhibitor as carefully as he does for the corporation which employs him, and that he should make it possible for both parties to be successful—in other words, to make money.

"Overselling is more disastrous than underselling, as the cost of readjustment has always been exceedingly great in such cases," he emphatically stated. "I would rather spend money in reinstating a customer, and retaining him, than to take chances in looking for a new one. A satisfied customer is an asset to our business, and I believe that Select's assets, in this particular sense, are greater than those of any other concern in the business."

Select to Announce Another Star

Mr. Selznick then informed me that Select will announce another prominent star within the next two weeks, but that he preferred to withhold the name at the present time. Despite rumors to the contrary, Mr. Selznick assured the writer that he is not interested in any amalgamations and that Select will always stand alone, thus insuring a natural and solid growth

"In my opinion the business has never been in a healthier condition, as far as the box office receipts go," he asserted. "I am satisfied with our production thus far, and we are naturally trying to improve our product all the time."

This was Mr. Selznick's first visit to Chicago since the new offices on the nineteenth floor of the Consumer's Building were occupied, and he expressed himself as being highly pleased. These offices are easily the finest in the city. He also paid a glowing tribute to Manager Fred C. Aiken, to assistant manager Ben E. Beadell and to the entire force of the Chicago office. Mr. Selznick returned to New York February 27.

John W. Brickhouse Dies Suddenly in Hospital

JOHN W. BRICKHOUSE, city salesman on the South Side for Pathe's Chicago office, was seized with pneumonia February 21, and was taken to a hospital where he died the following Tuesday. His sudden taking off in the best of health was a great shock to his many friends. He was a big, gentle giant of a man, and possessed a droll humor that was much enjoyed by his fellows. He will be sadly missed for some time to come in Pathe's Chicago office.

Mr. Brickhouse was born in Tennessee about fifty years ago. He was an old-time showman, both in circus and carnival. William J. Sweeney remembers him since the late 90's, when he was as-



When Two Sisters Loved the Same Man Wouldn't You Expect Big Things to Happen at "The Turn in the Road"?
Especially When Helen Eddy and Pauline Curley Are the Sisters—in the Brentwood Production of the Above Name Just Purchased for Release Through Exhibitors Mutual.

sistant manager of Cole & Middleton's old Clark Street Museum. Later he was attached to the White City in the management of shows, and afterwards managed the old Standard and Ideal picture theatres, Sixty-third and Halsted streets, for Morris Beifield. He afterwards was connected with various film exchanges, either as traveling or city salesman. He was a member of Lawn Lodge, No. 815, A. F. and A. M.

His half-brother, Charles Morrison, of Erin, Tenn., came on to the city on Wednesday morning and took the body to Clarksville, Tenn., where the dead man's mother lives. There the funeral will be held.

"Out of the Fog" Blocks Traffic in Milwaukee

ELLIS BOSTOCK, manager of the Merrill Theatre, Milwaukee, by his novel advertising of Metro's "Out of the Fog," blocked traffic so seriously in the vicinity of the house that extra police were detailed to relieve the jam nightly. One of Manager Bostick's most telling advertising stunts was the installing of six telephone operators in the basement of the theatre, where they made 33,000 personal calls inviting citizens to attend the presentation. The Milwaukee police hope that the future will have few picture successes in the class of "Out of the Fog."

M. C. Hughes Promoted by Metro

M. C. Hughes, who has had charge of the Metro program in the Chicago office for several months, was recently appointed manager of Metro's Detroit office. He took charge March 3. The Metro program and specials in the Chicago office will again be under the supervision of Manager C. E. Smith, who has been handling the specials only for some time past.

"Out of the Fog" at the Woodlawn

"Out of the Fog" had a most successful week's run at the Woodlawn, beginning February 22. Andrew Karzas, managing director of the Woodlawn organization and manager of the theatre, advertised the big show very effectively in his neighborhood. He secured a window in a vacant store beside the Woodlawn, and in this he built a lighthouse set in the midst of moving waves and moving miniature ships. At night the light effects of this attractive advertisement were viewed by thousands of people.

Conditions Excellent in Middle West

S. A. Shirley, district manager for Metro in the Middle West, spent last week at the Chicago office of the company. He reported excellent conditions among exhibitors throughout his territory.

Soldier Boys' Orchestra Back to Wysor-Grand

GEORGE CHALLAS, owner and manager of the Wysor-Grand, Muncie, Ind., has been made particularly happy by the news that the Muncie soldier boys will return to their home city about the close of March. And Mr. Challas has good reason for his gladness; for the Wysor-Grand has been showing pictures since last spring, without a note of music in the house.

The entire orchestra of eight men was called to the colors and music was dispensed with during their absence. Their old places are awaiting them, and Muncie is ready to turn out in full force to give them a rousing welcome on their opening night.

Mr. Challas takes much pride in the elaborate and realistic stage settings, which are specially made for every feature picture run by him, and now that his orchestra will soon be back the Wysor-Grand will be made still more attractive. The house is showing to excellent business, at admissions of 17 and 22 cents, including the war tax.

FOX TO EXTEND EUROPEAN BUSINESS

Accompanied by Messrs. Sheehan and Carlos Producer Goes Abroad—To Erect French Studio

FOR the purpose of laying plans for a wide extension of Fox Film producing and distributing facilities in Europe, William Fox, with Winfield R. Sheehan, general manager, and Abraham Carlos, general representative of the Fox Film Corporation, sailed March 6 for a long stay in Europe—going first to London and Paris.

The growth in Fox business in France long since made necessary a radical extension of Fox facilities in that country, and while in Paris Mr. Fox and Mr. Sheehan will supervise the leasing of a large executive building and the erection of a big laboratory. They will then go to Southern France, where studios will be either leased or built to take care of an enlargement of Mr. Fox's producing activities. Just where the studios will be located has not yet been determined—this being dependent to a large extent on local conditions.

The trio also will make a tour of the Fox distributing system in Great Britain and Ireland. If time permits the party intends to inspect conditions in the Balkan states, with a view to extending the agencies for distributing Fox pictures in Greece, Rumania, Bulgaria, Serbia, Albania and European Turkey.

Mr. Fox, it is said, feels that this is a peculiar opportune time for the establishment of a producing plant in Europe; that the closer friendship between the United States and the Allies inspired by companionship in arms and in sacrifice means not only a vastly increased demand by the French and British, particularly, for American pictures, but a lively desire on the part of the American public to see pictures in European settings and filmed abroad. Thus there will be a mutally beneficial exchange of films between the nations.

When the new European organization has been perfected Fox films will be produced and released on the same lines that mark the Fox organization in this country, and thus the Fox Film Corporation will become, more than ever, a worldwide organization.

To bid the travelers godspeed on their journey, about 100 executives and department heads of the Fox Film Corporation, and the managing staff of the William Fox theatres, gave Mr. Fox and Mr. Sheehan a beefsteak dinner Monday night at Reisenweber's.

James E. MacBride, chairman of the executive committee of the Fox Film Corporation, was toastmaster, and speeches were made by Mr. Fox, Mr. Sheehan, Charles Levin, general manager of the William Fox Vaudeville Circuit, and Thomas N. McCarter, president of the Public Service Corporation of New Jersey, and a director of the Fox Film Corporation.

In behalf of the assembled guests Mr. MacBride presented to Mr. Fox a beautiful hammered silver traveling set, specially designed and made for the guest of honor.

Buck Censorship Bill a Menace to the Trade

THE meeting held in the Hotel La Salle, Monday, February 24, by the State Senate Judiciary Committee to discuss the State Censorship bill recently introduced by Senator Buck, gave an opportunity to the members of the Chicago Censorship Commission to declare their determined opposition to the bill.

Chairman Hurley, of the Commission, in his remarks declared that "from long study and investigation the members had found that moving pictures wield a more powerful influence over the children than all the churches, all the clubs and everything else," and supported by all the other members of the Commission, he declared that Chicago censorship was the best to be found anywhere. He urgently insisted that an amendment to the Buck bill should be made that would exempt Chicago from the provisions of the bill.

The Rev. Father Dineen, of Loyola University, was another strong supporter of Chicago censorship for Chicago. "We want to be let alone," he exclaimed. "I speak for the million of Catholics of Chicago. with their 250 schools."

On Wednesday, February 26, Senator Buck had inserted in his bill an amendment which is intended to mollify the members of the Chicago Censorship Commission and the aldermen of the judiciary committee of the City Council of Chicago. This amendment provides that Chicago, acting through its City Council, may provide for any form of local censorship board that may be desired. Censorship for the state at large, however, is retained in the Buck bill.

Another amendment made in the bill gives the state authorities control over the advertising of moving pictures on billboards in front of picture theatres.

But the amendment recently introduced by Senator Buck does not give Chicago independent home rule. The bill, as recommended by the Senate Judiciary Committee, does not permit Chicago to issue permits for the showing of films not approved by the State Board of Censors. The Chicago board, however, will have power to prevent the showing in the city of pictures which may have been passed by the state board.

At the weekly meeting of the Chicago Censorship Commission, held Friday, February 28, Secretary M. J. Quigley characterized the Buck bill as "a stupid piece of legislation." It is even worse than that. It is an attempt to bring moving pictures under the control of politics, and to create jobs for hungry politicians.

FOX'S "SALOME" PACKS CHICAGO BAND BOX

Theda Bara Super-Feature Makes Remarkable Record in 299-Seat House Within "The Loop"

THE biggest money-maker in the history of the Fox Film Corporation, and one of the biggest box-office bonanzas released since the beginning of the film industry is the record for "Salome," the Theda Bara superproduction, by the Exhibitors' Service Bureau of the William Fox organization, and telegrams, letters and box-office statements from all over the country are offered to support the assertion.

"Salome," it is declared, already has passed the mark set by the other special Theda Bara feature, "Cleopatra," and long ago surpassed the record set by "The Birth of a Nation," one of the Fox standards by which film success is measured. Most of the engagements for "Salome" have been for a week each, and in numerous instances, it is said, exhibitors have had to extend their runs in two, three and five weeks to satisfy the public's demand.

Seventy prints of "Salome" are in use throughout the country. In Chicago alone nineteen prints are busy, despite the fact that the Band Box Theatre has just played "Salome" for five weeks to a business declared to have smashed all Chicago records. Four prints were allotted to Chicago originally. Then nine were loaned from the New York vaults. All this before the picture had played a single day in Chicago It was thought surely that thirteen prints of one feature—more than ever had been sent to Chicago by any company—would be sufficient to care for the demand of the exhibitors, but trade showings increased the demands for playing dates to such an extent that the Chicago Fox exchange was forced to borrow five more prints from other cities.

Great Record at Raised Prices.

For two weeks "Salome" was shown exclusively in the Band Box Theatre, where, with each of its 299 seats selling for seventy-five cents, it drew more than $15,000 in fourteen days. The following week it was retained at the Band Box and booked in two other loop theatres, in one of which, the new Randolph, it remained for eleven days following an original booking of but five days.

The fourth week was a repetition of the third and then came the fifth week and the deluge of bookings. Remaining in the Band Box, its first Chicago home, "Salome" entered thirty-one other theatres, for a total of ninety-five booking days and at increased admission prices in every instance. Already for the sixth week, thirty-four theatres have its coming announced in their lobbies and on their screens. And, despite the great number of prints at work and the great number of performances given, there is no let up in the interest shown by the public.

Nineteen Prints Sets New Mark.

The Chicago exchange of the Fox Film Corporation established a record for the number of prints used on a single feature, with "The Spy," more than a year ago. Eleven prints were at work for several weeks on that feature and that record stood until the same office beat its own record with "Salome."

The case of the Band Box Theatre, it is pointed out by Fox officials, is an example of how a big picture like "Salome" stimulates the exhibitor to extensive exploitation methods. The Band Box seats only 299 persons, but because of Manager John Keane's extensive advertising and the word-of-mouth publicity which the merits of "Salome" itself generated, the picture played to an average of more than $5,500 a week for the five weeks ending March 2.

Mr. Keane booked "Salome" originally for a three-week engagement. Appreciating the magnitude of the picture and the drawing power of Miss Bara, he raised his admission prices to seventy-ve cents and then launched into an advertising campaign such as Chicago rarely had seen before in the exploitation of pictures.

Went Limit on Advertising.

Mr. Keane spent $1,500 the first week in newspaper advertising, spreading the story of "Salome's" magnificence and Miss Bara's characterization of the role all over the city in full-page, half-page and quarter-page advertisements. The result was that on Sunday, January 26, the theatre not only was packed, but a crowd of people stood in line for more than a block all day. The line was there again Monday and every day for the rest of the week, and when Mr. Keane reckoned up his first week's receipts he found "Salome" had brought in $9,229—said to be a record for such a small house.

Mr. Keane held his admission price at seventy-five cents for the next week also, and continued to plunge on advertising. The rivals of the Band Box at first spoke of his high-priced program as "Keane's Folly"; but at the end of the second week, during which he spent more than $1,000 in newspaper advertising, he found his receipts were $6,308.

E. K. Lincoln for "Desert Gold."

While waiting for the scenario for the second S-L Picture to be produced by Arthur H. Sawyer and Herbert Lubin to be put in shape, E K. Lincoln, who has just finished one production for this company, titled "Virtuous Men," will appear in one picture for Zane Grey Pictures, Inc., Los Angeles.

This production is to be a picturization of Zane Grey's novel "Desert Gold," which will be produced by the authors own company. Work will commence at once. Casting has been carried on both in Los Angeles and the East; Mr. Lincoln will will portray the star role of Dick Gale.

More Press Men for Universal

Two additions to the publicity staff of the Universal Film Exchanges, Inc., have been announced. Miss Henrietta Luscher has been assigned to the Milwaukee exchange and Frederick C. Hinds, recently mustered out of the navy, has succeeded George M. Guise as publicity manager of the Minneapolis Universal exchange. The addition of these two writers to Universal's exchange publicity staff now brings the list of divisional press representatives to twenty-four.



Henry Otto.

Henry Otto Felt Call of Footlights at an Early Age

ONE of the leading directors in the industry is Henry Otto, of the Metro staff. Mr. Otto has been with the Metro for some time and has to his credit many notable productions released under that banner.

He started at an early age to direct—not in pictures, but in the serious selection of his life vocation. Born in Birmingham, Ala., where he went to school, his parents had a different idea of a future for him and educated him for the priesthood. Finishing his studies young Henry felt the call of the footlights, and made his debut with a burlesque traveling company.

From burlesque Mr. Otto stepped into the comic opera field, but did not remain there long, nor with the stock company which he joined; but left both of these for a traveling repertoire company, where he brought himself to the attention of Broadway producers.

He appeared with Richard Mansfield in the original "Old Heidelberg" company and then with Edwin Stevens in "The Devil," after which he took his own act out on the Orpheum Circuit.

It was at this time that Mr. Otto's attention was turned toward motion pictures and their possibilities, and after appearing in many productions as leading man he joined the ranks of directors.

Blackton Addresses Advertising Club.

J. Stuart Blackton was guest of honor and invited speaker at the meeting of the Advertising Club of New York, at its headquarters at 47 East 25th street, last Tuesday evening, March 4. The subject of Commodore Blackton's speech was the use of motion pictures as a medium for advertising. He cited the splendid results which many big commercial houses have achieved with productions which they have themselves for advertising purposes and also stressed other ways in which the screen can and doubtless will become an even more potent factor in the advertising world. Mr. Blackton's remarks were appreciated by the advertisers, who are keen business men at all times.

EXHIBITORS PROTEST NEW FIRE ORDER

Indianapolis Theatremen Say It Even Prevents Persons Standing in Line in Lobby to Buy Tickets

REPRESENTATIVES and attorneys for a number of picture theatres in Indianapolis conferred last week with members of the state industrial board, the state fire marshal's office and the state factory inspector's office in regard to a recent order issued by the industrial board relative to reducing the fire danger risk to persons attending picture theatres.

The theatremen protested against the order on the ground that it is too stringent, since it prohibits the congregating of persons in the lobbies or foyers of the theatres and the crowding of persons into a theatre beyond its seating capacity.

The exhibitors and the attorneys maintained that the order was too broad, and that if strictly applied would prohibit a theatre from permitting persons to stand in line to purchase tickets. They said picture theatres that had constructed their buildings with large passageways in the rear of the house should be permitted to let persons stand in these passageways while waiting for seats.

Says Order Is General in Character.

George W. Greenleaf, factory and building inspector of the board, explained that the order is general in character only, but insisted that the passageways be kept reasonably free from crowds. No ruling was made by the board, but it was agreed that any theatre could appeal to the board for special investigation of its building and that as a result of the inspection an order would be issued to suit each particular case.

Those attending the conference were Martin Hugg and Leo Rappaport, attorneys, and Robert Lieber, S. Barret McCormick, Harry Cohen, Edward Bingham, Charles M. Olson and A. C. Zaring.

Eddie Polo's Father Dies.

Herman Polo, aged 76, father of Eddie Polo, star in Universal serials, succumbed at the family home in New York, recently, after a prolonged illness, following an attack of influenza. Mr. Polo, like his son, was of the hardy type of man, and despite his age was very active in business until he contracted the illness that caused his death. Due to the fact that he was working on location at Universal City at the time of his father's death, Eddie Polo was unable to attend the funeral services.

Dedicate Song to Select Star.

Norma Talmadge, Select star, has again been honored by a song writer. "Tears of Love," one of the latest songs, has been dedicated to her by the authors, S. R. Henry and Frank H. Warren. This makes the fourth song that has been dedicated to Miss Talmadge within as many months.

Big Feature Rights Enlarges Offices

A lease signed this week in New York by Colonel Fred Levy, president of the Big Feature Rights Corporation of Louisville, Ky., owners of the First National Exhibitors' Circuit franchise for that territory, gives to the exchange new quarters consisting of two entire floors in the National Theatre Building at Louisville.

The lease was arranged between Colonel Levy and J. J. Murdock, of the B. F. Keith interests, which own the National Theatre Building.

Chaplin Signs Contract to Fit His Movie Trousers

CHARLIE CHAPLIN, to whom big contracts are part of an everyday life, has just signed the "largest" of his career. In fact, so big is his latest engagement that in spite of his well known managerial ability he cannot handle it himself.

But then, could you expect him to



Chaplin Engages a Heavy.

handle several hundred pounds all by himself? He could use a derrick, of course, but that would be somewhat unhandy, and perhaps the contract itself might object. You have guessed it. We wanted to keep it dark as long as possible, but you have absolutely solved the riddle underlying our verbiage: Charlie Chaplin has engaged a sensation in the way of avoirdupois, none other than Thomas A. Wood, who it is said, totals five hundred pounds when he steps upon one of the scales made famous by Mr. Fairbanks.

The engagement of Wood once more gives Chaplin a big man for a foil, and the progress of the large chap will be watched closely in his initial performance with the star in "Sunnyside," now in the making. Since the death of Eric Campbell a year ago, Chaplin had used only medium sized players in his company.

The chronicle of Wood's dimensions would make material for a new Jack the Giant Killer story. The combined weight of his family, including his father, mother and two sisters, does not total his own avoirdupois. He has a standing engagement with a harness-maker for his belts, as his waist measures seventy-four inches. He wears a twenty-one collar, thirteen shoe, eleven glove and is seventy inches around the chest. Regardless of his size Wood is athletic, light on his feet and fond of dancing.

Mr. and Mrs. William Wood of Brainerd, Minn., are responsible for Thomas A. The latter will probably find Chaplin's movie trousers a comfortable fit.

File Suit Against Exhibitor for Alleged "Bicycling"

AN action has been instituted in Hennepin County District Court by Vitagraph, Inc., against an exhibitor of Montevideo, Minn., to recover $500 damages for the alleged "bicycling" of the film "Over the Top."

This exhibitor is said to have shown the picture at a theatre in Granite Falls, Minn., as well as at Montevideo, when his contract provided for only one showing at Montevideo.

The suit was filed by Jenjamin Goldman, counsellor for the Minneapolis Film Board of Trade, who said that the organization had determined on a campaign to put a stop to the bicycling of film in Minnesota, a practice which is to have flourished in the state during the past year.

"It is one of the most reprehensible practices an exhibitor can indulge in," he said. "In my opinion it constitutes a crime. It is the same as if a man took my automobile and used it without my consent for his own purposes. Under the present law the taking of an automobile under such circumstances constitutes larceny. Film piracy is equally as bad and more drastic legislation affecting it should be adopted."

Alma Rubens Back in Hollywood

Alma Rubens, now head of her own producing organization, The Winsome Stars Corporation, which releases through Exhibitors Mutual, is once again in California. Miss Rubens, after a brief stay in New York, left last Monday (March 2) for Hollywood.

Power's Canadian Agent in Town.

G. W. Perkins, Canadian distributor for the Nicholas Power Company, was in town a few days ago. Mr. Perkins is the type of man who oozes "pep." He reports business as being very satisfactory and backed it up with substantial orders for Power's Cameragraphs.

Montagu Love to Continue With World.

Montagu Love, a World Picture star, has declined an engagement to go back on the stage to appear in an all star revival of Pinero's "Iris." Mr. Love will continue with World Pictures.

PROTEST ERECTION OF NEW THEATRE

Building of $500,000 Picture House Next to Phillips Church Opposed by Boston Ministers

EIGHT protestant churches of the South Boston district joined with St. Vincent de Paul Catholic Church in a protest to Mayor Peters against the erection of a $500,000 picture theatre on the property adjacent to Phillips Congregational Church.

The Rev. Clarence W. Dunham, pastor of Phillips Church, admitted the possible gain in real estate values. He laid stress, however, on the danger of commercializing the Sabbath, especially objecting to Sunday night picture shows.

Mgr. George J. Paterson of St. Vincent de Paul Church said: "You see, your honor, that we get together although of different religions." He pleaded especially for the 800 children under his spiritual care. "If any man has got $500,000 to spend in South Boston building," he said, "let him spend it on homes for our people." Dr. Frances E. Clark opposed the petition.

Congregation Registers Protest

The Rev. Ralph M. Davis of the Fourth Presbyterian Church said his congregation of 600 had twice, by unanimous votes, registered its opposition to any new theatre nearby.

The Rev. Frank M. Rathbone of St. Matthew's Episcopal Church declared another theatre in South Boston would tempt the people to spend more money on amusements when they already spend too much.

The Rev. Dr. Charles Tilton of Wesley Methodist Episcopal Church said it is good philosophy that anything which may be good but displaces a higher good is really a detriment.

Pastor Dunham of Phillips Church closed the case of the opponents by presenting the remonstrances of the Baptist, Unitarian and other Protestant Churches of the District.

Attorney Ford called several South Boston business men to testify to the business stagnation of the neighborhood and the great benefit which would result from a fine new theatre building.

Would Increase Property Values

In closing the case for the petitioners Attorney Sullivan said: "This is the voice of the reincarnated Puritanism of 1630. I do not include Monsignor Patterson in my reference, for the Catholic Church as an organization does not object to such amusements, so long as the pictures are not improper. But the Protestant churches are objecting as organizations. They refuse to change their sentiments, although they see all around them the great influx of people from Europe of different modes of thought from those of 1630.

Gradually the laws have been changed until now we can have milk and bread delivered on the Sabbath and can smoke on the street and are not fined for kissing our wives. Our petitioners have behind them the unanimous sentiment of the business men of the district, and the ninety names on the paper represent property values of $5,000,000. The law does not regard the theatre as an evil. The remonstrants are seeking to deprive property owners of the full enjoyment of their property. The weight of the objections rather than the personalities should be considered. Spiritual advice for spiritual matters; business advice for business matters. This section is a business section, but according to the testimony long-suffering from stagnation. The new playhouse would tend to keep South Boston people from moving away, would increase its population, and by that very fact build up the churches, for no church could succeed if its congregations move away."

Mayor Peters took the petition under advisement.

New Theatres for Illinois

The owners of the Family Theatre, Marion, Ill., and the Hippodrome at Herrin, Ill., are arranging to build a large theatre at Marion to be known as the Hippodrome. They will also build a 1,500 seat house at Murphysboro, Ill., giving them three large houses in a compact circuit.

CANADIANS IMPORTING BRITISH FILMS

Agitation Against Too Many American Subjects Results in Securing English and French Pictures

CONSIDERABLE progress has been made by two of Canada's film renting companies in the matter of securing British and French pictures following the agitation on the part of J. W. McGarry, provincial treasurer of Ontario against the presentation of so many American-made pictures in the Dominion.

One immediate result of the agitation was the formation of British Films, Limited, by Messrs. Jule and J. J. Allen of Toronto, and the first release of this company has now been seen in a number of Canadian cities. This is the Pearson production, "The Kiddies in the Ruins." Immediate releases by British Films, through the agency of the Monarch Film Company, Limited, Toronto and other cities, include "God Bless the Red, White and Blue," and "Tinker, Tailor, Soldier, Sailor," as well as "Comradeship." These are made-in-England productions. The Allens also imported "Britain Awake" and have also been making a specialty of the Allen All-British News Weekly in their many theatres, this being composed of selections from English topical reels.

Another company that has been making a special effort to release English and French pictures is the Specialty Film Import, Limited, of Montreal, the Pathe representative in Canada. This company brought in prints of "Canada at Mons," a picture showing the end of the war and a photodrama, "The Chance of a Lifetime."

The Specialty company has a personal representative on the ground in London in the person of J. A. Davidson. He is scouting for both English and French pictures which would be suitable for Canadian requirements.

The company has also been doing nicely with a new venture in the shape of the British-Canadian News Weekly. This is being released twice each week in the important centres of the Dominion.

Gets Rights to "Seeing Canada."

The Canadian Universal Film Company, Limited, has acquired the releasing rights in the Dominion of "Seeing Canada," a series of one reel Made-in-Canada scenics, prepared by the Exhibits and Publicity Bureau of the Department of Trade and Commerce at Ottawa. These reels are being released every other week.

Another development was seen recently in the announcement that a super-picture would be produced in Regina, Sask., for the purpose of giving a romantic record of the growth of the Canadian West from pioneer days. This was to be practically a story of the Royal North West Mounted Police. The feature will be completed by September.

Making Government Pictures

Pathescope of Canada, Limited, with headquarters at Toronto, Ontario, is continuing quietly with its production of educational and industrial pictures for the archives of the Ontario Government. This company has made hundreds of reels for the Ontario Government library and the greater portion of the subjects are of direct interest to the agricultural interests of the community. Many of these pictures are being shown regularly to rural residents by representatives of the Department of Agriculture.

Tom Ince Enlarges Staff At His Culver City Studio

LLOYD HUGHES has been signed by Thomas H. Ince on a long contract to work in Paramount pictures produced by Mr. Ince at his new Culver City studio. Mr. Hughes is only 21, comes from Bisbee, Ariz., and has been attending Polytechnic in Los Angeles. Mr. Ince saw him doing a bit of atmosphere in a picture and was so impressed by his work that he makes his debut in Paramount pictures shortly as leading man for Enid Bennett.

William Conklin, who has appeared in many motion pictures in leading and character parts, has also been signed by Mr. Ince and among others under contract to appear in Ince pictures for Paramount are Douglas MacLean, Doris Lee and Otto Hoffman.

W. G. Gilmour has been made Studio Superintendent at the Thomas H. Ince plant. He is well known in this line of endeavor and was the first Universal manager and built the first studio for that company on the Coast.

Select Film Appeals to the President.

Not all of President Wilson's time on his home-coming trip on the George Washington was spent preparing the speech which he gave on the day of his arrival in Boston. He devoted some of his time to watching moving pictures, and according to the report of the operator on the George Washington, he liked one of them so much—Constance Talmadge in her Select Picture, "Mrs. Leffingwell's Boots"—that he asked to see it twice.

TELLS OF WAY HE EXPLOITS HIS SHOWS

H. C. Horater of Toledo Advertises Heavily in Newspapers and on Billboards and Goes Big on Stunts

WHEN the portraits are hung in the Exhibitors' Hall of Fame, there will appear one of a man whose countenance radiates with the enthusiasm of youth and the wisdom of age; a portrait of a gentle, kind man who holds confidence and integrity as the foundation and guiding light of his work. The name Harvey C. Horater will appear under the portrait.

Mr. Horater is principal owner and managing director of the Alhambra Theatre, Toledo, Ohio, and in less than six years as an exhibitor he has established himself as one of the most aggressive and accomplished showmen in the industry.

For the sake of those who know the Toledo luminary intimately, it is permissable to drop the formality of the "Mister" and refer to him as "Doc," for the reason that his friends and associates might not know him with any other prefix. A sobriquet is thrust upon men who are so genial and popular among their friends that some little touch of characteristic likeness must be attached to their names, so "Doc" was singled out because it denotes a sympathetic and paternal feeling so pronounced in Harvey Horater.

Pays Visit to New York

"Doc" was the guest of Goldwyn during a short visit to New York recently, and between the time devoted to business and pleasure, a Goldwyn representatives managed to extract from him pointers and methods on showmanship that are of decided interest and value to everyone connected with the industry.

First of all, it must be understood that "Doc" has a partner—a charming, magnetic partner who understands the well-known trials and tribulations of the busy business man and accords sound judgment and wise counsel at times that it is most needed. The "partner" is none other than Mrs. Horater, "Doc's" wife, who accompanied him to New York.

Mrs. Horater assists her husband in the designing of stage settings and lighting effects. Mrs. Horater also assists in the reviewing of pictures.

Spends $15,000 Yearly in Advertising

"Doc's" maxims for profitable exhibiting are simple. He selects the class of pictures that appeal to people of particular fancies and then goes the limit in advertising and exploitation. More than $15,000 he invests annually in newspaper display advertising, and in addition about half this sum is appropriated for special stunts, house literature and billboard exploitation.

"Doc" conducts his business on a broad and systematic basis. No jerky or spasmodic campaigns and no half-hearted efforts are employed by the Alhambra. Several weeks before the showing of a feature production Horater summons the advertising solicitors of the daily newspapers of Toledo. Several sheets of foolscap are before him and the producer's press books and special stunts are handy.

"Doc's" plans are ready for execution, but before he gives the order to fire he wants to be absolutely sure that he will receive the proper co-operation from the press. The conference lasts an hour or so and after ideas and suggestions have been submitted and judiciously weighed from all angles the campaign receives "Doc's" O. K.—and the newspapers and billboards do the rest.

Must Advertise Liberally

"You cannot be successful as an exhibitor without a liberal advertising policy," says the Alhambra director. "No matter how good a picture may be, you will not insure its profitable presentation minus newspaper and outdoor publicity.

"Many exhibitors underestimate the importance of letting their newspapermen have free rein; these men think and plan advertising and publicity nine hours each day and they have many good suggestions if the manager will only take them into his confidence and encourage them.

"I firmly believe in the necessity of planning the advertising campaign many weeks in advance. Do not wait until the last minute. Read the campaigns given in the press books, pick out what you think is adaptable to your city, add to these any original ideas of your own and then get busy and appropriate the proper sum to put them over.

"I, for one, believe in letting the producing companies and their exchanges make money. The concerns I deal with deserve to realize the utmost on their pictures, because they are honest and sincere in their efforts. An exhibitor should not try to bargain on pictures. It doesn't pay. If a manager knows his business and is on the job as he should be, he will make money by his presentation of subjects and not rely on reductions and cut-throat methods to swell his revenue."

Fairness is written all over "Doc" Horater. He is on the job every hour of the day and his capacity for hard work is nothing short of remarkable. He personally supervises every detail of the presentation of pictures.

3400 Theatres Are Showing Sessue Hayakawa Features

THIRTY-FOUR HUNDRED theatres throughout the country, a large percentage of them representative first run houses, are showing the Sessue Hayakawa features produced by the Haworth Pictures Corporation, according to an announcement by Exhibitors Mutual, which releases the dramas. This is a record which few stars attain, and is evidence aplenty of the increasing popularity of the Japanese actor.

Seven days runs on the Hayakawa pictures have been booked by the following representative first run theatres throughout the country:

Crown, Houston; Jewell, San Antonio; Orpheum, Ogden, Utah; American, Colorado Springs; Strand, Denver; Riviera, Chicago; American, Salt Lake City; Alhambra, Indianapolis; Rialto, Birmingham; Modern and Beacon, Boston; Palace, New Orleans; Butterfly, Milwaukee; Eckel, Syracuse; Strand, Erie, Pa.; Strand, Buffalo, N. Y.; Blue Mouse, Baltimore; Rialto, Washington, D. C.; New Garrick, Minneapolis; Newman, Kansas City; Liberty, Seattle; Clune's Auditorium, Los Angeles; Roth's California, San Francisco.

Marcus Loew has booked the Japanese as an attraction at many of his theatres, including the New York, while Poli's, B. S. Moss, Keith's, and Jensen and Von Herberg have booked them over their entire circuits.

The Map Is Not for Lynch But This Page Compensates

A TOWN neither big enough nor old enough to be on the 1918 state maps of Kentucky, but which plays the biggest of the special feature attractions for two and three day runs, has just been "discovered" by the Big Feature Rights Corporation of Louisville, controlling the First National Exhibitors' Circuit franchise for that territory.

Lynch, Ky., is its name. It is built round the site of the Lynch coal mines in Harlan County. With all of its newness, and the fact that it will have to wait at least a year before it appears on the national maps, it has a modern, up-to-date picture theatre, named the Victory.

L. A. Billips is the owner and manager. He admits that he has to be sufficiently active as a showman to turn out the entire population at least twice a week to make his theatre profitable but he does it. The regular program schedule calls for three changes a week, two days to a change.

Lynch has a Sunday closing dictum, but efforts are under way to have this voided.

Mr. Billips has just signed a contract with the Big Feature Rights Corporation to show nothing but First National attractions from February 25 to April 15.

Combat Troops in A. E. F. Ask to See Big War Films

NEWS having to do with the boys in khaki can travel East as well as West. From the Rev. Roberts Williams, chaplain with the Army of Occupation, Putchbach, Germany, comes a plea for copies of the films issued by the Committee on Public Information.

"Many of us in the combat divisions of the A. E. F. have been interested in reports from our friends who have seen the production of 'America's Answer' and other Government films," he writes.

Exhibitors who are wondering how long the popularity of war films will last will be interested in this. The same boys who are wanting to see themselves and their friends on the screen while they are in Germany or France will want to see them on their return home.

Furthermore, the mothers, fathers and sisters of these boys, who in the months preceding the armistice found war scenes only too suggestive of the suffering that might be in store for their boy, are now viewing the stirring pictures with an interest not marred by personal anxiety. "America's Answer" shows an increase in bookings each week, while "Under Four Flags" is steadily gaining in popularity.

ECHOES OF THE SYRACUSE CONVENTION

Excerpts from Speeches Made by Dr. Copeland and Senator Thompson—Some News Notes and Personals

THE following extracts from speeches made by Dr. Royal S. Copeland, Commissioner of the Board of Health of New York and Senator George F. Thompson, of Niagara County at the Exhibitors' State Convention at Syracuse, N. Y., February 26, were unavoidably omitted from last week's report. Among other things, Dr. Copeland said:

"The moulders of public opinion were formerly the press and the pulpit. Now they are the school, the press, the stage and especially the movies. It is folly to undertake an indescriminate denunciation of these factors. Censorship by law is wrong so far as the movies are concerned as it is for the press.

"Every citizen should assist exhibitors in formulating high class programs and no censorship should be permitted that ruins initiative and legitimate freedom—as to subject matter and days and hours of exhibition. From the standpoint of public health, movies are of great value. They have decreased drunkenness and crime, since their advent here and abroad, fifty per cent. During the epidemic of influenza in New York City the screen did more to counteract the disease and preserve morale than any other one thing, to disseminate public information and promote public health.

Much Work Ahead for Screen.

"In the reconstruction period there must be widely disseminated knowledge regarding diseases, drug addiction, the milk problem, extension of modern hygiene, wage problems, the solution of infant deaths and housing conditions. Here the screen can do more than all the others combined. In the critical period ahead great responsibility rests on the moving picture exhibitors and they will rise to the occasion."

Senator Thompson, who spoke in a reflective mood, gave expression to the following: "I believe in moving pictures on Sunday. If those who toil six days a week feel that moving pictures on Sunday are necessary for their recreation, I believe it is right for them to have that recreation. I gave the question careful consideration and study from every viewpoint. I concluded it is right.

"I did not present the local option bill in the Senate last year because you wanted me to. I did it because I believed it was right. I believed it is the only fair and equitable way to settle the question—let each community say whether they want moving pictures on Sunday or not. I do not change from one year to another. When I believe I am right, I do not change, come what may. You are under no obligation to me, any more than you are to any other public official who does what he believes to be right.

Tweedledee, Tweedledum.

"If a man wanders through the fields and over the hills with his golf sticks on Sunday and plays golf it is perfectly proper. If another man takes his fishing rod and goes fishing, it is all wrong. If I motor in my automobile through the country on Sunday to see the scenery it is permissible. If you go to see the same scenery on the screen, you violate the law.

"The so-called 'blue laws' were made by well meaning people, who were puritanical in their tendencies. They believed that a person who stayed away from church for three months should suffer capital punishment. They were strict Sabbatarians and believed their God could only be appeased by strict observance of their religious duties.

"The good people of today who hold to a strict observance of the Sabbath believe it would be a dangerous precedent to permit moving pictures on Sunday because it would open the doors for Sunday baseball and all sorts of amusements. I am not quite in favor of Sunday baseball, because necessarily the attendant noise unavoidably disturbs the peace of others in the observance of the Sabbath, but I cannot see that there can be the slightest objection to the decent and orderly indoor showing of moving pictures. The church has a side in the matter and the only way you can compete with them is to show at all times that you are just as considerate of the morale of the community as they and that you are willing to co-operate with them in protecting it."

Convention Cut-Ins.

Henry Cole, of the Bronx, is a district organizer of New York State Exhibitors' League.

It was announced at the convention that there were 600 theatres pledged by their owners and 240 paid up as members of the State league.

Some one stated that the Goldwyn company is the only one paying interest on deposits.

One of the signs hanging in the convention hall read: "Circulation of the Screen in New York State 2,500,000 daily."

W. A. Northam, of London, said: "England will establish on March 1 a uniform contract which any exhibitor in Great Britain can sign blindfolded."

While the film exchangemen were not admitted to the convention hall during the regular sessions, we met the following in the Hotel Onondaga lobby:

V. H. Vindell, Goldwyn; H. J. Shepard, W. H. Productions; P. H. Smith, First National, Buffalo; Julius Kahn, Metro, Buffalo; E. Saunders, Independent Sales; Buck Taylor, Pathe, Buffalo; Ben Levine, Houdini Serial; Lewis Innerarity, Pathe, New York City; C. N. Johnston, W. N. Fickeisen and C. P. Saunders, Film Clearing House, Buffalo; W. A. V. Mack, Exhibitors Mutual, New York City; Joe Merrick, Buffalo; Jerome B. Safron, Albany; E. J. Hayes, Buffalo; Walter Hayes, First National, Buffalo; B. A. Gibbons, F. F. Hartig, Vitagraph, Syracuse; E. Auger, Vitagraph, New York City; S. Webster, Select, Buffalo; A. W. Moses, Select, Syracuse; Harris Tumberg, Select, Syracuse; George Blackman, Mutual, Buffalo; I. E. Chadwick, president F. I. L. M. Club, New York; J. M. Seider, president Film Carriers' Association.

Among the late comers who registered with the exhibitors were: Charles Fornesi, Seneca Falls; Harold Franklin, Buffalo; Lawrence Bolonino, New York, and Ike Hartsall, New York.

Two of the most active and efficient delegates at the convention were Max Spiegel and Sam Suchno.

It was advised that petitions in quantity will be furnished by the league's secretary. Trailers favoring Sunday opening are obtainable for attaching to films being shown at performances. Slides are to be used Effort must be made to secure endorsements from women's clubs and labor organizations. Petitions should be published in programs and four minute speakers employed. Get local newspapers to comment editorially on Sunday opening and feel the public pulse in every way possible.

W. A. Northam expressed the hope that there would be an international board of trade between America and Great Britain for the interchange of ideas and the discussion of business problems in the film industry which arise from time to time. He said he would exercise his influence to bring about such an arrangement.

"Salome" Breaks Record at Picture House in Florida

DUAL records—one for box-office receipts; the other for length of run—were set by "Salome," the William Fox super-production, with Theda Bara as star, through the intelligent work of Harry Leach, proprietor of several houses in Miami, Fla.

Miss Bara and her company were in Miami at the time at work. "Salome" had just been set for general distribution. The morning on which Mr. Leach received notice from the Fox Atlanta office that "Salome" was available a story appeared in a Miami paper that Miss Bara had agreed to aid a benefit for the local Elks by appearing in person at their show.

Leach booked "Salome" for two days—Wednesday and Thursday. The Elks' benefit was slated for Tuesday and Wednesday, which naturally put it in opposition to "Salome" for one night. Exhibitor Leach broke into the papers with half-page announcements heralding the coming of "Salome." Then he ordered a large number of 24 sheets, 6 sheets, 3 sheets and 1 sheets, and all other advertising matter he could get from Atlanta. Miami has only a few 24-sheet stands, and Leach, after covering all of these, pressed walls, barns and even box cars into service.

Mr. Leach then obtained the consent of Miss Bara to appear for a few minutes on the opening day of the run at his Hippodrome Theatre. Mr. Leach, who is the first-run exhibitor of Miami, and who owns three of the city's five picture theatres—those, beside the Hippodrome, being the Paramount and the Photoshow—says that he did a record-breaking business with Miss Bara and "Salome." He admits that the star's presence was largely responsible for his big business on the opening night, but declares the word-of-mouth advertising which the picture received from the first night's audience kept business big the second night and compelled him to hold it over for a third day.

New Auditor with Arrow

F. W. Gaffney, for years Auditor with the Travelers Insurance Company in New York, has just joined the Arrow Film Corporation as auditor in charge of finances.

HOW OMAHA SHOWMAN "CIRCUSED" FILM

Manager Thomas, of Rialto, Successfully Conspired to Put "Under the Top" "Over the Top"

ONE of the best advertisers in the motion picture game in America says it pays to "aim" your efforts.

"For instance, I was showing Fred Stone in 'Under the Top,' for the latter half of last week, and this week I am showing 'Our Teddy,'" Said Manager H. M. Thomas of the Rialto Theatre, Omaha, Neb.

Did he advertise them the same? He didn't. Said Mr. Thomas:

"The two pictures are essentially different. One would appeal to the 'common herd' vein in all of us; the instinct that makes us eat peanuts at the baseball game, that leads us to drink vile pop at the circus. Fred Stone in 'Under the Top' is a circus picture.

"It ought to be advertised as a circus is advertised; with a caliope, with screaming banners, with a bally-hoo band, with clown costumes, with 24-sheets everywhere, sensational and superlatively worded advertisements, and a parade if one can be arranged. Animals should be shown; tents, side-shows, outlandish pictures, straw—anything and everything that can appeal to that instinct that makes us go to circuses.

"But on the other hand, it would be an insult to the higher culture we have, the patriotic love we hold for our great men, the sincere respect we hold for our country and its institutions, if we advertised the Roosevelt picture that way. An exhibitor must think of these things.

"Next time I show Fred Stone he may come as the star of a college football team, let us say. I would advertise that picture by college methods; with banners, yells, snake-dances, megaphones—not as I advertise a circus.

Make Choice of Methods

"In advertising a picture such as 'Virtuous Wives,' I sent dainty little postal cards to women all over the city. In advertising the Roosevelt picture I sent letters, with every word breathing dignity, patriotism and high respect, to the lawyers, judges and high professional men of the city.

"What is the result of such advertising?

"Mothers sent their children to see the Roosevelt picture, because it was an interesting way to educate them in the biography of the great man.

"While the crowd that came to see Fred Stone looked about for peanuts to munch, for gum to chew, for pop to drink, the crowds that came to see the Roosevelt picture wore high hats, they were dressed up, they came in limousines, or they came with their shoes neatly shined; but they came; from all walks of life, of all ages, they came.

"People came to see that picture that had never been in my theatre before. They did not know their way about. Our usherettes, neatly and plainly dressed, escorted them to the places which they could not find themselves because they did not know the interior of our house.

"The orchestra, which a few days before had jazzed through the Fred Stone picture, skipping here, banging there, clattering and roaring elsewhere, changed its tactics while the Roosevelt picture was on. Patriotic airs, spirited music appropriate to the scenes, or tunes that told the slow march of time, marked the efforts of the orchestra. And the audience appreciated it.

"Our Teddy" Produced Comment.

"We had more comments on the Roosevelt picture than we have ever had on any film story we have shown, not even excluding 'Virtuous Wives,' which was a record maker for attendance."

Accompanying photographs tell the story of how Manager Thomas advertised Fred Stone. For downright, approved motion picture theatre methods, Manager Thomas's advertising of Stone set a new mark in the Middle West.

He plastered the city as if for a circus, using dozens of twenty-four sheet posters. His newspaper advertising was full of superlative and sensational terms, but his real triumph was in his lobby display.

Omaha is distinctly proud of its Ak-Sar-Ben den, a loyalty inspiring institution now nearly a quarter of a century old, where shows are run through every summer and fall season by citizen talent. Gus Renze, artificer, is the genius who makes plaster paris animals, models and scenes for the show. Manager Thomas went to him and asked for animals. He got them.

Built His Own "Zoo"

Bears, lions, zebras, snakes, queer-shaped creatures that made one's hair raise on end, he secured. And he put them in a roomy store just off the theatre lobby, where crowds in the lobby and on the street could look in and see them. Specially painted posters advertising the fattest woman, the tottooed man, the glass-eater, the fire-eater and other side show attractions were hung about the display.

Inside the room was a shrill lunged electric caliope, the noise of which rang from office building to office building throughout the downtown streets of Omaha. Outside was bally-hoo band, featuring the bass horn, the big bass horn, the trombone and the shrill toned fife. The bally-hoo tried to out-do the calliope; the calliope shrieked "In the Shade of the Old Apple Tree," trying to out-do the bally-hoo, and the crowds poured in to see what was the matter.

The lobby was jammed, the street was packed; kids, dogs, grown-ups, came from everywhere. The Rialto enjoyed a tremendous business.

Now you may take aim and fire that advertising campaign of yours—but be sure what you are shooting with, and at whom you are aiming.

Wallace Siegler Out of the Service.

Sergeant Wallace Siegler, former cameraman for Universal at Universal City, Cal., has been mustered out of the governmental service at Camp Lee, Va., and true to a promise made all its employes who entered the army or navy, Universal is giving Mr. Siegler a position with the firm.

Pathe's "Stars of Glory" Now "The Unknown Love"

THE announcement last week that "Stars of Glory," purchased by Pathe, would be retitled, is supplemented by information from Pathe that "The Unknown Love" is now the name of the production.

Dolores Cassinelli is the star of the picture. Her beauty is commented upon in a letter from W. DeLeftwich Dodge, the American artist who is abroad, under the patronage of the American Government, gathering material for big historical canvases. Miss Cassinelli personifies, according to the artist, the spirit of beauty and inspiration shown in all masterpieces of Christian art. "On my return," he says, "I hope to have the honor of incorporating her in some of my big, permanent productions."



Showing Why Omaha Exhibitor Went Over on "Under the Top."

QUEEN MARY PLAYS IN FILM STORY

"Women Who Win," Six Reel Wonder Production in Which Three Royal Ladies Take Parts

ATTENTION of a keen and interested kind will be given to the announcement of the new six reel feature from England, "Women Who Win," when it is known that Queen Mary of England has been interested enough to take a definite part in its story. The former royal highness, Princess Patricia of Connaught, who recently showed her spirit by marrying a commoner, and also Her Royal Highness the Crown Princess of Sweden, play roles in it in a scene laid in the gardens of Clarence House, St. James Palace, taken on February 10 last. It will, indeed, be quite a film event on both sides of the water. It is to be handled by T. H. Davison as a Wonder production.

This is not a propaganda picture, but a domestic drama written by Almaz Stout, chairman of the Society of Lady Journalists in England. There are several big punches in it, and it tells a deeply interesting human story that would surely make a hit, we are told, even without the sensational advertising possibilities that the presence of royalty gives to it. The reason for their interest is that a part of the proceeds will go to "Women's Service," a patriotic organization. The three leading roles are carried by Unity Moore, Phyllis Villiers and Mary Dibley, and the two former play in the Clarence House garden scene with the royal ladies.

Unity Moore recently married a cousin of the English commander in chief, Sir Douglas Haig, and is well known on the English vaudeville stage. She has been in several pictures. Phyllis Villiers is making her first appearance as a screen player, but is going to be one of the leading English stars in filmdom. She toured America for two years with Frank Benson's company. Mary Dibley is the wife of Gerald Ames, the film star. The producer is Percy Nash assisted by Fred Durrant and the photography is by J. C. Lee Mason. It is amply evident that the picture will not be lacking on the artistic side.

A good deal that is interesting can be read between the lines of this announcement that has just come to us from the other side, both as to the human dignity of the plot and the probability that it will be presented in a pleasing way. English royalty has never been careless of its dignity and when it puts itself into a film story it knows that it does it probably for all time. The story is bound to be decidedly interesting as a bit of modern history and it is more than likely to be delightfully entertaining.

Ford Renews Acquaintance with Pictures and M. P. W.

E. H. FORD, of La Grande, Ore, who was in the exhibiting business when it, with all the rest of the moving picture arts, was in its infancy, has started in again, having purchased the interest of Mrs. Leiter in the Arcade and Star theatres of La Grande. Mr. Ford will direct the business in the absence of his partner, Mr. Meyers, in the service.

When Mr. Ford first became an exhibitor in Nampa, Idaho, he had the "one and only" picture show in that city. An enthusiastic supporter of the Moving Picture World, he renews acquaintanceship and subscription all in the same breath. The Arcade and Star theatres of La Grande will be operated under the firm name of Meyers and Ford.

"Sis Hopkins" at Strand Aided by Odd "Stunt"

THE engagement of Mabel Normand in Goldwyn's presentation of "Sis Hopkins," at the New York Strand, during the week starting March 2, was made the occasion of a street "ballyhoo" that attracted no little attention. It has been some time since strange characters, oddly dressed, have roamed Broadway and the Times Square district, and the crowds that followed the "Sis Hopkins" prototype through the streets proved that New York is still the "biggest 'rube' town in the country."

Manager Plunkett, of the Strand, engaged a girl to impersonate "Sis" in dress and manner keeping her on Broadway most of the time during showing hours at the theatre. She was everywhere followed by a bunch of the curious and those who didn't follow the "Hoosier Hoydon" stopped to give the strangely dressed girl the "up and down." Wallack's Cafe advertised "Sis" as a dinner attraction and backed it up by half-page advertising in New York's Sunday evening paper.

"Sis" was attired in the outlandish get-up Rose Melville first introduced to the stage and which Mabel Normand as the screen "Sis" has duplicated in the Goldwyn feature. The "ballyhoo Sis" carried a wee parasol, wore cute lace pantalets, Charlie Chaplin shoes, green jacket, red muffler, wooly "rainbow" stockings—and that celebrated "Sis Hopkins" sailor hat, with two pert daisies skyscraping from the top. And her pig tails were there, too.

Paramount Films on Presidential Ship

Paramount and Artcraft pictures, not satisfied with having fifteen of their productions shown on the first trip of the U.S.S. George Washington, the presidential peace party ship, broke that record on the second voyage by showing sixteen features.

Nine five-reel photoplays and seven two-reel comedies were furnished. They included the productions of Douglas Fairbanks, "Fatty" Arbuckle, William S. Hart, Ethel Clayton, Enid Bennett, Mr. and Mrs. Sidney Drew, Jack Pickford and Dustin Farnum. "The False Faces," with Henry Walthall, was a special feature.

At the request of President Wilson, it is said, Douglas Fairbanks was shown on the second voyage in "Mr. Fix-It," having scored a success on the initial voyage.

Asher With Famous Players

Harry Asher, general manager of the New England branch of the Famous Players-Lasky Corporation, is not, he informs us, connected with any other exchange. It was reported in Boston that he had bought an interest in the local distributing organization of another leading picture producer. This report, which was noticed in our March 8 issue, he requests to have denied, and we take pleasure in making the correction. The success of the Famous Players product in New England is sufficient testimony that he is in truth a "busy exchange man," as we indicated in the story referred to, and that his field of activities require no extension to "keep him going."



Broadway's Crowd Was Attracted to the Strand This Week by the Pigtails and Carpetbag of a Living Sis Hopkins.

HERBERT GRIFFIN IS BUSY IN SIBERIA

Writes from Vladivostok of Y. M. C. A. Movies and Foresees Big Film Business There After War

UNDER date of Jan 10 there comes an extremely interesting letter from Vladivostok, Siberia, from Herbert Griffin, who was for some years associated with the Nicholas Power Company as a sales representative. He resigned his position last March to take up secretarial work in the Y. M. C. A. overseas department at Vladivostock.

Evidently time has not hung heavy on Mr. Grffin's hands. He is the executive secretary of the moving picture, the automobile, the electric-mechanical and the photographic department and, as he says, "they keep him at his wit's end."

Mr. Griffin was in Vladivostok during the Bolshevik trouble when it was taken by the Czecho-Slovaks and helped in relieving suffering on both sides during those terrible times.

Picture Business Demoralized.

The former Power representative states that the motion picture, as well as other lines of business, is in a badly demoralized condition as a result of the war—that there is an absolute lack of transportation facilities, "except those dependent upon the whim of some incompetent Russian official whose ideas of railroad operation may change as often as his politics."

Mr. Griffin took with him several complete outfits of Power's Cameragraphs. He has worked these machines to the limit, and while they have been giving splendid service and accomplishing much, they have been, of course, entirely inadequate to the occasion. Many other Cameragraphs sent to him were held for a long time at Yokohama. Mr. Griffin's letter states that he went back to Yokohama, got them through the Customs and that they had just arrived. This, he expected, would give a big boom to the moving picture business. These particular machines have been sent into the interior "where there is a crying need for them to entertain the Czechs and Russian troops who are fighting the Bolsheviki there." The accompanying illustration shows the interior of a freight car fitted up with moving picture apparatus. Mr. Griffin states he expects to have 100 of these cars in operation.

Sees Big Promise for Films.

Mr. Griffin says Russia is virgin territory for the motion picture business, and that big business will be done when order is once more restored.

There'll be some interesting stories to come out of Mr. Griffin when he returns, which will be about next July. His old job is waiting for him at the Nicholas Power Company.



Herbert Griffin's Nicholas Power Outfit at Vladivostok.
Showing the Freight Car Used on His Trips Through Siberia.

Newark Operators' Ball Is Most Successful Affair

WITH crowds waiting for the doors to open, the fifth annual reception and ball of the Motion Picture Operators' Union, Local No. 244, took place February 28 at Kreuger's Auditorium, 25 Belmont avenue, Newark. So great was the demand for admission tickets that the doors had to be closed at 11 o'clock. Over 2,000 were in attendance.

The president of the local is Ray Cooper, and the vice president, Leonard B. Wolven, was also chairman of the arrangements committee. Several screen favorites were on hand, and a number of local exhibitors and exchangemen were present to wish the "boys behind the machines" success.

The committee in charge of the affair comprised James Young, floor manager; Lawrence Boehm, assistant floor manager; William Esler, treasurer; J. L. Walsh, business manager; Harry Oppenheimer, James Corbett, Frank Fleming, Andrew Gehring, and V. A. Schauler.

Famous Players Makes Promotions

The Distribution Department of the Famous Players-Lasky Corporation has seen four promotions during the past week.

S. R. Kent has been given the supervision of the Kansas City, St. Louis, Des Moines and Omaha branches with headquarters in Kansas City. He will also act as temporary manager of the Kansas City office until another manager is appointed to take H. P. Wolfberg's place, the latter having been placed in charge of the Cincinnati exchange.

Harry H. Buxbaum has been placed in charge of the Pittsburgh, Cincinnati and Cleveland branches. F. C. Bonistall has been promoted to the managership of the Pittsburgh office.

Better Kansas Crops Will Benefit Film Men

THERE has been much to handicap the moving picture business in the Kansas territory during the past year, and yet it has been from fifty to a hundred per cent greater than ever before. Much has been written and said about the gigantic crops in the west. A great deal of this has been true, but the whole truth has not been told. For instance, the western part of Kansas has suffered from a failure of crops for three years in succession. This has made money tight in that part of the Kansas City territory—a part where there are many small town exhibitors. Last year farmers out there sold their stock because they had no feed.

But this spring all prospects point to a decided change in this territory. Never have there been better crop prospects. This condition will better the picture situation in about one third of the state of Kansas and in western Oklahoma. Little has been said about this because people are not prone to advertise failures. But now that the crisis has passed picture men are telling about it because present crop conditions mean money in this part of the country where money has been scarce for nearly three years, and when the farmer has money the picture industry advances.

Judge Erlanger's Decision Vindicates Harry Grossman

THE decision rendered by Judge Erlanger in Special Sessions, Part 1, March 3, marked the vindication of Harry Grossman in the matter of sensational charges brought against him by B. A. Rolfe and A. H. Fischer, of Octagon Films, Inc., in which the plaintiffs denied the fact of Mr. Grossman's partnership with Rolfe and assailed his rights to transfer his stock in the Octagon Films, Inc., a corporation formed to complete the production of the now famous Houdini Serial. The plaintiffs alleged that the stock had been given to Mr. Grossman without consideration, as against Mr. Grossman's contention that his stock represented his share in the asset of his partnership with Rolfe prior to the formation of Octagon Films, Inc., which was based on these assets.

In the verdict the court set aside the affidavits of the plaintiffs which would have implied disparagement of the integrity of the defendant's claims, disposing of the charges of illegal transfer of the defendant's stock and establishing the fact of Harry Grossman's partnership with Rolfe and his consequent right to the undisputed possession, sale or transfer of the stock in Octagon Films, Inc.

WICHITA PROUD OF ITS PEERLESS

Beautiful House Built During War Marks Most Advanced Step in Construction and Equipment—Runs Pictures Exclusively, Although Fully Equipped to Present Dramatic Attractions

THE Peerless Theatre Company has given to Wichita, Kan., one of the prettiest moving picture houses in the west—with distinctive features that make this enterprise a valuable accession to the country's architecture and industry.

It is a fine example of a building designed exclusively for moving picture exhibitors. Its cost, $150,000, indicates that the owners have "done the thing up right." And the comment of the owners, "We would have been willing to spend another hundred thousand on it," indicates that it pays to go to trouble and expense to surround moving picture presentation with artistic and suitable environment.

It is distinctive moving picture theatre architecture. The keynote of the design, the central idea in the interior arrangement and the most prominent feature, is seen in the clock in the proscenium arch. Every person who visits the theatre notices this clock; columns of articles have been written on it. The clock is not obtrusive. It exactly fits its place in the arch—and because it seems to belong there, the public comments the more enthusiastically.

The Clock and Its Purpose.

And this it is what makes the theatre seem so distinctively a moving picture theatre—the feature that establishes the Wichita theatre as an example of the new architecture. This clock is not put somewhere where it will be seen; it is there because that is the place for it. And all the surroundings harmonize with its settings, the entire interior seems built around the clock.

The Wichita Theatre, built in the summer of 1918—one of the few structures erected in Wichita during the war—was completed in November and opened December 23. It is concrete and steel, with terra cotta exterior; 50 by 140 feet, auditorium 45 feet high, full sized stage, full rigging loft; 1,350 seating capacity. The booth is outside the auditorium; has two Simplex machines; is fully plumbed. Fire exits have concrete stairways.

There is a row of boxes level with the balcony, extending to the stage. The interior is Italian renaissance; walls, plastered, painted buff and gray, with quiet ornamentation of floral cartouches, the decoration producing a silk damask effect.

Everything in Harmony.

The ornamentation is, also, distinctively "moving picture theatre effect." There are no such striking figures or pictures as will in themselves attract attention; but an atmosphere of artistic quality, carried out in every item, from the silk plush curtain of old blue and old rose with gold arabesque designs, to the metallic-pedestal candelabra with their church effect, and the gold-lettered "W" on the end of each seat-row.

Indirect lighting is through colored glass windows in the ceiling. On the end of each seat-row is a hidden light illuminating the Wilton-velvet carpets on the steps. The vistor meets one feature after another—nothing so radical as to be peculiar, but all exactly harmonious and satisfying, from the time he enters through the marble foyer. Domestic marble, because of the war—perhaps fortunate, for it is beautiful marble.

There is one novelty—goldfish swimming in the globes of the inverted lights of the foyer, which nobody forgets.

Wichita calls herself the "Peerless Princess of the Plains." And this new Wichita theatre is indeed a gem in her diadem! Its exterior is as distinctive as its interior—but more striking, for it is set in the midst of building of conventional, or modern business block architecture.

The exterior front is finished in terra cotta, Spanish Mission style, with red terra cotta gables, terra cotta facings, with windows that inspire thoughts of romance. At night, spot lights from across the street illuminate the front. There are no lights on the building itself to distract attention.

Perfection in Ventilation.

The ventilating system of the new theatre, while not peculiarly adapted to moving picture houses, finds its best use in such a house. Air is received from forty feet above street level, is washed by passing through sprays, goes into a heating chamber in winter where it passes over coils, and is distributed throughout the house, chiefly through mushroom ventilators under alternate seats. Foul air is drawn out through exhausts near the floor, and also through ventilators in the ceiling. The fans driving air into the auditorium and the exhaust fans, change the air every 10 minutes.

There is a lounging room on the second floor; from which small retiring rooms are open, for men and for women. There is no large smoking room—but men are allowed to smoke in the upper balcony, during performances. The manager's office opens from the lounging room. The chairs, made on original specifiacations, are most comfortable when one is sitting erect.

Straight Picture Programs.

All the fixtures, indeed every item in the building except the projecting machines, were made on special designs, developed by the officers of the company and Carl Boller, the architect. The theatre has several sets of scenery; the screen is adjustable and can be moved about the stage.

The Wichita Theatre runs pictures only—seven reels, changing Monday and Thursday; occasional short features, occasional news reels, but no definite



Views of the Wichita Theatre, Wichita, Kan.



View of Interior of Wichita Theatre from Stage.

program. It holds itself open for seven-reel pictures, when such appeal. It emphasizes its music, a twelve-piece orchestra playing matinee and night.

The orchestra leader, Milo Finley, was formerly leader of the Shubert Theatre orchestra in Kansas City; his assistants are high class. For relief, violin, cello and piano are used. Concerts are to be given every Wednesday evening, between the first and second shows, lasting forty minutes.

The Wichita Theatre is owned by the Peerless Theatre Company, organized by J. H. Cooper. W. D. Jochems, of Wichita, an attorney, is president of the company, Mr. Cooper, vice-president; C. C. McCollister, secretary-treasurer and manager. Mr. McCollister formerly owned the Star, which is now owned by the Peerless company, and he continues to manage the Star with the Wichita. The Wichita Theatre has twenty-six employes. Its prices are 15 cents matinee, 20 cents night. It is full most of the time.

Clara S. Beranger Registers Several Scenario Sales

THREE productions in as many weeks, for all of which the scenarios were furnished by Clara S. Beranger, have been scheduled by World Pictures. The first of the three is "The Unveiling Hand," which has been announced for March 10. It stars Kitty Gordon. The second is on the World list for release March 17, and is called "The Hand Invisible." Montagu Love is the star of the production. The third is "Hit or Miss," starring Carlyle Blackwell. It is scheduled for March 24.

Among other World Pictures for which Miss Beranger supplied the scenarios are "The Bluffer," with June Elvidge, and "Heart of Gold," with Louise Huff. Miss Beranger, it was announced this week, is to do at least one continuity a month for Famous Players-Lasky. She is now busy on "The Firing Line," by Robert W. Chambers, for that organization.

Last week she completed the continuity of "Come Out of the Kitchen," from the play by H. E. Thomas. This production, which will be used as a starring subject for Marguerite Clark, has already been put in work at the studio. Miss Beranger also did the continuity of "Girls," by Clyde Fitch, also for Marguerite Clark.

Dedicate Theatre for Soldiers.

The theatre in the main hall of the Debarkation Hospital No. 5, Grand Central Palace, New York City, erected and maintained by the Stage Women's War Relief, was formally dedicated Monday evening, March 4. Fifteen acts of vaudeville, presented by leading stage stars, made up the initial program. Every night following the dedication the several thousand wounded soldiers of the hospital are to be entertained either by motion pictures or vaudeville.

To maintain the theatre the stage women are producing a series of twelve two-reel photodramas featuring leading stage stars, and will distribute these through Universal exchanges, beginning in May.

Mildred Harris Visits New York.

Mildred Harris (Mrs. Charles Chaplin) has been spending a brief vacation in New York City the past ten days. Accompanied by her mother Miss Harris has come to New York for the purpose of combining a brief rest with a shopping tour.

The present visit is Miss Harris' first trip to New York in several years, and though very fond of the big metropolis Miss Harris states she prefers California's sunny clime to the hustle and bustle of America's leading city. Miss Harris intends to remain in New York for a short time, and will return to Los Angeles direct.

Goldwyn Going Coast-ward Predicts Fewer Pictures

SAMUEL GOLDWYN, who departed March 5 for the Goldwyn studios in Los Angeles, is the first of the big producers to announce a definite decision as to his company's policies for next year. "You can say for our organization," he said, "that Goldwyn for its third season will have fewer pictures to offer exhibitors next year—and better pictures.

"The fact is that at the rate at which exhibitors are going now they threaten to exhaust all the literary material in the world. There simply are not enough stories. No writers can write enough stories to supply the demand of exhibitors who change their bills every day. Even with a thrice a week change of bill they are consuming pictures that cost the producers at least $250,000 a week. This is not only wasteful, but impossible.

"They are burning up property by too brief exploitation of pictures that deserve longer runs. Moreover, they compel us when good stories are not to be had to take the next best.

"I prophesy that before long the other large companies will follow suit. Where Goldwyn has made a star series of eight pictures with a single star we shall perhaps make only four. If we could make three and make them better we should make three.

"I want our motto to be 'Not How Many, But How Good.' Next year I believe you are going to see big pictures that command attention running two, three or even four weeks in the larger cities of America instead of for one week as at present. The one-day houses will run their pictures for two or three days and so forth. The leaders of the producing market will have to come to their senses and stop flooding the market."

Present Annual Report of Hebrew Body in Film Form

FOR the first time in the history of the New York Hebrew Federation the annual report of this big philanthropic organization was presented at the Hudson Theatre, New York, March 3, in picture form. Eight reels, made under the supervision of Jack Cohn, editor of the Universal Screen Magazine, made up the report, and for the first time the membership of the executive committees of eighty-seven institutions receiving aid from the federation were able to see the work of other branches of the organization on the screen.

The film was made at the suggestion of I. Edwin Goldwasser, and shows, in addition to hundreds of scenes taken in various institutions, the officers of the organization and the possibilities for broadening the work of the organization during 1919. The film will be shown all over the world that other cities and countries may learn of the great charitable work being carried on by the federation.

Poleminikos Buys a Big Photoplayer.

Theodore Poleminikos, of the Greenville Opera House, Greenville, Texas, went to Dallas early in March and bought a new $10,000 photoplayer organ from the J. B. Wheelan Theatre Supply House.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Post Films Form Part of Evening's Program—Cloud Study Is the Most Attractive Number

A PLEASANT evening was spent by invited guests of the Post Film Company, Inc., at the Wurlitzer Fine Arts Hall, New York City, on the evening of Feb. 26. The occasion covered an exhibition of Post-Van Scoy films, and was elaborated by musical numbers which included Faulke's "Concert Overture in E Flat" for the organ by J. F. Hammond, Jr., Drla's "Souvenir," and Kreisler's "Caprice Viennoise" for the violin, by Sascha Fidelman, of the Rialto-Rivoli orchestra, and a symbolic interpretation of the Rubaiyat of Omar Khayyam by Paul Swan. The latter, which was read by Robert de Bruce, is in preparation for picture presentation by the Post Film Company with Paul Swan as interpreter.

There were four members of the Post-Van Scoy films on the program, "When Nature Smiles," "Come Watch With Me the Passing Night," "Memory Lane," and "Raindrops"; and of these the most remarkable and most pleasing number was "Come Watch With Me the Passing Night," which is more or less of a cloud study. It consists of scenes which have every appearance of having been photographed at night when clouds intermittently obscure the moon. Glimpses of water and woodlands and scenes of veiled beauty revealed more distinctly by the light of the full moon are fascinating in character.

"Raindrops" comes next in beauty of conception and follows the story of a rain drop from its source in the clouds circling about mountain peaks, down the mountain sides and into the brooks and rivers where it joins the other raindrops.

"When Nature Smiles" reveals many of nature's beauty spots but is not individual in character. It is also too heavily tinted in parts. This is, however, merely a matter which has to do with the print and not with the negative, and is therefore remediable.

"Memory Lane" is a pleasing series of reminiscent scenes including the stream where we fished with pin-hooks, the wooded lanes in which we wandered in our youth, fields of pumpkin and corn, and other suggestions from memory's treasure trove.

"Good to Eat."

One of the most interesting of recent Ford-Goldwyn weeklies takes the spectator into the dining room of a big hotel and allows him the agony of watching the more fortunate devour the good things provided by the chef. He is then taken to the kitchen, where long lanes of cooking apparatus are displayed. The preparation of soup in huge copper kettles suggesting a multitude of appetites, the making and baking of crisp brown rolls, a glimpse into the ice box adorned with the best cuts of meat, the trimming of turkeys for the oven, the automatic dish washer, the systematic service which enables the waiters to get the food to the dining room patrons, an introduction to the pastry cook while he puts the finishing touches to a candy creation of ribbon and flowers, and lastly the chefs sampling the food they have helped to prepare, all are items of interest in the picture.

Red Cross Has Films from Devastated Area of Belgium

THE latest shipment of films from Red Cross cameramen contains views photographed in the devastated area of Belgium. These films comprise an interesting after-the-war record of German vandalism, and will when edited consist of one full reel of film. Scenes in this collection show all that is left of the town of Ypres, the village of La Panne, which was the headquarters of the king and queen of Belgium during the war, and the Red Cross hospitals in this vicinity. Illustrations of the water defense practised by the Belgians when the dykes were opened to create the greatest water defense feat of history, are shown. The narrow Yser canal across which the Belgians and the Germans fought many bitter fights with the former holding the winning hand, suggests the tenacity with which the Belgians must have fought. Closeups of German fortifications in concrete are interesting illustrations of the vigilance of the enemy. One of the features of this collection encompasses several closeup views of the big Lengenboom gun which bombarded Dunkirk. There are also pictures of Cardinal Mercier in his garden, and pictures of the Belgian army of occupation in Germany. The statue erected by the Belgians in memory of the martyred English nurse, Edith Cavell, and the return of the first lot of children to Lille after a year's exile in southern France, are included in these pictures.

"The Birth of a Tornado."

In No. 6106 of the Paramount-Bray Pictograph, E. Dean Parmelee explains by means of animated diagrammatical drawings the forces which cause tornadoes to form, and what it is that enables them to do such tremendous destruction. It is shown that tornadoes start in the southwest and disappear in the northeast. The reason of this is that over the vast plains of the southwest during the summer the air becomes heated, while above lies a stratum of cold air. The higher warm air attempts to rise and finally breaks through with a whirling motion and the tornado is formed. From then on it moves with ever increasing rapidity, and the suctions created by the rising column of air carries everything with it.

Prizma Pictures of Children.

The Rivoli included in its program for the week of February 23 some attractive pictures of children of different



One of the Dimples from the Post Scenic Picture, "When Nature Smiles."

nationalities. Little ones found in the American home, also Japanese children in whose surroundings is found pl of scope for the color method, sty of the Hopi Indian, and finaldren in the boudoir of a very y a scene whose little girl watchty woman, her nose" and thes her "powder on herself, are proceeds to try it tle girl is in the picture. The lit- clever actress

Dr. Sugden Reveals Beauty of Alaska's Flowers and Ice

ONE of the most startling revelations concerning the glaciers and icebergs of Southern Alaska is found in the Prizma pictures entitled "Alaskan Revelations" which were shown at the Rialto Theatre, New York City, the week of February 23. The scenes, which were photographed by Dr. Leonard S. Sugden 900 miles north of Seattle, and not far from Juneau, give a good idea of what the Alaskan summer is like. A young girl is seen in a field picking wild daisies with the snowcapped mountains, and even a glacier, in sight. She also poses as Psyche on fields of eternal snow. The cabin of an Alaskan citizen with flowers blooming on the front porch is another proof that our Northern possession is not altogether a land of ice and snow. The most beautiful and unusual sight of the picture takes the spectator very near to the face of a live glacier from which great slabs of ice are continually falling into the water below. The effect of the Prizma color method on these scenes can not be thoroughly appreciated unless actually witnesses. The birth of an iceberg is a remarkable picture in which the camera man came so close to a fallen chunk of ice that it can be seen sinking under the surface, disappearing and emerging several times before it settles to its usual position of remaining one eighth above water.

These pictures, together with Dr. Sugden's interesting lecture on the subject, are being handled at the present time by the Pond Lyceum Bureau and were pre-released for New York.

Picture Demands Outside of Theatres.

The Social Service Department of the National Board of Review is receiving inquiries for assistance and "sure fire" attraction pictures, from many parts of the country. These do not demand simply educational reels, but fine entertainment coupled with instruction. During the past week or so these have come from two social settlements in New York, one from a Long Island suburban school, three from ministers in Montana, one from a New York State correctional institution, one from a library in a Pennsylvania city, one for Sunday selected pictures in the middle west, and one from a village club in New York State. These illustrate the diversity of demand outside the theatres.

Follies Girls See Davies' Film

The Zeigfeld Follies girls attended "The Belle of New York," Marion Davies' latest film production, in a body last week and expressed themselves greatly delighted with their work in the picture in which they sing, dance and wear beautiful costumes in the cabaret scenes.

utherland Griffith Goes from Movies to Y. W. C. A.

SUTHERLAND GRIFFITH hasn't decided yet. From the movies to the Young Women's Christian Association is a big move, and the next may be the Far East or Dublin. Be that as it may, the fact remains that she is now installed at the National Headquarters of the Y. W. C. A. as head of the newly established motion picture section of the publicity committee.

Miss Griffith, who still smiles reminiscently over experiences with the Sunshine and Keystone Comedies, while in pictures at Los Angeles was the principal force behind the building of the beautiful Y. W. C. A. Studio Club for motion picture actresses in Hollywood. It was just a step from this to Y. W. C. A. work in Bremerton, Washington. The film, "Our Girls," which Miss Griffith took on the Pacific Coast for the United War Work Campaign, was so successful that it led to a call from



© Underwood & Underwood

Miss Sutherland Griffith.
Went from Movies to the "Y. W."

headquarters to superintend motion pictures for the Association at large and to plan exhibits of film in foreign countries.

Adopts Novel Method to Advertise "Salome"

ONE of the most effective "throw-away" devices seen in a long time is that adopted by Athenas Geroge, manager of the Victoria Theatre, Harrisburg, Pa., in advertising "Salome," which ran all of the week of March 3 at the Victoria.

Mr. Geroge had facsimile copies printed of the $5,000 check he paid for the booking of "Salome" for a week. On the back of the check he carried printed matter describing "Salome."

Thousands of copies of this check were struck off and distributed throughout Harrisburg and surrounding communities. Boys distributed them in the streets and every film patron on Mr. George's mailing list received one through the mail. He also had cuts made of the photograph of the check and then gave the cuts to the Harrisburg newspapers.

The result was that on the opening day a long line of people were in front of the Victoria before the opening of the show.

Fay's Theatre Breaks Its Previous Business Records

THAT the combination of strong attractions and live advertising methods brings its own reward in the box office record is proved once more by the experience of Fay's Theatre, Rochester, New York, which reports that it has just completed the most successful week of its history, with receipts totaling $7,500.

Mr. Fay, who conducts Fay's theatres in Rochester, Providence and Philadelphia, plays all the Fox feature pictures. His theatres are conducted on a combination vaudeville and film policy—five or six acts of vaudeville, a short screen subject and one or two big features being included in his daily bills.

Fred Sahr, who is manager of Fay's Rochester theatre, believes not only in giving a liberal bill to his patrons, but also is firm in his conviction that liberal advertising brings big results. In this he receives the co-operation of the Buffalo exchange of the Fox Film Corporation, which keeps him supplied with mats, advertising suggestions and stills to help him in shaping his advertising copy.

Mr. Sahr booked William Farnum in "The Man Hunter" for all of last week, and because of the bigness of the picture and Mr. Farnum's popularity in Rochester, the manager of Fay's made an exceptional display. Reports show that this combination of advertising and Farnum's great drawing power proved a big winner, Fay's being filled to capacity at each performance.

Protest Moving Censor Headquarters

Following an order issued by Governor Sproul, of Pennsylvania, directing that the headquarters of the State Board of Censors shall be moved from Philadelphia to Harrisburg, managers of twenty-nine film distributing exchanges in the Quaker City joined in a telegram of protest. The film men set forth how greatly inconvenienced the trade would be if pictures must be sent to the State capitol to be passed upon when the center of distribution activities remains in Philadelphia. There will be further efforts to convince Governor Sproul that the move would not be one in the right direction.

Eighteenth Engagement for Fox Film

It long has been the contention of producers of big special feature films that there is practically no limit to the drawing power of such productions, and that three or four showings in a community are oftentimes not enough to satisfy the demand of the public.

In support of this is cited the experience of the William Farnum production, "Les Miserables," in Bridgeport. This production has just been booked for a return engagement of four days at Shea's Park Theatre, Bridgeport, making the eighteenth showing of "Les Miserables" in that city.

Advertising for Exhibitors

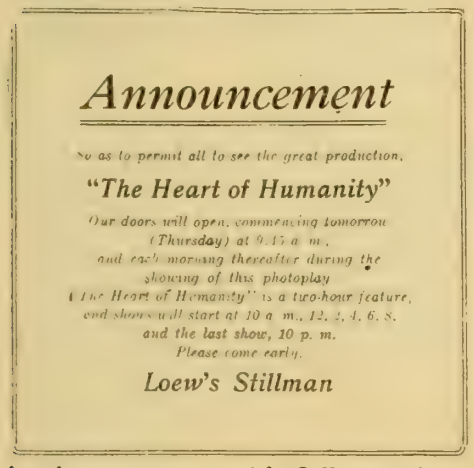
Conducted by EPES WINTHROP SARGENT

Programs.

RECENTLY an organization to which we belong hired one of the largest auditoriums in the city as a meeting place. In the contract was a clause that for all social sessions we were to furnish the management with material for a program which they would supply and distribute free. A similar clause is written into practically all theatrical leases. This is because all New York places of amusement have a contract with a program publisher whereby they derive a considerable income from the rental of the program privilege of getting out the official program. It is a matter worth thousands of dollars to the larger houses, and the program printer must make his profit in addition. If it can be made worth while in so large a scale in New York, why cannot it be made worth while to you? It can be done, because it is done by many managers. If you do not want to have the bother yourself, why not farm it out to the local printer, being careful to reserve to your own use a definite proportion of the space? It is just as good money as you take in at the box office for admissions, and it comes easier. Think it over.

An Early Start.

Because of the business, the Stillman, Cleveland, made an early opening for "The Heart of Humanity" and announced in a neat two fours the opening time and



An Announcement with Selling Value.

the hours when the feature would start. It is merely an announcement, yet it means a lot more to the public than would a frantic declaration that the show was playing to big houses. It means a lot more than would adjectives.

Good Work.

Here is a better than usual advertisement from Harry Pomeroy of the Holman Theatre, Montreal. It seems to answer to all the points of good advertising, and as such is entitled to close study. In the first place the house signature is clear and distant. The Holman regualrly uses this signature, so it is known at a glance. The attractor sketch is planned to catch they eye with the large head and then hold the attention with the detailed sketch. The title is clearly lettered, with the days just above, and in the panel is a seven line bank of selling talk. It is all brief, clear and definite with the other features held away in a second reverse cut. And you will notice that



A Well Planned Cut from the Holman, Montreal.

Mr. Pomeroy, who is a shrewd advertiser, turns to type for his chief argument. He knows it is better than hand lettering, because he has found out.

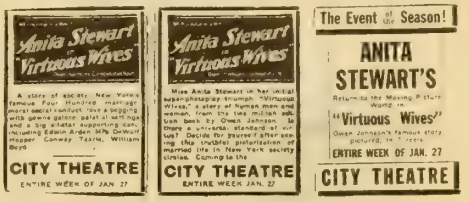
Worked for a Week.

Annabel Davidson, press representative of the City, Brockton Mass., as well as the Strand and Rialto, under the same management, sends in an unusually elaborate campaign for "Virtuous Wives." The film was booked for the week of



A Four Sevens Used Nine Days in Advance of a Showing by the City Theatre, Brockton, Mass.

Jan. 27. Jan. 18, nine days ahead, the Saturday evening papers carried four sevens. There is not much selling talk in the opening shot; merely the announcement that the film was coming. The selling campaign started the following Monday with a special single three, which was used for three days, with a change of copy for each day. On Thursday the space dropped down to four inches with seven inches on Friday. These were all singles and three out of the five used the same reverse cut, which plays up the



Three Single Threes Following the Initial Display.

star and title, but carries two other lines in a face too small to be read without a glass. The Friday advertisement used a small scene cut of the usual two-people sort. The Saturday before the opening both of the local papers came out with four sixes. One of these is shown. The



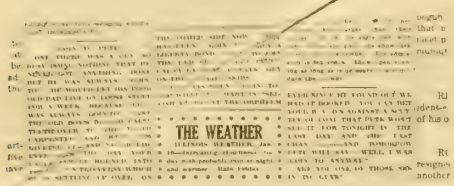
One of the Four Sixes Used to Wind Up the Advance Campaign the Saturday Before the Opening.

idea is good, but the beautiful star and the famous story take so much space that the noted author gets only an eight point line. It should have been spaced to get all three in display. The date line is also buried in an eight, though the date is far more important than the paneled "magnificent staging and costuming." Evidently the type was sent to the printer without being marked. The other display is better set and has a stronger appeal because it makes a bid to the imagination by telling that the story deals with high society in New York, and this always pulls out of town. A nine day advance campaign is something of a novelty, and Miss Davidson has handled it well at a minimum of expense. It is better policy to start big and then run back to ones than to start with ones and run up, for the single column spaces will ride on the first day spread.

Steve Stunts.

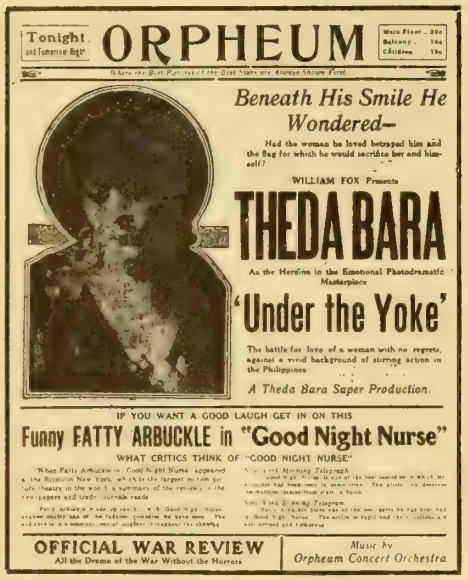
Steve Farrar sends in as adaptation of A. C. Raleigh's "Going to Pete" copy, showing the only way he can get on the front page of the Harrisburg papers. He

had to spread it over three columns, and the weather box in the center certainly does not hurt the chance of the advertisement being read. Most country papers will sell both sides of the sheet and the



How Steve Farrar Is Able to Get on the Front Page.

edge if they can get a price, but the Register has pride in its appearance, and you have to get on as pure reading matter, though you can get full face type. Harrisburg is going through the throes of the press criticism. Both Steve and the Grand have taken to quoting the papers, and we don't believe that even



A Four Elevens in Which Prominence Is Given Press Criticisms.

the country towns care much for criticism any more. They have seen so much good criticism wasted upon poor shows that they mistrust the press comment. We think that a four eights in which Steve



A Better Style of Display, Though the Two Column Arrangement Is Not Sightly.

writes his own stuff will sell much better. But we don't like the double column style of display which Steve affects lately, especially when it is only two columns wide, as many of them are. The printer makes it worse by boxing in each item in its own little pen. There are much better styles of display, for example, the bank of eight point running to the right of the cut with "Wolves of Kultur" below that and the comedies and news weekly strung across the bottom of the advertisement, paneled if desired, but smaller, that they may not detract from the main show.

McCormick's "Cannibals."

S. Barret McCormick found Martin Johnson's "Cannibals" so strong an attraction that he billed them over Geraldine Farrar and Douglas Fairbanks the two weeks he had the series, and he played them up like a circus. He knows that anything out of the ordinary will pull better than a photoplay because in photoplays there is just the difference of degree while novelties pull of their own strength, so he featured the blacks and played them strong. The first display shows the Saturday advertisements for



A Four Elevens and a Four Thirteens In Which An Oddity Is Featured above the Photoplay Feature for Two Successive Weeks At the Circle, Indianapolis.

two weeks. That on the right is the key plate for the colored advertisement, which Mr. McCormick now uses regularly. Note the amount of text he employs for the "Cannibals." He knows that this is something he can talk about. Here is a detail of the text of one of the displays:

Stranger Than Any Book of Fiction, More Fascinating Than Jack London's or Stevenson's Imaginative Tales Is This Actual Picture of Cannibal Life.

Hear the war drums sounding.

See the Devil-Devil house with its drying skulls and wizened old high priest of mystery.

See the warriors, giant blacks with nose rings and clinking anklets, watch them in their frenzied dance of death.



Two More Saturday Displays from Other Papers.

Here come the pygmies, strange little creatures from the dark country.

Then the native girls dancing to the wild music of tom-tom and noise flute.

All about is a paradise of tropical beauty.

Giant Palms sigh in the gentle breezes of the South Seas, yet here is human savagery, dark mystery, amazing sights that the eye of civilized man never before gazed upon.

In each advertisement the details differ, but all use plenty of small type because there is so much to talk about that is well worth while. Two smaller Saturday displays differ from the first set but follow the same general layout. The display on the left is given almost wholly to the special feature, but once identified, the following week's space is more evenly divided, though the blacks still have the best of it. Mr. McCormick has done the same thing with war pictures and other specials, because he knows that anything of this sort offers a better talking point than straight photoplays. For example, there can be no stronger appeal than this

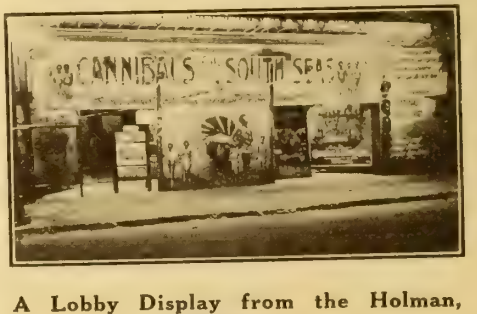


A Detail of One of the Advertisements, Showing How the Appeal Is Made.

contrast between Mrs. Johnson and the King's wife, and one can understand why the king was willing to trade five of his ample supply for Mrs. Johnson. You can do the same thing with a two reel picture if you play it up right and you have the material in the first place. People tire of photoplays and an occasional change of this sort is not only welcome but profitable.

More Cannibals.

Here is how Harry Pomeroy of the Holman, Montreal, boomed the Cannibal picture. It is a rather more elaborate display than usual, but in addition to the



A Lobby Display from the Holman, Montreal.

value of the subject, the suggestion of a South Seas Island in the middle of a Canadian winter was not without its appeal. Managers everywhere seem to have

been keenly alive to the advertising value of this release and have taken it up strongly; above the average feature.

Good and Bad.

Here are three displays of varying merit from W. E. Drumbar, of the Strand, Knoxville, Tenn. The first is a three eights



A Nicely Laid Three Eights from the New, Knoxville.

and makes one of the most sightly ads. we have seen in some time. There is an ample line of selling talk from the cast to the five line type bank below the title, the star and main title are well displayed and the signature and attractor cut are both well placed. We presume that the New Theatre is one of the Signal Amusement Company's chain. The second display, for the Strand, is not so good. The reverse cut does not permit the lettering to stand up, beyond the title, and the only good lines are for the star and the at-



The Reverse Cut Seldom Makes a Good Display.

traction. The rest is largely lost through small lettering and a lack of contrast. Unless the black in a reverse cut is very black, the effect is wholly lost, and this printing is not good. Note how much better the house signature in the mortise stands out. It would appear that there are a number of reverse cuts in the line of advertising supplied by the releasing company. It looks all right in the press book, but it never works out as well in the hurried printing of the small town paper. The third is an all-type display in which the copy is far better than the composition. The lines are too rigidly straight. It is all too evenly balanced to have a good effect, but the copy is very well done, and a good use of the press book material. Apart from his



A Four Sevens in Which the Effect of Good Copy Is Partly Lost Through Too Formal Composition.

newspaper display, Mr. Drumbar plastered the lobby with portraits of the star.

That Mickey Hook-up.

Here is part of a page from the Denver Times to show how the local Columbia people hooked up with Mickey when the



A Quarter Page Hook-up with Mickey Showing How the Phonograph Angle Works.

film first played Denver. This is a four elevens; practically a quarter of a page plus an additional inch, and it is only one of several used during the run of the piece at the American. It is one of the best hook-up stunts ever devised for a picture, and it worked even in the small towns, not alone in the newspapers, but in window displays and in lobby and house machines. And it is good because both sides share alike in whatever advertising there is. The film helps the sale of records and the sale of records helps the sale of the film. It works the same way for the printed song. That is the essence of all hook-ups. Don't merely ask for the loan of a window. Show a merchant how, by loaning his window, he can increase his own business as well as yours, and you have him landed.

Designs.

Here are two displays from Denver for The Heart of Humanity. One is four elevens and the other three sixes, but entirely apart from the fact that one display is almost twice as large as the other, the larger display is twice the value of the



Two Displays in Which a Novel Composition Gives One a Much Greater Value Than Its More Formal Companion.

other, the layout catching the eye far better than the cut attractor, and it gets the message over better. In addition it has more selling value because it deals with first hand facts and not with reproduced comment from other papers. It tells that the picture was witnessed by the Colorado legislature. That makes the picture no better than it was, but it does create the impression that the film must be worth while since the legislative body was willing to sit through it. It will be noted that the Rivoli features its orchestra, but the half tone has not the strength of Harold B. Franklin's silhouette of his thirty players. Half tone is seldom, if ever, as good as line work and benday for newspaper display. It muds up too easily and then the value of the cut is lost. This is especially true of a standing half tone which is cast from every night. The beating and the press will break down the best half tone made in a short time and then the space is wasted.

The P. P. A.

You have seen the "passionate press agent" referred to in the papers now and then, but perhaps you never saw any of his product. They seem to have one at the Elmwood, Buffalo. Here is the way he plays up The Road Through the Dark:

> Clara Kimball Young—the Orchid of the Screen—they have crowned her in New York since she has given America this flower of all pictures to enjoy. It is the wine of life, the cup of love abrim. Passionate—adventuresome, yet not too sensational. The gowns are by Lucille—all dreams.

That surely is what you can call opulent language, but it will sell the film, and that is what press agents are for. Put some jazz into your appeal and people will actually **want** to see the picture. Merely tell that you have it and they will see it if they want to. You must be certain that you can take a fall out of the dictionary before you try to sling words recklessly, but it will come with practice, and if you cannot now, just practice up. It is profitable.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

The Synopsis.

(Continued from last week.)

"Spike" catches this. "Who is this—Bobby Briggs?" She nods. Spike grins.

"Oh, well, if that's who it is, I might be able to help you out." He knows Bobby, perhaps he could get away with it as a lark.

Corinne turns to him with heart-felt thankfulness. He is so kind. "Spike" tells her to leave it to him. He will grab Bobby and make his get-away. He gives her the address of his camp. She asks him if he accommodates ladies. He tells her there is a hotel nearby where she can put up—that he would be very glad to do anything else he can for her. His camp is strictly for men.

When Corinne leaves the gymnasium her heart is light. The wild idea, born the night before, is ready to be put into execution. It's an idea that will work two ways—for Bobby and for her father. It is fortunate indeed that Bobby happened to mention "Spike" Brogan. "Spike" was the one she needed.

The next day, muffled in a fur overcoat, although the children on the sidewalk were bare-kneed and lightly dressed, Bobby is assisted into his father's limousine. The ever present valet adjusts the robes about him, lowers the windows to just the proper height, gives him a dose of medicine, and climbs up beside the chauffeur.

A mile further down the avenue the car stops, while the valet goes into a drug store at Bobby's command. Hardly has he disappeared, when the chauffeur is sent for a package of cigarettes. The chauffeur doesn't know that cigarettes are taboo with Bobby.

At this moment, "Spike" Brogan comes around the corner in his flivver, going up the avenue. It is a simple thing for Bobby to step out onto the running board and over into "Spike's" flivver and away.

When the chauffeur and the valet return, Bobby is gone. At first they are not alarmed, but as the minutes pass a chilly fear creeps down the valet's spine. He resigns on the spot and sends the chauffeur home to break the news to the Briggs' family.

That night the Briggs' household is in a turmoil. Bobby has disappeared. It is difficult to say who feels the worst, old Barron Briggs, who has lost the successor to his business, or Mrs. Briggs, who has lost an only son; the doctor, who has lost a most promising case, or the nurse, who has lost her job.

The scene now shifts to Mr. "Spike" Brogan's camp in the woods. Bobby is not the only patient, but Bobby is the most unwilling one, for, whereas he has set out to cure himself by the well-known training methods of a famous athletic doctor, he lacks the courage to carry it through. It is so much easier to remain at home and be coddled. He has read the disgust in Corrine's eyes, and that is really what holds him to his determination. She never will love him until he makes a man of himself. He knows that; he has determined to make a man of himself or die in the attempt, and it looks as though he would die.

"Spike" is a merciless trainer. He pulls off the overcoats and blankets which Bobby piles on his bed at night. He throws a pail of ice water over him in the morning when he first gets up. He makes him run a mile. Bobby tries to duck this by grabbing a farm wagon. It doesn't work, "Spike" catches him and makes him run two miles.

Meanwhile, Corinne is craftily established in a little roadhouse not far from "Spike's" camp. She has brought her maid, an elderly, motherly woman, telling her father that she is going away to visit friends for a few days. And now, from a distance, she watches the progress of *"her"* experiment.

The New York papers have finally concluded that Bobby has been kidnapped. This supposition becomes confirmed when Briggs receives a mysterious letter notifying him that his son is safe, that he will hear from him later.

We now introduce Wesley Martin. If anybody in this world is no good, it is Martin. He is a rounder in every sense of the word. Morally, no good, physically worn out from the carousings which made his name a by-word among the gilded cafes on Broadway, Wesley has sought the cure of "Spike" Brogan's camp for two reasons. First, it is a fad, and Wesley plays fads both ways from a chorus girl. In the next place, he realizes that he needs a rest. His health is worrying him. A few days in such a camp ought to do him a world of good.

The afternoon of his first day at the camp, Wesley decides to take a stroll, and is surprised to see a pretty girl approaching.

"I forgot that they have chickens in the country," muses Wesley. The next moment he comes face to face with Corinne Norris. Corinne at one time was an old friend of his. At least he would like to think so.

Corrine cares little or nothing for Wesley. She realizes his utter worthlessness. Wesley, now overjoyed at seeing one girl from civilization to whom he can talk, hits the one responsive chord in Corinne's heart. As she is about to pass him, he tells her in abject tones that he has reformed. As proof of it, he is down to "Spike" Brogan's camp. He is going to make a man of himself, he has cut out the old life, no more of that stuff for him. Corinne once had faith in him—won't she help him?

Corinne will, and be it said, Corinne has an ulterior motive. She wishes to learn of Bobby's progress. She can learn from Wesley Martin what otherwise she must gain from surreptitious visits to "Spike" Brogan's camp if she is to get her information.

She tells him that she is stopping at the hotel not far from there, she even promises to see him, if he would call. She has gone away to the country, she explains, for a rest. The explanation satisfies Wesley. He has long ceased to have any great amount of curiosity about any one thing more than five minutes at a time.

Thus, with the passing days, Bobby is rejuvenated. Even "Li'l Chocolat," the water carrier of the camp, grins appreciatively when Bobby calls out for another pail of oatmeal and a second gallon of coffee, figuratively speaking, about 6:30 in the morning.

The one person to mar the happiness of Bobby in the recovery of his health is the proximity of Wesley Martin. Bobby has always disliked the man, not as he has disliked other men, but with a loathing and repugnance which is intuitive rather than specific. Bobby may have been wild a bit, but he has always been "decent," in a man's sense of the word. So much he cannot say for Wesley. Wesley is not forced to the same rules required of the other members of the camp. It was so stipulated before he joined. This fact alone is seized upon by Wesley to place himself in a somewhat superior position to the other men. The truth is, Wesley would have gone back to the city in few days, but for his daily meeting with Corinne.

During these talks, strangely enough, Corinne usually asks after the health and improvement of Bobby Briggs. It makes him suspicious—perhaps there is another motive in her choice of location for her rest and vacation.

In the camp, bad blood between Wesley and Bobby flares into flame.

Bobby has returned from a long hike to find Wesley using Bobby's best bath robe as a towel to wipe the mud from his boots.

"Oh, does this rag belong to you?" he asks.

"This Rag" set Bobby back about thirty bucks. Bobby doesn't mind that, but he does object to the contempt with which Wesley treats the subject.

"I fawncy we had better give it a bawth," says Wesley, as he tosses the garment into the horse-trough. Wesley does it in a most superior way. Bobby hardly knows his own strength and health yet. He hears the laughter of the camp and sees red.

Everyone knows Bobby Briggs, and whereas he has been living faithfully up to the rules and regulations laid down by "Spike" Brogan, none of them have a very exalted idea of Bob's bravery. Bobby feels himself that if he were a real man he would pitch Wesley into the horse-trough after the bath robe. This galls him. He strides away.

On the edge of the clearing "Spike" Brogan catches up with him.

"Still pretty soft, eh? You need a lot of hard work yet."

(Continued next week.)

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD

516 Fifth Ave., N. Y.

Schiller Building, Chicago.

Wright & Callender Bldg., Los Angeles.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Current Effect on the Crater.

G. F. Benkelman, of the laboratory of the Speer Carbon Company, St. Marys, Pennsylvania, has contributed to this department the following:

"The relationship of the brightness of the positive crater of the D. C. arc with the current has been discussed from time

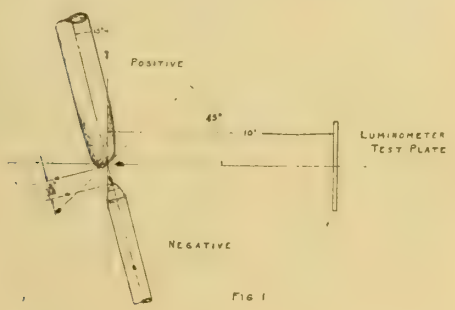


FIG 1

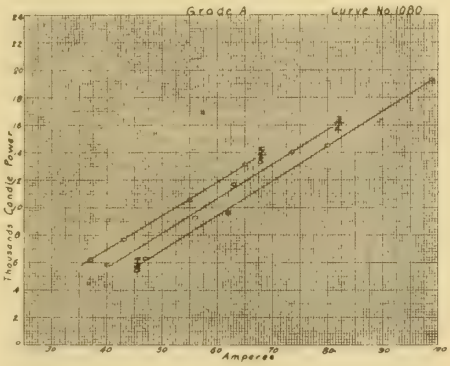
to time by operators and projection engineers. Some of the opinions held by authorities on the D. C. arc are: That the amount of light per unit crater area is independent of the current used for the same kind of carbons. Increasing the current on a D. C. arc increases the candle power per unit crater area and also the crater area.

"Mr. Blondel* has said that although the maximum brilliancy of the crater was independent of the current flowing in the arc, yet that the average brilliancy of the incandescent portions increased both with the intensity and density of the current, until the crater was well saturated. If, he said, the value of the current be suddenly varied, the intrinsic brilliancy undergoes a temporary and very appreciable variation which may reach 10 per cent and which diminishes gradually until the dimensions of the crater are so altered as to restore the surface of emission to the value it ought to have for the new current. He considered that the heating of the crater only took place at the surface, and that the temperature of volatization

* "The Electrician," 1893, Vol. 32 pp. 117, 145, 169.

was only reached by a very thin superficial film.

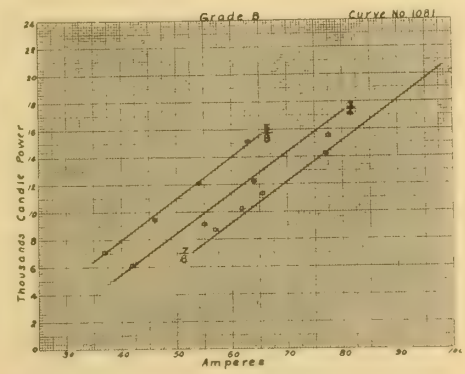
"The following article deals with the



subject which will be of interest not only to the technical man, but gives many practical operation conditions to the moving picture projectionist.

"In making the tests described in this article, the carbons were burned in a Standard moving picture lamp house. The condensers were omitted allowing the light to go from the positive crater unobstructed to the test plate whose center coincided with a horizontal line extending to the center of the positive crater.

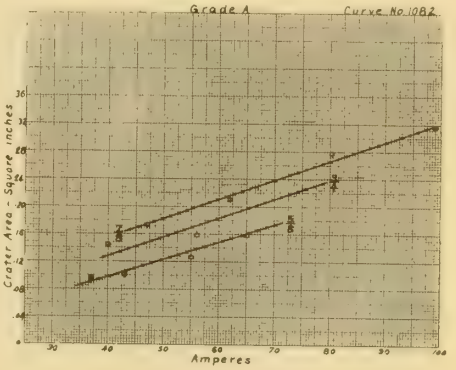
"Fig. 1 shows the exact set up. The angle of the positive crater and the separation of the carbons were maintained in the same relative position, by noting the coincidence of the image of the carbons through a pinhole in the side door on a screen with established marks. About two inches from the pinhole, a condenser was mounted and this served to sharpen the picture of the arc and the crater on the screen. The candle power of the arc taken from the test plate as shown in Fig. 1 was measured by a MacBeth illuminometer. To transform the alternating current supply to direct current for the D. C. arc, a Martin 140 ampere rotary converter was used. This machine delivered



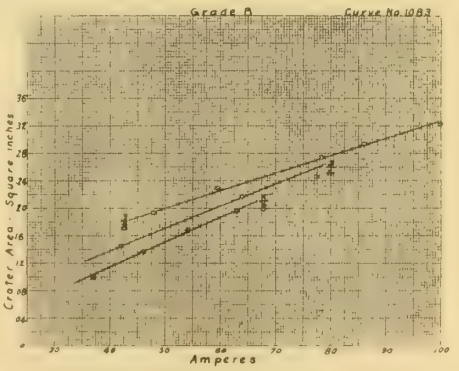
a constant D. C. potential of 80 volts, and series resistance was used to keep the arc steady. Very steady conditions were thus obtained, which were very necessary to get uniformity in results.

"Two standard grades of projector carbons, A & B, which have been used by thousands of operators throughout the country, were tested and in all cases, Hold-Arks were used for the negative carbons. For the 5/8 and 3/4 size of positive carbons, size 7/16 Hold-Ark was used, while for the 7/8 size positive carbon a 1/2 Hold-Ark was used.

"Curves No. 1080 and 1081 show the relation between candle power and amperes. It is to be noted that the candle power of the 5/8 carbon is greater than the 3/4 and that the 3/4 is greater than the 7/8 at the same current. A reason why the smaller carbon might have a higher candle power is, that the radiating surface



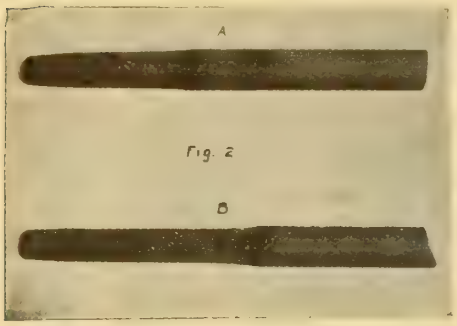
and the cross sectional area of the larger carbon is greater; consequently, more heat is conducted and radiated away from the crater. The crater area for the same current increases with increasing size of carbons as is seen in Curves 1082 and 1083; therefore, the amount of light per



unit crater area decreases with increasing size of the carbon, assuming that the mean hemispherical candle power is proportional to the candle power in the one direction taken, and the test plate utilizing only a portion of the light from the crater will have a higher intensity projected upon it, the smaller the size of the source. Let it be understood, however, that the amount of light or the intrinsic brilliancy per unit crater area of the different sized carbons should be very

nearly the same when the craters are well saturated.

"To prove in another manner that the smaller sized carbon has a higher candle power at the same current, two arcs were burned simultaneously, so that the light from either arc could be thrown upon the test plate. When the light from a 5/8, 3/4 or 7/8 positive, burning at the same current, was compared with the light



from the standard lamp in the illuminometer, a very decided difference was noted. The light from a 5/8 carbon was even brighter than a 3/4 though burning at a somewhat lower current.

"The interesting part for the projectionist is shown in the Curves 1080 and 1081 that the most efficient illumination is obtained when the carbon is burned just below its penciling point. By penciling point is meant that current which will heat the carbon to redness its full length from the crater to the holder, so as to cause it to oxidize or burn to a smaller diameter than the original carbon. See Fig. 2.

"For the two grades of carbons A & B which were tested, the penciling points were found to be 65 amperes for 5/8, 80 for 3/4 and 100 for 7/8. Fig. 2-A shows a carbon just starting to pencil while Fig. 2-B shows the carbon fully penciled.

"Noticing Curve 1081 again it will be seen that burning a 5/8 carbon at 60 amperes will produce the same illumination as a 3/4 carbon at 69 amperes, therefore, it would be poor economy to use a 3/4 at 69 amperes, but the transverter should be made to give 60 amperes for 5/8 carbons of the same grade. Not only does the 5/8 carbon produce the same light at 60 amperes as the 3/4 at 69 but the lens system. Curve 1083 shows that the crater area of a 3/4 carbon at 69 amperes is greater than the 5/8 carbon at 60 amperes.

"To give Grade A and B carbons a rating as to current would be as follows: 55



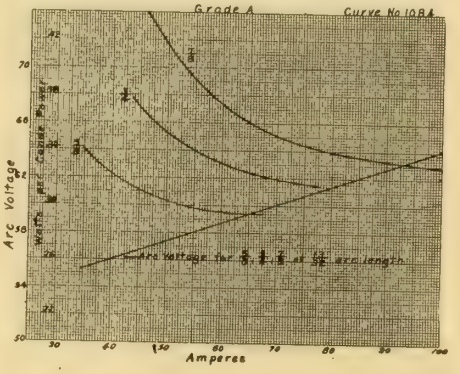
to 60 amperes use a 5/8 carbon, 75 to 80 use a 3/4 and 90 to 95 use a 7/8. For instance, suppose a machine gave a current of 70 amperes, what carbon should be used? A 5/8 carbon should be used, stepping the machine down by suitable series resistance or voltage control to 60 amperes. In other words, to get efficiency



the carbon should be burned between the limits given. For the projectionist to find the correct current to burn his carbon, he should by increasing the current on a particular size of carbon find its penciling point, and then use a current of 5 amperes less.

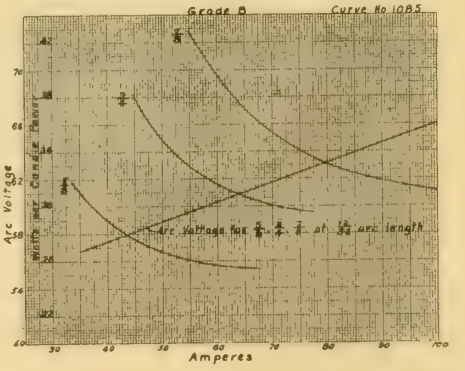
"No definite rule can be given as to the current ratings of the different makes of projector carbons, for every grade will have a different penciling point, depending on the specific resistance and the composition of the carbon. A carbon whose specific resistance is high will have a low penciling point, while if specific resistance is low the opposite is true.

"The relation of crater area to amperes



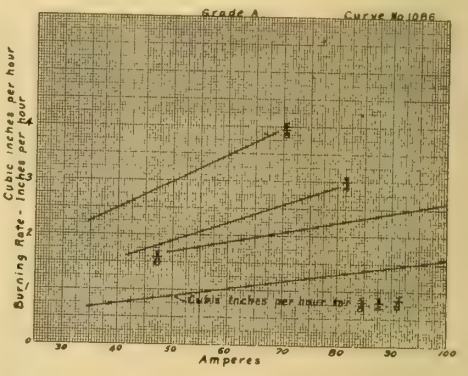
is shown by curves 1082 and 1083. The crater area increases with current and at the same current and voltage the larger carbon has the larger crater area. When the penciling current is exceeded, it causes the crater to overlap the end of the carbon and a condition of unsteadiness will occur. Figs. 3 and 4 show the effect of current on the size of the crater area.

"The arc voltage at 13/32 arc length varying with current as on Curves 1084 and 1085 shows that it increases with current, which is an unusual condition. Generally the D. C. arc, especially the D. C. Street Lighting arc has an arc voltage curve which decreases with current. Many points were taken to determine arc voltage for the different currents and also for the different sized carbons. It would seem



that different arc voltages for the different sizes at the same current should have been obtained, but with the large variation it was impossible to plot an individual curve for each size.

"The efficiency curves also on curves 1084 and 1085 give an idea as to the tendency of the efficiency of the arc. The watts per candle power are very low and do not represent the true values due to



the fact that the candle power was taken in one direction only, and is not the mean hemispherical candle power. However, assuming that the mean hemispherical candle power is proportional to the candle power taken, these curves again verify the statement previously, that the maximum efficiency is obtained from a given-sized carbon when it is burned just below its penciling point. The 3/4 carbon curve on No. 1085 curve plate shows that burning it at 69 amperes would be very poor economy.

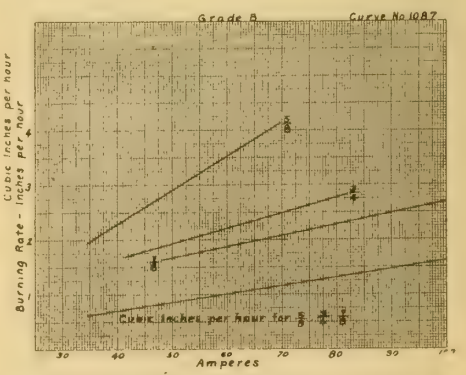
"Curves 1086 and 1087 show the relative burning or consumption rates of the different sizes. The curve marked cubic inches per hour for 5/8, 3/4 and 7/8 gives the consumption rates on a volume basis. The values have been calculated from the individual burning rates of the 5/8, 3/4 and 7/8 and the amount consumed for each current was practically the same for each sized carbon. A single curve was therefore drawn to represent the volume of carbon consumed for each current.

"The burning rate of the 5/8 Grade B carbon in cubic inches per hour at 60 amperes is less than that of a 3/4 at 69, still the same horizontal candle power is produced from the carbon at the respective currents given. Another economy is then added in favor of the 5/8 at 60 amperes, besides the power input, namely the amount of carbon consumed is less.

"The points brought out in the discussion of the curves can be summarized as follows:

1st. Candle power is directly proportional to the current within the limits of operating range.

2nd. Within the working range candle



power decreases with increasing size of carbon, at a given current.

3rd. The maximum efficiency is obtained, when a carbon is burned just below its penciling point.

4th. Crater area is directly proportional to the current for a given size carbon and

increases with the size of the carbon at the same current.

5th. The arc voltage increases directly with the current.

6th. The volumetric burning rate of carbons varies directly with the current and is independent of the size of the carbon at a given current."

Wrong Idea.

Karl Gleinn, Manager, Hendersonville, N. C., writes:

"Noticed, some time ago, a statement in the department that length of back focus of projection lens is governed by distance of screen from lens. Find by experience that with Powers Excelite, used with an isolated light plant, this don't work out. Distance of projection at the Sapphire, Brevard, N. C., is only 60 feet, and lens is pushed clear back into lens barrel. Projection lens 6.5 E. F., size of picture about 13 feet. At Queen Theatre, Hendersonville, N. C., projection distance 87 feet and the back focus is about two inches longer than at the Sapphire. Queen Theatre uses 30 to 60 amperes, with about a 13 foot picture. Wherein lies the difference?"

I have already explained that the statement referred to with regard to B. F. was largely an error. In the first place let me say that incandescent and arc light motion picture projection present two almost entirely different propositions, as applied to the optical train of the projector. I do not, however, know just to what, if any, extent this affects the back focus of the projection lens. In incandescent projection the crater image is focused ahead of the aperture (projection lens side) and presumably within the projection lens itself. In arch light projection the crater image is focused behind (condenser side) the aperture, or at least not so far ahead of the projection lens.

But anyhow you misunderstood the statement I made. What I said was that with the picture in focus on a screen at a given distance from the lens, if the screen be moved nearer the lens would have to be moved away from the aperture. This is entirely true, since if you alter one conjugate foci distance you automatically alter the other. My error lay, in that instance, in not taking into consideration the fact that where the front conjugate foci distance is very long, the alteration of lens position will be very slight, unless the long distance is reduced a very great deal. One other equation which enters into your case is the fact that different projection lenses of the same B. F. may and often do have different B. F. distance. I do not know why this is. It has been explained to me, but I have forgotten. As I remember it, it has something to do with the relative focal length of the two factors of the lens. Will Solar be good enough to explain this? As to your case, friend Gleinn, you have a lens of longer focal length at the Queen than at the Sapphire, which accounts for the increased B. F. At the Sapphire the lens is about 4.5 E. F., assuming a 13 foot picture at 60 feet, whereas at the Queen the lens is somewhere between a 6 and 6.5 E. F. I have dealt with the other matters with a view of bringing out discussion on this whole proposition.

A Parasite.

From John Palmerton, Nepera Park, New York, comes the following hot one for the maker of poor film splices:

"Webster's definition of a parasite should, in my judgment, be applied to the man who makes a film splice without first scraping off the emulsion. This animal, it seems to me, is the **motion picture parasite.** The exchange manager who allows the outrage to be committed on his films is equally as bad as the one who commits the outrage. To begin with it is a case of pure, unadulterated laziness, rather than ignorance, and it is mighty embarrassing to a projectionist to admit any professional connection with those who do such things. I know of a case where a solid ivory top manager discharged a man simply because he had to re-thread his machine four times while projecting a reel, and all four patches were unscraped. It is a shame to have the show stop, especially when a high class production is on, and probably at just the most interesting point, simply because some parasite was too infernally lazy to make a proper splice. Such men should be fired at a moment's notice, if caught. No doubt some of them are adorning themselves with the title 'projectionist.' Garbageman would fit better! I would suggest that the department cannot condemn such practices too emphatically; also it would help if exchange men would make some real attempt to located the guilty parties. I know for a fact that recently a manager booked up a two months' show, the main point of which consisted of four features a week, and the very first day there were 12 stops in the feature and 4 in the comedy. The film was in fine shape, but, as usual, the unscraped splices were there in their glory. Give this matter your earnest effort and see if you cannot help us."

Friend Palmerton, the exchange which is so careless as to permit its films to be sent out in that shape is too careless to be helped much by roasting, or anything else. I think, however, the unscraped splices are usually made by boys, or ushers who are impressed into the work of rewinding and repairing film. They know little or nothing about it and **care less.** Anything to get the job done and over with is their motto. I can hardly conceive of a projectionist doing such a thing and even the most wooden headed "operator" would hardly, it seems to me, be as rank as that. You placed your finger squarely on the weak point, however, when you said the exchange should check the matter up and punish the guilty, but that presumes a real inspection of the films, which is a thing almost unknown in many exchanges. It is nothing short of a crime for an exchange to send out improperly inspected and repaired films. It is an outrage on the exhibitor, who has paid for films in at least projectable condition. It is a deliberate outrage on the audience. It is a deliberate outrage on the projectionist, who has the right to presume the films received from the exchange are in good condition for projection, and last, but by no means least, it is decidedly dangerous in that it multiplies the fire hazard by many times.

Your application of the term parasite is unique. I, however, agree with you that the man who acts as a drag on the industry by inexcusably inefficient work is very closely related to the parasite, only I hate to thus affront the parasite by fixing upon it the relationship.

Projection Experience

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Lens Chart and Short E. F. Lenses.

A. G. McIntyre, Detroit, Michigan, orders question booklets and says:

"Am having difficulty with my lens system, hence this call for help. The lens chart published December 28 issue, 1918, does not include lenses working at less than three inches B. F. My lenses work at 2⅝ inches B. F. and are 1⅝ inches in diameter. On one machine I use 40 and on the other 45 amperes D. C."

Your lens diameter is pretty close to right. You have a reduction of only ⅜ of an inch from the 3 inch B. F. and lenses 1.375 inches in diameter, whereas the diameter for 3 inch B. F. is only 1.56 inches. A little study of the chart at 40 amperes D. C. will show you that for every added inch B. F. there is pretty close to an added .3 of an inch lens diameter required. You can easily figure out exactly what you need for ⅜ less B. F. on that basis, and while it might not be precisely right, it would be near enough for all practical purposes. But you would improve by having the same amperages on both machines. Your change-over would be better. By the way, what I said above applies to 40 amperes D. C., with plano convex condensers. For 45 amperes your lens would, I think, waste a little light, though not very much. By taking the relative increases as I have indicated, between the various B. F. shown for the two amperages, you can easily figure out exactly what your lens diameter ought to be, remembering that a tenth of an inch either way from right is no serious matter. If under there would be slight waste. If over it would do no damage at all, though if the lens be very much over it should be stopped down to the actual requirement.

An Invitation.

Homer Croy writes from Paris, as follows:

"We invite you to come over here and see our work in the field. The Community Motion Picture Bureau (film distributing branch of the Y. M. C. A.) is now operating 350 projectors, of all makes and kinds, and we would like to have you look us over. Will show you projection under the very worst possible conditions in the world. But in spite of what we have to contend with we will show you some pretty good screen results."

Yes, brother Croy, I do not doubt but that you work under some pretty discouraging conditions. I happen to know it is no uncommon thing for you to go to a hospital with a DeVry, set it on the floor and project a picture, with the ceiling for a screen. I can also imagine that some of the work you are called upon to perform is very difficult indeed. As to the editor coming over, he would certainly like to, but guess it can't be done. It would take a lot of time, and there is too much to do. Good luck to you. I appreciate the invitation for the kindly thought which prompted it. Hope we will soon see you back in Uncle Sam's domain.

Meaning of Focal Length.

M. G. Baker, Denver, Colorado, wants to know "what is the focal length of condensers" and where he can find it in the handbook.

Seems to me friend Baker should find it quite easily. Begin with "Lenses," page 91. The focal length of a simple lens, such as a condenser lens, is the distance from its optical center at which parallel rays of light will be brought to a focus. Due to spherical aberration a condenser lens, being uncorrected, has no fixed focus, because of the fact that rays will be brought to a focus at different distances from its optical center. See "Spherical Aberration," page 94 of the handbook. However, we call its focal length the distance from its optical center to the point where a distant object is focused most sharply.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Forfeit."

Released by W. W. Hodkinson—Five Reels.
Prepared by George W. Beynon.

Theme for Nan—La Cunquataine (Menuet), Lack.
1—At screening. 1:30. Springtime (waltz), Drumm.
2—T. In the west. 1:30. Theme.
3—T. From wealth to. 1:15. Othello Overture, Drumm.
4—T. The will is made. 1:00. Theme.
5—D. Saloon scene. 2:00. Crafty Spy, Levy.
6—T. The next morning. 3:30. Dancing Leaves (Gavotte), Miles.
7—T. Bob superintends. 1:00. Hawks' Dramatic, Hawaks.
8—D. Kids swimming. 2:15. The Chase (Vivace), Smith.
9—D. Bob with cigarette. 2:00. Agitato, Kiefert.
10—D. When Jeff sees Bob. 5:15. Adagio Pathetic (Adagio), Godard.
11—T. Four years later. 2:15. Home Sweet Home (play as one-step).
12—T. "Say old friend." 1:30. Adagio Cantabile (Adagio), Strauss.
13—T. The old, old story. 2:00. Sweetest Story Ever Told (Old love ballad).
14—Insert. In society. 2:15. Theme.
15—T. The knocking hand. 2:30. Heart's Desire (Moderato), Losey.
16—T. The home-coming. 3:00. Tournament (Allegro), Nevin.
17—D. Sickem approaches horse. 2:30. Reverie (Andante), Rissland.
18—T. The call to Castroville. 3:00. Dramatic Tension, Andino.
19—D. Jeff returns home. 2:15. Reverie (New-Lento), Drumm.
20—T. At Bud's. 2:00. Theme.
21—T. At Jeff's. 2:00. Reverie (Lento), Drumm.
22—T. "Sickem's been shot." 2:30. Stampede (Allegro), Simon.
23—D. Jeff enters Sickem's. 1:45. Le Ville (Allegro), Puccini.
24—D. Jeff knocks out antagonist. 2:00. Adagio Pathetic, Godard.

"Peggy Does Her Darndest."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

Theme—Birds and Butterflies (Intermezzio Capricioso), Vely.
1—T. No, stand still and look pleasant. 1:15. Hunkatin (half tone one-step), Levy.
2—T. "I went first to the store." 2:15. Capricious Annette (Moderato Caprice), Borch.
3—D. Battling Peggy (hand bell). 3:45. March Bizarre (Allegro), Simon.
4—T. "By jove, it's ripping." 1:30. Theme.
5—T. The store that sold no. 3:30. Norma (melodious waltz), Luz.
6—T. "Give your butler a vacation." 1:15. Prudence (Entr'acte Novellette), Luz.
7—D. When father enters the house. 3:45. Theme.
8—T. "I wish it had not leaked out." 3:45. The Bee and the Flow'ret (Allegro Moderato), Zamecnik.
9—T. "All right, I hope some." 3:45. Dramatic Finale No. 63 (Agitato Appasionato), Smith.
10—D. When Peggy looks in the mirror. 3:15. Savannah (popular one-step), Rosey.
11—T. "You shall both change." 2:30. Dutch Windmill (Characteristic Allegretto), Zamecnik.
12—T. "Watkins, I'm going to let you." 1:30. Theme.
13—T. After a week's practice. 4:00. A La Mode (popular one-step), Rosey.
14—T. "That's a mighty nice looking house." 4:00. Babillage (Allegretto Intermezzo), Castillo.
15—D. When Peggy spies on Larry (electric door bell). 3:00. Light Agitato (14 Luz Photoplay Series), Luz.
16—T. "It's only the butler." 2:45. Mountaineer's Dance (from Mountain Music Suite) Borch.
17—T. "Is this an antique." 1.15. Dramatic Tension No. 9, Andino.
18—D. When Hugh enters the house. 3:45. Theme.
19—D. When Peggy enters the house. 4:15. Iris (Intermezzo Moderato), Reynard.
20—D. When butler puts out lights. 1:45. Heavy Mysterioso (No. 12 A. B. C. Series), Luz.
21—D. When Peggy watches burglar. 2:00. Tumultous Hurry (No. 12 A. B. C. Series), Luz.
22—T. "What—the—well." 2:00. Action Gallop (No. 12 A. B. C. Series), Luz.
23—T. "You mean you knocked him out." 3:00. Theme.

"Happy Though Married."

Released by Famous Players-Lasky—Five Reels.
Prepared by Filmusic Studios.

Theme—Mignonette Op. 59.
1—At screening. 3:06. Theme (Allegretto).
2—T. Bob Davis, Stanley's. 3:16. In Poppy Land (Moderato), Albers.
3—T. You don't mean to. 3:18. Florindo from Carnival Venetian (Allegretto), Burgmein.
4—T. The Don wants to. 3:39. Romance (Moderato), Rubenstein.
5—T. And another thing. 1:09. Theme (Allegretto).
6—T. No wonder the old. 2:24. Sparklets (Allegretto), Miles.
7—T. Out riding with. 1:23. Prelude Op. 28, No. 6 (Moderato), Chopin.
8—D. Close-up of Miss Bennett. 2:35. Peacefulness (Andante), Borch.
9—T. After the dishes. 2:08. Theme (Allegretto).
10—D. Insert Diana's photo. 1:30. Dance of Navarre (Allegretto), Zamecnik.
11—T. His Office. 2:33. Premier Amour (Andante), Benoist. (Omit first bar.)
12—T. Waiting with dinner. 1:36. Graciousness No. 53 (Allegretto), Berg series.
13—T. There never was. 4:29. Dramatic Tension No. 36 (Andante), Berg series.
14—T. The common place. 2:04. The Vampire (Andante), Levy.
15—T. All prepared to be. 1:05. Serenade Op. 16, No. 3 (Allegro), Rubenstein.
16—D. Insert of telegram. 4:00. Fads and Fancies (Allegretto), Gruenwald.
17—D. Flash of Miss Bennett peeking through front door. 1:44. Turbulence (Allegro), Borch.
18—T. As the lilies of. 0:36. Tulips (Allegretto), Miles.
19—D. Flash to Miss Bennett. 1:17. Turbulence (Allegro), Borch.
20—D. Flash to Jim with flowers. 3:09. Dramatic Agitato No. 38, Berg series.
21—T. When your wire. 3:02. Agitato No. 11, Lake.
22—T. Ladron! (thief). 2:36. Allegro Agitato No. 8, Berg series.
23—D. Close-up Stanley and Jim looking at. 0:48. Slimy Viper (Allegro Moderato), Borch.
24—T. The burglar! Great. 0:48. Hurry No. 26 (Allegro), Berg series.
25—D. Stanley opens closet door and finds Miss Bennett. 0:25. Silence until—
26—T. Officer arrest that. 0:14. Dramatic Tension No. 36 (Andante), Berg series.
27—T. What—What? 1:44. Theme (Allegretto).
Character, comedy. Atmosphere, Mexico and New York.

"The Woman on the Index."

Released by Goldwyn Distributing Corporation—Five Reels.
Prepared by M. Winkler.

Theme—Think of Me (Moderato Ballad), Frank H. Grey.
1—At screening. 1:55. Lento Allegro (from Symphonette Suite), Berge.
2—T. If I am to take care. 1:55. (Continue to action.)
3—T. And in the same neighborhood. 1:55. Dramatic Suspense, Winkler.
4—T. I found her downstairs. 3:45. Sinister Theme (Dramatic), Vely.
5—T. And after a severe illness. 1:40. Theme.
6—T. When a short time had passed. 1:25. (Continue to action.)
7—T. And when the gang was ready. 2:35. Dramatic Reproach, Berge.
8—T. The Bulls got him. 4:00. Adagio (From Pathetic Suite), Mozart.
9—T. I'll turn states evidence. 2:10. Dramatic Agitato, Hough.
10—T. Charged with murder. 1:50. Theme.
11—T. Three years later. 1:20. (Continue ff.)
12—T. And in the same city. 0:45. Prudence (4/4 Entr'acte), Luz.
13—T. I must see my office. 3:40. (Continue to action.)
14—T. The God of chance has. 3:00. Theme.
15—T. A little later. 1:50. Dramatic Tension No. 36, Andino.
16—T. The next morning. 3:15. Reve O'Amour (Melodious Allegretto), Zamecnik.
17—T. And one afternoon. 3:15. Romance (from Chopiniana Suite), Chopin.
18—S. Close-up of index of police record. 2:40. Cradle Song (from Tragic Suite), Gottschalk).
19—T. Take the first train. 2:45. Theme.
20—T. I have great news for you. 4:20. And Yet (4/4 melody), Hathaway.
21—T. I'm sorry, Mrs. Maber. 2:55. Theme ff.
22—T. Why did you send that note. 4:25. Pizzicato Misterioso, Minot.
23—T. Does your husband know? 1:50. Elegie (from Pathetic Suite), Luz.
24—T. Well, what's the idea? 1:35. (Continue ff.)
25—T. Don't worry, it's all right. 2:40. Dramatic Fantasie, Bach.
26—Theme ff. 1:00. Until end.

"The Highest Trump."

Released by Greater Vitagraph—Five Reels.
Prepard by S. M. Berg.

Theme (A)—Impish Elves (Winsome Intermezzo), Borch.
Theme (B)—The Crafty Spy (Descriptive Mysterioso), Borch.
1—At screening. 1:30. Tragic Theme (Dramatic), Vely.
2—T. Richard, John Paget's (electric door bell). 3:30. Dramatic Suspense, Winkler.
3—T. There, there, it's all over and (telephone bell). 2:00. Theme A.
4—D. When police arrive. 3:15. Dramatic Agitato No. 38, Minot.
5—T. To Bickers the change in his master (electric bell). 2:30. Capricioso Annette (Moderato Caprice), Borch.
6—T. Richard realizes that if he can (marching soldiers). 1:30. Over the Top Boys (American march), Borch.
7—T. Do you realize that you are. 0.45. Theme A.
8—T. The interests of Anson Dyke. 2:00. Dramatic Tension, Levy.
9—T. And that night Richard Paget knows. 4:00. Theme B.
10—T. "You will see John in Uniform." 1:00. Theme A.
11—T. On to Berlin. 1:15. On to Berlin (direct cue), segue to Theme A.
12—D. When scene fades to spies. 0:15. Dramatic Agitato, Hough.
13—T. After several months training (aeroplane effects). 1:45. Aces High (Aviation march), Roberts.
14—T. "Our planes are being delivered." 1:30. Theme B.
15—T. The last precious hours before sailing. 1:15. Theme A.
16—T. In France three weeks later (aeroplane effects). 1:30. Over There.
17—D. When John drop message. 2:30. Scherzetto (from Symphonette Suite), Berge.
18—T. With the evening. 1:00. Theme B.
19—T. "Paget won't be able." 2:00. Theme A.
20—T. Next day the raid. 2:15. Furioso No. 11, Kiefert.
21—T. And to Richard Paget with his secret. 2:15. Review March (Military Maestoso), Berg.
22—T. The best laid plan of mice and men (tolling bell). 2:45. Aces High, Roberts.
23—D. When bride and groom enter church (tolling bell—wedding scene). 1:30. Organ only (Andante Pathetic).
24—D. When bride and groom re-enter aeroplane. 0:30. Aces High, Roberts.

25—T. The long awaited day when Richard Paget. 1:15. Theme B.
26—When John enters aeroplane (battle effects). 1:00. Agitato No. 69 (Allegro Agitato), Minot.
27—D. Smoke signal. 1:00. Theme B.
28—T. While back in America. 0:45. Alborada (Allegretto Caprice), Andino.
29—T. At the French headquarters. 1:00. Oh, Frenchy (popular American song).
30—D. When French scene fades. 1:45. Dramatic Narrative, Pement.
31—T. With the time drawing near. 0:30. Furioso No. 60, Shepherd.
32—T. The little inn where their delayed (watch for explosion). 3:00. Tragic Theme, Vely.
33—T. "You wear the uniform of America." 3:15. Agitato No. 49, Shepherd.
34—T. "If you're in the Secret Service" (watch for explosion). 2:30. Dramatic Tension No. 36, Andino.
35—T. "But nothing like the side of." 1:00. Theme A.

"What Every Woman Wants."

Released by Exhibitors Mutual—Five Reels.
Prepared by Joseph O'Sullivan.

Theme—Souvenir (Tranquillo), Drdla.
1—At screening. 4:00. Theme.
2—T. And then the United States. 1:15. Over There (play pp.).
3—T. While her hero fought in France. 3:45. The Swan (Adagio), Saint Saens.
4—T. Mrs. Bumble, a thrifty sort. 1:00. Al Fresco (Jocose-Tempo Rubato), Etienne.
5—T. Where rules a woman of the world. 2:00. Phillis (Valse Caprice), Deppen.
6—T. "Why do you send me this." 1:15. Appassionato No. 47 (Arr. by Berge), Tschaikowsky.
7—T. There was not much closet space. 1:45. Theme.
8—T. Like many rich men. 1:45. Waltz, "Eugene Oneguin" (Gracieuse), Tschaikowsky.
9—T. Saturday afternoon she pressed. 2:45. Under the Leaves (Poco Agitato-con moto), Thome.
10—T. Her economical resolutions fell. 2:00. La Danse des Demoiselles (Valse Lento), Friml.
11—T. Gloria calls on a former chum. 2:30. Coquette (Allegretto-Tempo Rubato), Arensky.
12—T. Mamie's husband, who believes. 1:30. La Berceuse (Moderato 6/8-Serenade), Gounod.
13—T. The messages with a single thought. 3:15. Theme.
14—T. The answer (paper showing casualties). 2:30. Taps ½ min. The Last Spring (Andante Pathetique), Grieg.
15—T. Not long thereafter she. 1:00. Carressing Butterfly (Andantino Gracioso), Barthelemy.
16—T. With the departing months. 1:45. Prelude Op. 28, No. 6 (Lento Moderato Dramatic), Chopin.
17—T. They always come back. 1:00. Phyllis (Waltz Caprice), Deppen.
18—T. An erring husband has three stages. 2:30. Adagio Expressivo (from C major Symphony), Schumann.
19—T. A number of mysterious thefts. 2:00. Dramatic Andante No. 39 (Andante Moderato Agitato), Berge.
20—T. The home-coming of the visitors. 2:00. Patriotic March (F and P to action).
21—T. Memories that bless and burn. 2:15. The Rosary (Expressivo), Nevin.
22—T. A wife in name only. 2:15. Admiration (Moderato Grazioso), Jackson.
23—D. When Hughes insults Floria. 1:30. Prelude "Carmen" (First Suite—Andante Agitato), Bizet.
24—T. To say good-bye and a word (watch for shot). 1:45. Few bars of Tosti's "Good-bye." At shot Hurry No. 1 (Allegro), Langey.
25—T. Resolved to play a desperate game. 2:30. Dramatic Tension No. 44 (Agitato), Borch.
26—D. When Phil steps out of closet. 1:00. Dramatic Tension No. 9 (Andante), Andino.
27—T. The trial (court scene). 4:00. Adagio "Sonate Pathetique" (Dramatic Adagio), Beethoven.
28—T. At the afternoon session. 3:45. Romance (Andante Dramatic), Frommel.
29—T. "The maid, Sylvia, will kindly take." 3:15. Rustle of Spring (Dramatic Agitato), Sinding.
30—T. In the judge's chambers. 1:00. Theme.

"The Lion and the Mouse."

Released by Greater Vitagraph—Six Reels.
Prepared by S. M. Berg.

Theme for Shirley Rossmore—Bleeding Hearts (Andantino Sentimento), Levy.
1—At screening. 4:15. Dreams of Devotion (Heavy, Dramatic, Emotional, Characteristic), Langey.
2—T. Judge Rossmore and his wife. 2:00. Ecstasy (Passionato Moderato), Zamecnik.
3—T. Paris, where, by a strange. 0:45. A La Mode (French one-step), Rosey.
4—T. Jefferson Ryder. 1:30. Theme.
5—T. While in America John Ryder. 1:30. Dramatic Recitative, Levy.
6—T. And one evening not long after. 1:30. Kathleen (Valse Lento), Berg.
7—D. When Shirley gets telegram. 1:15. Theme.
8—T. The trip across seemed. 4:30. Longing (Andantino Grazioso), Floridia.
9—T. "I wish to see my son" (door bell). 3:45. Admiration (Moderato Grazioso), Jackson.
10—T. "Dinner's on the table ma'am." 2:00. Theme.
11—T. "You mean you would throw yourself." 1:15. Adagietto (from Symphonette Suite), Berge.
12—T. "I wish I could help you Jefferson" (automobile effects). 2:15. Dramatic Suspense, Winkler.
13—T. "Shirley, father says he can't." 2:00. Theme.
14—T. The lion and his power. 3:30. Melodie (Moderato con Grazioso), Friml.
15—T. "And then the American octopus." 4:15. Menuetto All'antico (Allegretto Grazioso), Karganoff.
16—T. "Do you realize that we're being." 4:15. May Dreams (Moderato Serenade), Borch.
17—T. "Before I go to Washington, I would." 4:15. Elegie (Adagio Sostenuto), Barmotine.
18—T. "Miss Green is here, sir." 2:15. Melancolie (Larghetto 4/4), Bubeck).
19—D. When mother and son enter room. 3:45. Theme.
20—T. "Miss Green, you say, is here." 4:15. Scherzetto (from Symphonette Suite), Berge.
21—T. The night of the Ryder reception. 1:00. Dramatic Tension No. 9, Andino.
22—T. "I'm going to see Ryder." 3:00. Sleeping Rose (Valse Lento), Borch.
23—D. As scene fades to Shirley and Jefferson. 1:45. Theme.
24—T. "That Rossmore woman is responsible." 2:30. Withered Flowers (Pathetic Intermezzo), Kiefert.
25—T. "If he is impeached." 2:45. Dramatic Tension No. 36, Andino.
26—T. "Can you find the combination." 2:15. Dramatic Agitato No. 38, Minot.
27—T. "Mr. Ryder, this deception." 1:45. Dramatic Narrative, Pement.
28—T. "Well, Jeff, she's a wonder." 1:00. Theme.

"The Wicked Darling."

Released by the Universal Film Manufacturing Company.
Prepared by Benjamin Laietsky.

Theme—For You a Rose (Moderato), G. Edwards.
1—At screening. 2:00. Theme.
2—T. Stoop Conors. 2:00. Prelude Op. 28, No. 15 (Sostenute), Chopin.
3—T. Gutter Rose took button. 3:00. Love Song (Andante), Nevin.
4—D. Mary steals pearls. 2:30. Hurry No. 23 (Allegro), Lake.
5—D. Kent Mortimer looks at ring. 3:15. Theme.
6—D. Adele Hoyt 'phoning. 1:30. Dawn (from Suite), Vannah.
7—T. "You see I haven't any servants." 1:30. Theme.
8—T. Uncle Fadem. 1:00. I'll Say She Does (Fox-Trot), De Sylva.
9—D. Stoop Connors enters Fadem's rooms. 1:30'. Adieu (Moderato), Karganoff.
10—T. This man's quaint philosophy. 2:30. Theme.
11—D. Mary entering house. 1:30. Mysterioso No. 2 (Moderato), Minot.
12—T. The chivalry of a man. 3:00. The Tale of Two Hearts (Allegro Moderato), Roberts.
13—T. "I'm through wid you." 1:30. Hurry (Allegro Vivace), Langey.
14—T. The next time she met. 2:00. Blue Rose (Valse Moderato), Logan.
15—Mortimer recognizes Mary. 3:00. Theme.
16—T. "We're neighbors." 2:00. In the Candlelight (Andante), Brown.
17—T. Night after night. 2:15. Hurry (Allegro), Lake.
18—D. Officer, Kent and Mary entering room. 3:00. At Dawn (Andante) (from Indian Summer Suite), Densmore.
19—T. Kent Mortimer needed help. 4:00. Gardena (Andantino), Densmore.
20—T. Tidings of Mary. 1:00. Pizzicato (Moderato), Lake.
21—T. They're after Kent Mortimer. 1:00. Sweet Remembrance (Allegretto), Norden.
22—D. Mary entering room. 1:45. Theme.
23—D. Mary leaving room. 1:45. Fanciful Vision (Adagio), Rubenstein.
24—D. Stoop Connors entering Mortimer's room. 3:00. Scotch Poem (Allegro Tempestoso), McDowell.
25—D. Mary enters Mortimer's room. 1:45. Theme.
26—D. Connors enters through window. 2:30. Agitato No. 1 (Allegro), Langey.
27—D. Officer enters room. 1:00. Elegie (New) (Adagio Sostenuto), Barmotine.
28—T. It's petals were soiled. 2:30. I'll Say She Does (Fox-Trot), De Sylva.
29—D. Connors leaves cafe. 1:00. Chant D'Antomne (Andante Doloroso), Tschaikowsky.
30—T. And then. 3:30. Bleeding Hearts (Andante Sentimento), Levy.
31—T. "Why come here?" 1:45. On Wings of Love (Andante), Bendix.
32—T. "I took a damn good beatin'." 2:15. Agitato Con Moto (Allegro), Borch.
33—D. Kent jumps on counter. 2:00. Theme.
34—T. "I was right, Mary." 1:30. Agitato No. 4 (Moderato), Minot.

THE WORLD'S STANDARD THEATRE ORGANS
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Unified Theatre Organs
Automatic Pipe Organs
PLUCITY • RELIABILITY • SIMPLICITY • ENDURANCE
J. P. SEEBURG PIANO CO. • REPUBLIC BLDG. CHICAGO

Live News from Everywhere

KENT OF CINCINNATI HAS A NEW SLOGAN

Exhibitors' Mutual War Cry Goes Well in South, but to Us Is Painfully Reminiscent of Subway

THE first harbinger of spring has made its appearance in Cincinnati, and from the Exhibitors Mutual Distributing Corporation offices as a fountain head is inundating the surrounding territory with a verdant flood.

John A. Kent, manager of Exhibitors Mutual, has clothed his shipping cases in a neat costume of delicate pea-green, which serves a two-fold purpose—a ready identification for shippers and carriers and a self computer of the great volume of business being done by this company.

Kent's new slogan is, "Fall in Line and Follow the Green Trail."

Idlewild Company Incorporated.

Interests which have been prominent in the ownership of the Colonial and other Cincinnati theatres for some years past have incorporated the Idlewild Theatre Company, with a capital stock of $25,000. The incorporators include Frank and John J. Huss, Thomas A. Reilly. It is understood that the name of the Colonial will be changed, so it is possible that a new house is contemplated.

A suit has been filed, growing out of damage said to have been done to a photoplay house through a trolley wire crossing an electric feed wire. Blanche Smith, owner of the Newport, Ky., Avenel moving picture theatre, across from Cincinnati, has filed suit for $6,000 against the Union Light, Heat & Power Co., stating that motors, fans, an organ, and other equipment were badly damaged, and that a destructive fire was started which did still more damage.

McManan on Entertainment Committee.

I. W. McManan, of McManan & Jackson, film exchange men and exhibitors, who has for many years been active in the Chamber of Commerce, has been appointed a member of the Committee on Assemblies and Entertainment of that body, to serve during the current year.

Gommersal Returns to Cincinnati.

Eddie Gommersal, who was with the Goldwyn Exchange at Cincinnati before being drafted for service in France, has returned after having seen service on the other side. Eddie is once more with the Goldwyn Company as salesman.

Baltimore News Letter

The Plaza Reopens.

THE Plaza Theatre, 1105-07 North Broadway, was again thrown open to the public on February 22, under the management of M. A. Berger, who also manages the Poplar Theatre. After a period of darkness, the Plaza was bought by Hyman Miller, of Washington, D. C., from David Newman and wife, the vendors being represented by Alan Fisher, of Fisher & Fisher, and the vendee being represented by Edward C. Schaumloeffel. The lot measures 34.6 by 105 feet and is subject to two ground rents, one of $65 and the other $80. Gaby Deslys in "Infatuation," was the attraction with which Mr. Berger started the new career of the Plaza, which has been improved and renovated.

Sunday Show at Garden.

Through the courtesy and assistance of Manager L. A. DeHoff, of the Garden and New theatres, the former playhouse was used on Sunday night, February 23, for a show which was staged by Lieut.-Com. M. A. Leahy, U. S. N., retired, in charge of the navy recruiting at this port. Several reels of motion pictures and some stereopticon views, showing the life of a boy in the navy, were shown and the music for the occasion was furnished by the band from St. Mary's Industrial School, attired as "Jackies."

Strand Theatre Has Been Renovated.

Extensive improvements and renovations have been made in the Strand Theatre, 406 North Howard street, which is one of the Parkway circuit. The lobby has been lined with lattice covered mirrors, the interior lighting arrangements have been changed and a system of vari-colored lights, which blend harmoniously, cause a soft, diffused glow to be distributed throughout the auditorium.

Keyser Music Hall Burns.

The Music Hall building in Keyser, W. Va., the second floor of which was leased as a picture theatre to Luther T. Clarkskadon, was destroyed by fire on February 18. The scenery, advance motion picture films, projection machines and piano were destroyed and the loss has been estimated at $1,000.

Baltimore Shorts.

Clarence Eiseman, the First National representative in Baltimore, has returned from his honeymoon and rejoined the boys on Film Row.

M. "Mike" Siegel, Jewel representative in Baltimore, working out of the Baltimore Film Exchange office, 412 East Baltimore street, which is managed by Peter Oletzky, has returned to duty in this city, after having been confined to his home in Philadelphia by illness.

George Easter, of the Baltimore State Rights Film Company, has just returned from a trip through Western Maryland, where he was successful in booking "Are You Fit to Marry?"

Harry Cohen returns to this city to represent Metro.



D. W. Griffith Treats "The Girl That Stayed at Home" Very Well in His Forthcoming Artcraft with Bobby Harron.



Jack O'Toole.

Minneapolis News

United Moves to World.

THE Minneapolis United Exchange has moved its offices, film accessories and equipment to the Minneapolis World Exchange as the result of an agreement recently concluded between United Picture Theatres of America, Inc., and the World Film Corporation.

The change in the management of the Minneapolis United and the removal of that organization from the General Film Corporation to the World was carried out here under the supervision of E. J. O'Donnell, special representative of the United Picture Theatres of America.

Mr. O'Donnell will remain in Minneapolis until M. E. Maxwell, the new manager, becomes fully acquainted with the United system.

Mr. Maxwell was until recently manager of the Cleveland Fox Exchange. He succeeds D. G. Rodgers, who has been transferred to the Kansas City United Exchange.

Mr. O'Donnell announces that Ruben & Finkelstein have purchased the United franchise for their big downtown theatres in Minneapolis.

Ruben & Finkelstein secured four shares for the Strand and New Garrick, with the privilege of playing the United productions in the New Lyric and New Aster. They have also purchased the first-run franchise in St. Paul and a franchise for neighborhood houses.

In the past few weeks a number of new franchise holders have been added to the United roster in this territory, among them being Dan Eselin and George Carish, both of Minneapolis, and Messrs. Graham, Carter, O'Malley and Andress, of St. Paul, and H. B. Smoots, of Little Falls.

Jack O'Toole, who has been with Hodkinson in Minneapolis for the past five months, is now with the United forces in this city. It is reported he will assume charge of the Minneapolis United branch and that M. E. Maxwell will go to either Omaha or St. Louis.

George Guise Joins Branham.

George Guise, publicity director of the Minneapolis Universal Exchange, has gone to Detroit, Mich., to assume his new duties as assistant to Charles G. Branham, manager of the Majestic Theatre, of that city. Mr. Guise was formerly assistant to Mr. Branham at the Minneapolis Strand.

Bernheim Quits Universal.

Julius Bernheim has resigned from the Minneapolis Universal Exchange and left the city.

SALT LAKE WILL HAVE A NEW EXCHANGE

Manager George Mayne of the American Theatre Is Now Busy Organizing Super Film Attractions

GEORGE MAYNE, manager of the American Theatre, announces that he is organizing an exchange to be known as Super-Film Attractions, with offices at 52 Exchange Place, the former headquarters of the Descret Film Exchange.

The new exchange, Mr. Mayne says, will be devoted entirely to the exploitation of high class feature film attractions embodying quality and drawing power. The company will distribute in Utah, Idaho, Montana, Nevada, Wyoming, Colorado and New Mexico. It is announced that Mr. Mayne will obtain state rights to many of the biggest independent productions, which he will handle through the exchange.

American Entertains Old Folks and Orphans.

The American Theatre recently gave a special matinee Friday noon showing for the old folks and orphans of the city. The bill included "The Common Cause" and Charlie Chaplin in "Shoulder Arms." The old folks were admitted on their badges, while the orphans from the Orphans' Home and Day Nursery and the Kearns-St. Ann's Orphanage were taken to the theatre in a body. Special music was furnished for the occasion, which proved a genuine success. The guests gave the American management a vote of thanks for the entertainment.

In addition to the regular program of pictures and music, the American Theatre recently offered daily special entertainment in the way of music by the Ladies' Community Glee Club of 50 voices. Miss Ruth Patterson was soloist. Musical selections also were rendered by Miss Ney Neen Farrell, Miss Ethelwynne Gavrich and Miss Alice Cowley, the latter presenting a whistling solo. In addition to this a number of Boy Scouts appeared in a patriotic tableaux.

Box Office Records Established.

Some very good attractions established box office records at the various moving picture theatres of the city this week. "Don't Change Your Husband," the De Mille picture, was booked for but three days at the Paramount-Empress Theatre, but the business was such that it justified Manager George Carpenter in showing it the fourth day.

The American Theatre did exceptionally heavy business on "The Common Cause," announces Manager George Mayne. Manager George Drywer, of the Hippodrome Theatre, reported excellent business for the week also. His attraction was "Queen of the Sea," featuring Annette Kellerman.

Archer with Paramount-Empress.

Announcement is made by George E. Carpenter, manager of the Paramount-Empress Theatre, that he has obtained the services of Dan Archer, lately of San Francisco, as organist for picture interpretation at the matinees and for playing comedies at night. Prof. Edward P. Kimball also will continue to play the big organ and to direct the orchestra.

Personal and News Notes.

Louis Marcus, district manager for the Famous Players-Lasky Corporation, announces that he is making arrangements to bring to this city representatives of the various "weeklies" to make pictures of the Rotary club convention, to be held in this city next June.

J. E. Madsen, just released from the United States Army, comes to this city as representative of the American Film Company, for which Pathe is distributor. He will divide his time between Salt Lake and Portland.

The American Theatre has commenced the showing of Kinograms, the new news weekly released by World Pictures. This service will also be used by the Orpheum Theatre beginning at an early date.

Manager Louis Marcus, of the district office of the Famous Players-Lasky Corporation, went to Butte this week to attend the Rotary Club convention and to attend to business matters in the territory between Salt Lake and the Montana City.

Gus Hager, local manager for Universal, returned today from a trip through Idaho, where he took a print of the Holubar production, "The Heart of Humanity." Mr. Hager reports good business throughout the territory.

Harm Peery, of the Ogden Theatre, was in Salt Lake this week, calling upon film exchange men. While here he booked the Jewel production, "The Heart of Humanity," for a run at the Ogden Theatre.

George Mayne, manager of the American Theatre, turned away business afternoon and evening during the run of "The Common Cause."

The Paramount-Empress Theatre has contracted to exhibit the Universal current events on Wednesday and Thursday of each week beginning on March 12.

G. A. Hager, local manager for the Universal Film Manufacturing Company, has left for Denver to attend a conference of branch managers west of Denver.

T. W. Chatburn, assistant general manager of the Vitagraph company, was in town for several days.

A. R. Henderson, of Twin Falls, Ia., will open the new Orpheum Theatre in that city with "The Heart of Humanity."

Indianapolis News Letter

A Blaze at the Eagle.

FIRE, the origin of which has not been determined, damaged the Eagle Theatre at 1542 Broadway, Gary, Ind., recently, causing a loss of approximately $1,500. The building is owned by Dominick Szymanski, and the theatre was managed by Walter Wawenkwig. The interior of the building was gutted, and the piano and projection machine were badly damaged. Patrons of the house filed out in an orderly manner when the alarm was sounded.

Washington's Theato Improved.

The management of the Theato Theatre at Washington, Ind., has recently completed several improvements in the interior of the house. The screen has been reset and direct electric current has been installed.

New Film Companies Incorporate.

The Calvert-Harrison Feature Film Company, of Indianapolis, has been incorporated under the laws of Indiana to engage in the manufacture of motion picture films. The capital stock, as announced in the incorporation papers filed with the secretary of state, is given as $300,000. The directors are E. H. Calvert, C. S. Harrison, Albert May, Jackson Rose and E. J. Flannery.

The Ben Ross Feature Film Company, a newly organized concern in Indianapolis, has filed incorporation papers with the secretary of state for the purpose of making motion pictures. The capital stock is announced as $10,000. The incorporators are Benjamin Ross, Ethel Ross and Wetzel Swartz.

Start Work on "Jesselyn's Wife."

Back again on the Brunton "lot" after a brief rest, Bessie Barriscale has started work on "Jesselyn's Wife," the Katherine Norris novel. While in the East, Howard Hickman, who directs Miss Barriscale, spent several days on Long Island obtaining atmosphere to be incorporated in "Jesselyn's Wife," the locale of which is chiefly on the island.

ALLENS INVADING MARITIME PROVINCES

They Are Extending Their Chain of Theatres in Canada from Quebec to the Pacific Coast

MESSRS. Jule and J. J. Allen, of Toronto, have announced that they are invading the Maritime Provinces. By this move, the Allens are extending their chain of theatres in Canada from coast to coast, as they have many houses in Ontario, Quebec, the Middle West and on the Pacific Coast.

The announcement is made that plans are being drawn for Allen theatres at St. John, N. B., and at Halifax, N. S. The sites for these houses have been selected.

The Allens are also arranging to build new Allen theatres at Winnipeg and London. They already have the Dominion and Rex theatres at Winnipeg and have the Majestic Theatre, London, under lease.

The list of Allen theatres in Canada now includes the Lyric Theatre at Swift Current, Sask.

Allen theatres are now being operated in Toronto, Montreal, Lachine, Westmount, Quebec, Ottawa, Hamilton, Winnipeg, Brandon, Regina, Moose Jaw, Calgary, Edmonton, Swift Current, Kitchener, London, Windsor and Cobourg.

The Allens recently organized "British Films, Limited," to take care of the importation and release of British productions, and they are now no longer Canadian distributors of Select releases, the latter having passed over to Regal Films, Limited.

Elliott Has a Bird of an Idea.

Manager W. M. Elliott, of the Regent Theatre, Toronto, is still improving his house. He has been adding innovations each week since last summer and he declares that he is not through yet. The patronage of the theatre has also shown a proportionate improvement, until now it is always a question of how to accommodate the crowds at both afternoon and evening performances.

The latest addition to the equipment of the Regent consists of a number of singing canaries, which have been placed in picturesque nooks on the mezzanine floor. Along with the canaries came a new trailer, which bears a request that the patrons desist from talking or moving during the playing of the overture. The latter stunt has brought written commendation from a number of regular visitors. Not long ago Manager Elliott presented a trailer which carried the request to patrons who had "seen the play, read the book or heard the story," not to tell all the others around them all the details before the showing of the picture. "Remember, this is the silent drama," was the concluding sentence of this trailer.

The lady ushers at the Regent Theatre were attired as Red Cross Nurses during the week of February 17, when the attraction was "The Common Cause."

Discovers Magnitude of Film Industry.

Walter Hepburn, of Vancouver, censor of moving pictures for the Province of British Columbia, has returned to Canada from a tour of California, which he made for the purpose of meeting some of the stars of the screen and also to talk over censorship matters with producers.

Mr. Hepburn admitted that he did not realize that the industry was so important until he saw the big studios at Hollywood, Culver City and Universal City. He was surprised at the magnitude of the workshops in and around Los Angeles, where various "props" are made.

While on the trip the censor met a number of leading stars, including Pauline Frederick, Madge Kennedy, Charles Ray and Enid Bennett.

Pathe Films the Laurier Funeral.

Pathe moving picture camera men were busy at Ottawa, the Canadian capitol, on Saturday, February 22, for the state funeral of the late Sir Wilfrid Laurier. Mr. Lalumiere and Bert Mason went up from Montreal while Blaine Irish, the Pathe news-filmer, of Toronto, was also present. The main portion of the views taken went into the Pathe British-Canadian News Weekly, which is issued twice weekly in Canada.

It is also worthy of note that the Department of Trade and Commerce, of the Canadian Government, took the official views of the funeral for archive purposes and prints of this picture were released to various cities as a Canadian Government picture. Many special trains and special coaches with the most prominent people in the Dominion went to the capitol to pay their respects and a great number of notables were photographed. The Pathe and official films were screened at leading theatres of Montreal, Toronto and other cities on Monday, February 24.

Winnipeg's Province Is Progressive.

The manager of the Province Theatre, Winnipeg, Manitoba, showed considerable showmanship when he gave indications, through the medium of the local newspapers, that he wanted a big patronage for the first run of "Virtuous Wives" during the week of February 24. The papers carried a "personal hint" from the management for the guidance of prospective patrons at the theatre, and it sounded so big that no one could help but feel that he or she would be clamoring at the theatre early on the first day. The notices read:

"The management really expects to exceed any previous record next week when the sensational New York society drama, 'Virtuous Wives,' will be screened. Therefore the management earnestly requests all who can do so to attend the early morning and afternoon performances to avoid the crowds that are sure to be in line. It is also suggested that waiting patrons line up toward Albert street in single file to prevent the blocking of the business stores next door."

The notices were arranged in one column boxes and were in the usual form of reading matter.



"The Spirit of Lafayette."
As Shown by the Vincent Picture, Is Sometimes the Spirit of Today.

Francais Honors Sir Wilfrid.

The Francais Theatre went into mourning for one day on the occasion of the burial of the late Sir Wilfrid Laurier at Ottawa. On the day of the funeral the posters and signs in front of the theatre were withdrawn and the exterior and lobby were draped with black and purple. The theatre itself was closed for half of the day.

Announcement was made by Manager Bureau that business at the theatre was quite poor while the body of the late Sir Wilfrid was lying in state in the city, but on the first day after the funeral the attendance reached a high mark, the patronage being 2,200 persons.

Lent Cuts Into Receipts.

The season of Lent makes a difference of forty per cent. in the patronage of theatres attended largely by French-Canadians, according to Manager Bureau, of the Francais Theatre at Ottawa, Ontario. This year is no exception, but there is no attempt on the part of the proprietors of such theatres to cut down the quality or length of programs during the Lenten period. Theatres chiefly affected in this way in the Canadian capitol include the Francais, National and Princess, according to Mr. Bureau.

Local 257 Gives Ball.

Moving Picture Operators' Local 257, of Ottawa, Ontario, held a successful masquerade ball at the Winter Garden, Ottawa, on Thursday evening, February 27. Among those who had charge of arrangements were President M. Ventura, F. Montreuil, J. McGuire, A. McAuley, W. Lane, Jas. Maguire and Peter Horn. The manager of the hall is D. Murray, who holds a withdrawal card from the I. A. T. S. E., while Tom Nagle, a member of the Musicians' Union, looked after the musical requirements.

Novel Musical Feature.

By way of diversion from the usual manner of presenting musical numbers at the Allen Theatre, Toronto, the soloist at this theatre sang during a portion of the presentation of one of the features on the bill of the week of February 17. The feature was "The Kiddies in the Ruins," an English film, which is a sequel to "The Better 'Ole." During the action of this picture, the French Habitants sing La Marsellaise. The soloist sang the French National Anthem during this part of the feature. The effect was quite novel and was appreciated. The arrangement drew considerable applause.

Alhambra Approaches Completion.

The new Alhambra Theatre, Bloor and Bathurst streets, Toronto, which is being erected by the Paramount Theatres, Limited, a subsidiary of the Regal Films, Limited, reached the roof stage in February and the workmen are now engaged in the decoration of the interior. The house, which will have a capacity of 1,800, will be finished about April 1. The Alhambra will present quite a number of second runs of feature attractions shown at the Regent Theatre in the downtown section. The house is on the site of the old King George Theatre.

Spotlight Club Organizes.

The theatrical employes of Vancouver, B. C., have come across with an organization which is known as The Spotlight Club, for benevolent and social purposes. More than two hundred managers and employes have been enrolled and the organization details were completed at a meeting held on February 23. The exhibitors are co-operating with their employes in their club plans. It is the intention to hold dances, special shows and outings.

The president of the club is President Harsen, of the Moving Picture Projection Machine Operators' Local, of Vancouver, and the treasurer is Fred J. Elkins.

Regal Secures U. P. T. Distribution.

Regal Films, Limited, headquarters in

the Regal Building, 25 Adelaide street West, Toronto, has secured the distribution rights of the Dominion of Canada for the productions controlled by the United Picture Theatres of America, Inc.

The Regal company has branch offices in Montreal, St. John, Winnipeg, Calgary and Vancouver.

Veteran Will Run Show.

The war veterans of Marmora, Ontario, a centre of moderate size, have decided to operate a moving picture theatre for the benefit of the local branch of the Great War Veterans' Association, of Canada. Members of the Marmora branch will be used as operators, while the present manager is H. R. Pierce, who is the president of the branch. Mr. Pierce recently visited Toronto exchanges for the purpose of arranging bookings and other details.

Lieut. Davidson Represents Specialty Film

The Specialty Film Import, Limited, Montreal, the Canadian distributors of Pathe and other releases, now have as their English representative, Lieut. Davidson, late of the Royal Air Force, who was the Vancouver manager of the company before proceeding overseas to fight the Huns. He is engaged in rounding up a number of English and French productions for the Canadian market.

Recreation Building for Ottawa.

Ottawa, Ontario, is to have a recreation building, a feature of which is to be a moving picture theatre, according to the announced plans of C. Jackson Booth, of the Canadian capitol. The new structure is to be erected at Bank and Slater streets, on the site of a former church. This is in the heart of the downtown section. The building will also have billiard parlors, bowling alleys and other amusement features, as well as stores.

Exhibitors Protest Daylight Saving.

The exhibitors of Winnipeg, Man., are once more giving the subject of daylight saving their attention. The local theatre men placed a letter before the Winnipeg City Council on Monday night, February 17, in which they protested against the permanent adoption of the daylight saving plan for the summer months of each year.

Cass Visits Ottawa.

A prominent visitor in Ottawa, Ontario, on February 21 and 22 was A. B. Cass, of Toronto, special representative of the Famous Players Film Service, Ltd., and other Allen interests.

Mitford Handles Universal Publicity.

The publicity department of the Toronto headquarters of the Canadian Universal is now in the hands of George Mitford.

Short Notes.

The Osborne Theatre, Winnipeg, which was destroyed by fire one year ago, has been rebuilt, and is being opened again under the management of R. Kershaw, formerly the president of the Manitoba Moving Picture Exhibitors' Association.

Joe Kauffman has announced his resignation from the Vancouver office of the Famous Players' Film Service, Limited, and has been succeeded by Manager Mitchell, of the Calgary, Alberta, branch.

Announcement has been made that Harry Price, of the Winnipeg office of Regal Films, Limited, is leaving for Europe for business purposes.

Walter Kellett, formerly manager of the Gaiety and Bijou theatres, Winnipeg, has taken over the King's Theatre, Winnipeg.

Realistic Hold-Up in Select Film.

In Alice Brady's forthcoming Select picture, "Marie, Ltd.," which is scheduled for release as a March attraction, there is a most realistic railroad hold-up scene.

The scene occurs during the early part of the picture, when Alice Brady as Drina Hilliard is on her way to New York from her home in the West.

DETROIT BOARD M.P.E.M. HAS NEW HOME

A Permanent Office Has Been Opened in the Film Building Where Meetings Will Be Held

THE Detroit Board of Motion Picture Exchange Managers has opened a permanent office at 606 Film Building, with a paid secretary and stenographer in charge. The purpose of the office is to have a place to hold business meetings and to confer with the Grievance Committee of the Detroit Exhibitors' League on all complaints. President J. E. Flynn, of the exchange managers' organization, declares he will be glad if any exhibitor having complaint against a Detroit exchange will file his claim with the organization, so that it can be thoroughly investigated. Just the other day the Grievance Committee declared against one Detroit exchange, which accordingly made two adjustments with exhibitors. On the other hand, where the exhibitor is found to be in the wrong, it is expected that he will satisfactorily adjust matters with the exchange.

"Mickey" Turns 'Em Away.

"Mickey," after breaking the house record of the Majestic Theatre, Detroit, went into the Regent Theatre for a week, where it not only broke the house record again, but played to more people than any other Detroit theatre has ever done in one week. At least 1,500 people were turned away nightly—despite the fact that the Regent can seat 2,500 people.

Majestic Books Chaplin Reissue.

D. Leo Dennison, Detroit manager for the General Film Co., recently closed a deal whereby the four Chaplin reissues will play first-run in Detroit at the Majestic Theatre. Charles Branham signed the contract in behalf of the theatre. He played the first release, "A Night in the Show," for the week of February 23, and will play the others in the order of their release. He contends that a good picture or a good comedy can be repeated just like any good legitimate show.

Paramount Exchange Is Progressive.

The Detroit Paramount Exchange has fitted up its screen room very attractively with wicker furniture and settees, and Manager H. A. Ross announces that he will hold trade screenings for exhibitors in the screen room every Tuesday and Friday beginning at 1 p. m. and continuing until 5 p. m. It has been arranged that Thad J. Planck, who has charge of advertising and publicity, and Eddie Fontaine, supervisor of bookings, will attend the screenings so that they may be able to render assistance to exhibitors in the way of advertising and booking suggestions.

Miles Acquires Chain of Ten Houses.

Charles H. Miles, who now has the Regent, Orpheum and Majestic theatres, Detroit, has completed a deal whereby he takes over a chain of ten picture and vaudeville houses in Canada. Mr. Miles plans to build new theatres in Toronto and Montreal, and may possibly build in Buffalo. He already operates the Miles and Grand in Cleveland. The policy of all his new houses will be both pictures and vaudeville.

Guthard Will Retire.

Henry J. Guthard, who recently disposed of his Majestic, Fine Arts and Norwood theatres, Detroit, plans to retire from the amusement field for the present at least.

Brookins to Build a New House.

George Brookins, of Hillsdale, called at the World office the other day and divulged the information that he would soon erect a new theatre in his town seating 800. It will be completed some time around August 1. He plans to play road shows and feature pictures. He will close the Victory Theatre, but will continue his Washington Theatre, giving him complete control of the Hillsdale amusement situation.

Buy Houdini Serial.

Goyette Productions, 202 Film Building, Detroit, have purchased the lower Michigan rights to the Houdini serial, and will start at once on billboard campaign that will cost $2,500 in Detroit alone. They plan to spend at least $5,000 in general advertising and publicity before they release the picture. The selling and physical distribution will be done by the Arthur S. Hyman Attractions in co-operation with R. E. Goyette, proprietor.

Brief Michigan News.

Robert Cotton, World manager, was in New York City last week conferring with the home office.

R. J. Churchill, Detroit manager for the United Picture Theatres, reports that he has 100 days on United pictures and that he is signing up new contracts every week.

The Bernhardt Theatre, 1485 Chene street, Detroit, has been sold by the Schram Amusement Company to Siegel and Feigensen. H. J. Breneau will continue as manager. While in Chicago recently, Mr. Breneau ordered an American Photo-Player organ.

The Detroit Police Movie Censors, Baker and Potter, say there are 151 theatres in Detroit, with a total seating capacity of 94,428.

A. J. Kleist, Jr., of Pontiac, was in New York recently combining business with pleasure. Mr. Kleist now is in complete control of the theatre situation in Pontiac.

Frank Drew, who for years managed the Avenue burlesque theatre in Detroit, has joined the sales staff of the Arthur S. Hyman Attractions. He will look after Detroit.

Lewis J. Selznick, president of Select Pictures, was a Detroit visitor on Wednesday, February 26, for a few hours, in conference with J. O. Kent, Detroit manager.



Metro's "The Way of the Strong" With Anna Q. Nilsson Has a Powerful Alaskan Prelude.

M. P. O. LOCAL 171 SHOWS PATRIOTISM

Its Members Volunteer to Operate Shows for Wounded Soldiers in the Park View Hospital

"SAFETY FIRST" is the motto of Moving Picture Operators' Local, 171, Pittsburgh, in connection with service rendered to the soldiers who are convalescing at the Parkview Hospital, No. 24 there.

The local at its meeting Sunday, February 23, in the lodge room at 226 Diamond street, unanimously passed a resolution that the members would volunteer their services and send only licensed operators to take charge of the moving picture machine at the hospital as long as a wounded soldier remained there. They also passed a resolution donating to the hospital a moving picture machine.

This is not the first time that the local has displayed its patriotism, as it has made a fine record in all the Red Cross and war drives and has 35 representatives in the Army, most of whom are overseas.

Exhibitors Mutual Activities.

Stanley S. Neal, the new Exhibitors Mutual salesman, of the Pittsburgh branch, is proving a wonder, according to Manager Rippard, of this exchange.

The Idle Hour Theatre, Washington, Pa., has used Mutual productions for a long time, and Manager Wheatley is so pleased with the new Robertson-Cole releases that he has signed up for the entire output.

The Mutual's new projection room will soon be completed and Manager Rippard will hold pre-viewings of all new releases every Tuesday for the convenience of exhibitors of this territory.

Fred Sliter, special sales representative for the Mutual home office, who is working in the Pittsburgh territory, was successful in closing contracts for five of his firm's productions on Pittsburgh's Fifth Avenue. They are: "A Trick of Fate," "Hoop-La," "Prodigal Liar," "What Every Woman Wants" and "The Eleventh Commandment."

Universal's Pittsburgh Force Meets.

A meeting of the salesforce of the Pittsburgh Universal exchange was held in the William Penn Hotel, Pittsburgh, Monday forenoon, February 24th. District Manager A. A. Smith was in attendance and discussed conditions with the local force, as well as perfecting a system covering the allotment of territory for the various road men. Each representative will hereafter be assigned to certain territory, in which he is expected to not only represent Universal, but to manifest an interest in the exhibitors of that section. Besides Mr. Smith, the following Universal men were present: Manager McAleer, and Messrs. Hullinger, Burgan, Fitzpatrick, Gauding, Snitzer and Leresche.

Efficiency Is Fox Middle Name.

The Fox Pittsburgh branch is installing a universal system of booking and accounting and in order to accomplish same as expeditiously as possible it has been found necessary to limit the hours for bookings for local exhibitors to from 9:30 a. m., to 4 p. m., each day.

This branch has benefitted by the training Uncle Sam has given William A. Cantwell, who was formerly an ensign in the Naval Aviation Branch and who has been officially credited with bringing down eight German aeroplanes. Mr. Cantwell is now acting as assistant office manager.

Paul W. Barron, who served as chief yeoman, the assistant manager, was also discharged from the United States Navy some time ago.

Dave Adler Returns to Pittsburgh.

Dave Adler, Pittsburgh and Cleveland exhibitor, is back in Pittsburgh again and has taken up his residence here. Two years ago he and his associates bought the Strand in Cleveland and later took over the Fairyland there. They sold the former and now have only the one theatre in the Forest City, now operated by a manager. Mr. Adler will assist Nat Friedberg, his partner, in the management of their four theatres in the Pittsburgh section, the Alhambra, East Liberty, Garden, Northside, American, Mt. Oliver and the American, South Side.

Reiff Is Tendered a Dinner.

A most enjoyable affair, the first of a series to be held during the year, was the banquet at the Chatham Hotel, Pittsburgh, Friday evening, February 21. It was given to Harry E. Reiff, office manager of the Pittsburgh Universal branch, by his co-workers in the exchange.

A six-course dinner was greatly enjoyed. Mr. McAleer dropped in on the assemblage just in time to enjoy one of the fragrant Havanas. The ladies received candy and flowers.

Fox Triples Force.

The Pittsburgh branch of the Fox Film Corporation, have tripled their force of film inspectors, having a full day and night shift, and as a result can guarantee exhibitors prints in A-1 condition at all times. Wm. Nesbitt, with Mutual for nine years, and recently with the Metro and First National, is now in full charge of the Fox inspection department.

A New House for DuBois.

Miss Mary Lombardo, owner of the Empire Theatre at DuBois, Pa., has acquired title to a valuable piece of property on West Main street, DuBois, and is having plans prepared for the erection of a handsome and costly photoplay house thereon. The house is to have a seating capacity of 1,200, and the intention is to begin work on the structure in the early spring.

Improving Uniontown's Penn.

C. M. McCloskey, of the Penn Theatre, Uniontown, Pa., is making improvements to his house. Besides a general renovating, he is having installed a series of boxes and loges. These are suspended from the balcony and along the walls, and will not only add to the appearance of the house, but will give him 100 of such seats which will be sold at advanced prices.



Monroe Salisbury.
Universal Star Smokes the Pipe o' Peace After "The Light of Victory."

The work is now being done, and in such a way that the regular shows are not interfered with.

Sharon or New Castle House Wanted.

An exhibitor of Warren, Ohio, writes the Fox Film Corporation as follows:

"Please let us know when you have any inquiries from any of your patrons that want to sell their lease on an up-to-date, well-equipped moving picture theatre located in Sharon or New Castle."

In case any one is interested, Mr. Barron, of the Fox Exchange, will be pleased to furnish the name and address of the man in question.

Crescent Changes Hands.

J. Zibic sold the Crescent Theatre, Butler street, Pittsburgh, recently to A. Sliwinski, a newcomer in the film business. The new owner intends to enlarge and remodel the house, making it up-to-date in every respect, in the near future. L. Shearn continues as manager of the house.

New Midland House Opens.

Ed. Goodman's new 800-seat house, the Midland, at Midland, Pa., was opened Monday, February 24. Goodman has a fine house, an up-to-date one. The equipment includes a massive pipe organ, a Power's Cameragraph and a Hallberg Motor Generator.

Claffy About to Return.

Elmer Claffy, of the Alpha Theatre, Sharon, Pa., who is now with the 320th Division in France, writes home that he expects to be on the way to the United States shortly. His brother, Edward, has been looking after the theatre during Elmer's absence.

Afraid to Go Out in the Dark.

Sam Rocca, of the Newell Theatre at Newell, Pa., was in Pittsburgh recently. Rocca says business is dull, and gives a new reason. He says the people are afraid to go out nights on account of the many hold-ups and robberies which have been perpetrated in the town recently.

Day Gets Craig Kennedy Serial.

Harvey B. Day, of the Day Film Corporation, has completed negotiations for the new Craig Kennedy serial, and plans to release the same about April 1. Mr. Day's success in handling the Houdini serial prompted him to secure the Kennedy productions.

Verdi Installs Two Simplexes.

The Verdi Theatre, Wylie avenue, Pittsburgh, has installed two Simplex projectors, and Manager Armstrong is so well satisfied with the results that he will install Simplexes in his various other houses.

Berger Buys Five Subjects.

Morris Berger, formerly of the Penn Film Service, Pittsburgh, returned on February 24 from New York, where he succeeded in landing five big subjects, of which he is ready to announce but one at the present time, "The Grain of Dust." Mr. Berger is now looking for a location, and expects to be ready for business shortly.

The Temple to Put Up a Front.

Dave Evans, who operates the Temple and Star theatres at Kane, Pa., states that plans are now being prepared for a handsome glass marquee and other improvements to the front of the Temple. Work thereon will be commenced shortly.

Penn Service Gets a Roosevelt Film.

The Penn Film Service, Pittsburgh, announces the acquisition of a three-reel film depicting the late Theodore Roosevelt's trip to South America. It is entitled "Seeing South America with Col. Roosevelt." One, three and six sheets are provided on the subject.

Personal and News Notes.

Miss Smith, representing D. W. Griffith, the producer, was in Pittsburgh, Monday, February 24. She is making a tour of the

country, and is leaving a small piece of film with all Paramount exchanges to be inserted in the feature, "Romance of Happy Valley."

The Pittsburgh Fox salesmen are a busy bunch these days. The first week of the second annual drive was a wonder, and Assistant Manager Barron says that he doesn't think any other three film salesmen can equal the business transacted by Cohen, Ranshaw and Goldstein, Fox salesmen.

Mark Browarsky, of the Centre Square Amusement Co., Pittsburgh, is spending a two weeks' vacation at French Lick Springs, Ind. During his absence, M. A. Samuels is looking after the three houses of this chain.

Sam Shaw, formerly of the Hudson Feature Film Co., is now managing the Charles DeRoo Musical Attractions in Pittsburgh.

The Victoria Theatre, Centre avenue, Pittsburgh, is being remodeled. Chief among the improvements are the installation of new chairs and a new lighting system.

W. J. Fitzpatrick, familiarly known as "Fitz," formerly of the Pathe Exchange, is now a member of the sales force of the Universal Exchange.

C. M. McCloskey, of Uniontown, Pa., returned recently from a vacation at Cambridge Springs.

The Film Clearing House, Ferry street, Pittsburgh, has purchased from the Pittsburgh U. T. E. an Acme portable projector for the purpose of showing films to the exhibitors at any time they may wish to see them.

Charles L. Casanave, formerly of the Exhibitors' Mutual offices, Pittsburgh, and now sales manager of the Vitagraph Chicago office, was in Pittsburgh, February 23.

The new Mutual inspection room is now completed, and is right on the alley. One of the officials of the Pittsburgh Department of Public Safety says that it is the safest in Pittsburgh.

O. W. Feighery, of the Wharton Releasing Corporation, was in Pittsburgh recently in the interest of "The Eagle's Eye" serial, which is handled by the Day Film Corporation.

Will Weiland, of the Standard Exchange, Pittsburgh, is still confined to his home by illness. In the meantime, his brother, "Al," is taking care of the office and Strand Theatre.

Robert Coyle, of the Coyle Theatre, Charleroi, Pa., recently returned from a two weeks' vacation at New York and Atlantic City.

Lewis J. Selznick, of the Select Pictures Corporation, was in Pittsburgh, February 22 and 23, conferring with his local branch manager, L. F. Levison.

Young Ainsworth, of the Day Exchange, is keeping up his batting average. His boss says that its remarkable what some of these ex-sailors can do when they get started right.

Dayton News Items

Ike Libson Visits Dayton.

IKE LIBSON, theatre owner of Cincinnati, who controls the Strand Theatre, this city, was in Dayton recently. "Virtuous Wives," the first Anita Stewart vehicle for the First National, closed a big week's business at the Strand last Saturday.

Pieffer Makes Success of Edgemont.

Charles Pieffer has decided to operate the Edgemont Theatre, which he recently took over, every night in the week. When Charley assumed the management of that house it was open only three nights of the week. Pieffer was formerly at the Alhambra Theatre, of Dayton.

IT LOOKS LIKE A NEW LOEW CIRCUIT

Rumors Are That Magnate Proposes to Build or Buy Houses in Both Texas and Oklahoma

THAT Texas and Oklahoma are to be sister states in the establishment of a new Marcus Loew circuit is evidenced by the visit of the New York theatrical magnate to Southwestern territory in mid February. In company with Ed Schiller, of Atlanta, Ga., his Southern manager, Mr. Loew spent a whole day in Dallas. He later visited San Antonio.

Rumors in theatrical circles are that Marcus Loew intends to either build or buy theatres for vaudeville and moving pictures in the cities of Dallas, San Antonio and Houston, Texas, and Tulsa and Oklahoma City, in Oklahoma. This will link up with his New Orleans and Birmingham, Alabama, route.

Would Have to Build in Dallas.

Every theatre, legitimate, vaudeville and moving picture, in Dallas at present is proving a veritable mint to the exhibitor and there is little chance of any one of the local playhouses being sold. Indications are that if Mr. Loew comes here he will buy a site and build a theatre.

The old Sante Fe railroad station site, which was abandoned owing to the construction of a $5,000,000 Dallas Union Terminal, is said to have been inspected and passed upon favorably by Mr. Loew. In San Antonio it is understood that he will acquire the Grand Opera House, a large and fairly modern theatre, which would be ideal for his purposes.

Diamond to Shine in Film Row.

Wilber C. Diamond is one of the new comers to Film Row. W. T. Yoder, Pathe manager, announces that owing to press of business he has appointed Mr. Diamond night booker and shipper.

Omaha News Letter

Rialto Gets Convention Crowds.

THE Rialto, of Omaha, is specializing as the convention theatre of Omaha. From time immemorial it has been the custom for entertainment committees at conventions to put on at least one evening at the theatres. Manager H. M. Thomas, of the Rialto, has noticed that his house was getting many such conventions. The State Hardware Men's Association and then the ladies who, with their husbands, were in Omaha for the State Lumbermen's Convention put on parties at his theatre.

When the big Trans-Mississippi Readjustment Congress was held in Omaha recently, the Rialto's big electric sign board bore a welcome to the delegates to the congress.

Express Service to Be Improved.

While exchange men of Omaha, Neb., can find little yet to praise in the service given them by the express companies they are delighted to learn that four trucks, two men on each truck, will be put on at once to handle the film business. Two of the trucks will make deliveries and two will make collections of films.

Skirball Finds Prospects Good.

Manager William N. Skirball, of the Metro Exchange in Omaha, Neb., has returned from a trip through eastern Iowa. "I never saw prospects better," he said. "I look for the biggest spring and summer business we ever had."

Picture Shows for Community Centres.

The municipal recreational director of Omaha has bought a moving picture machine, and gives picture shows at the civic community centre meetings, of which there are a half dozen each week.

Personal and Trade Items.

Sisk & James, Cherokee, Iowa, leading exhibitors in their section of the state, are completing plans for a $65,000 moving picture theatre to be erected this spring. They own several houses in and near Cherokee.

Dave Block, representative in Kansas for the First National Exhibitors' Circuit through the A. H. Blank Enterprises, has been confined to his home by illness.

Harry Heyman, leading salesman out of the Metro Exchange in Omaha, has just recovered from a bad case of blood poisoning.

I. W. Longacre, formerly with the First National Exhibitors' Circuit office here, will establish a soft drink parlor in Minneapolis within the next few days.

C. W. Taylor, manager of the Select Exchange in Omaha, Neb., was in Des Moines, Iowa, last week to seek a location for his exchange in the event that censorship is imposed upon Nebraska.

C. F. DuBois has sold the Strand Theatre at Woodbine, Iowa, to Irwin and Black.

The Elite Theatre at Seward, Neb., operated by R. Hatwig, is reported sold.

The Electric Theatre at Marble Rock, Iowa, after being closed for several months, has opened.



"One of the Heavier Moments."
In a Talk Between Frank Keenan, Pathe Star, and Robert Brunton, of the Brunton Studios.

CLEVELAND MEN ORGANIZING A CIRCUIT

It Is Intended to Include Ten Neighborhood and Smaller Town Theatres of Northern Ohio

A CIRCUIT of theatres is being formed by several Cleveland men, which is expected to include about ten neighborhood and small town houses in northern Ohio.

The men behind the project are S. W. Manheim, A. Tucker and Bert Todd. They have been working quietly for about a year and have acquired the Milo and Miles Square theatres in the south end of Cleveland; the Geneva Theatre, Geneva, Ohio, and the Utopia Theatre, Painsville. All are practically new theatres.

Their object is to increase the circuit to ten houses.

Thugs Rob the Strand.

One man was shot and fatally wounded on the evening of March 1, when two armed thugs entered the Strand Theatre at East Ninth and Prospect streets, Cleveland, and robbed the cashier of the receipts—$99.23. After an exciting chase through the downtown streets, one robber was captured.

Previously the American and National theatres had been broken into at night.

Changes In Pathe Branch.

Several changes occurred in the Cleveland Pathe exchange, March 1.

Paul Tessier was transferred to Des Moines, Iowa, where he becomes manager; George Benner, cashier, has been promoted to assistant manager, while Oscar Ruby, just back from France, assumes his old position as cashier.

Pope Hitches Up to Star.

Windslow Pope, of the Plaza Theatre, Sandusky, O., has severed his connections with the Schade Theatre interests there, and is now connected with the Star Theatre as its publicity man.

Mr. Pope was manager of the Plaza for nearly two years and had charge of the Lyceum since last September.

Associates of Mr. Pope plan to build a large new theatre in Sandusky soon.

Cohn Purchases the Lincoln.

Ed Cohn, Cleveland film man, has purchased the Lincoln Theatre on the west side. Ed says everybody is giving him the laugh, but he will show them just like he did with two or three other houses he bought. Frank Greenwald, his partner, also in the business of getting juice out of lemons, says he is looking for another like the Troy, which he bought a month ago.

Claude Marcus Dies

Claude Marcus, son of Max Marcus, owner of the U. S. Theatre, Cleveland, died recently at Camp Taylor, Kentucky, of pneumonia. Before joining the army, he was engaged with his father in the management of the theatre.

San Francisco News Letter

"Mickey" Achieves Wonderful Success.

BOX office records have been shattered every day since the engagement of "Mickey" began at the California Theatre. The intensive advertising campaign, coupled with the desire of the general public to see the picture for which it had been waiting for so long, were elements that helped materially in making this remarkable showing. The production will be shown at the T. & D. Theatre, Oakland, immediately following the San Francisco run, and Meyer J. Cohen, new director of publicity for Sol L. Lesser, has launched a campaign that promises to be as successful in the suburban city as in the Coast metropolis.

Film Men to Visit Studios.

Newton Levi, Pacific Coast division manager for Mutual, left recently for Los Angeles on a business trip, and will shortly be followed by a party of exhibitors from this territory, the list including the following: C. W. Midgley, of the American Theatre, Oakland; James Beatty, of the Liberty theatres, Fresno and San Jose; Larry Lund, of the Broadway Theatre, Oakland; Al Moore, of the U. C. Theatre, Berkeley; Pete Hanlon, of the Strand Theatre, Vallejo, and Bert Levey, of the Bert Levey Circuit, San Francisco. The visitors will be shown the sights of the Southland by Newton Levi, who formerly resided there.

Theatres Change Hands.

The United Theatre Exchange has been instrumental in bringing about changes in the ownership of several moving picture houses of late. The Cory Theatre on Union street, one of the old-time houses of the city has been transferred from W. A. Cory to C. W. Blowers. The Rex Theatre in the Mission District has been sold to E. C. Cunningham, who for a time conducted the St. Francis Theatre; the Empire Theatre at Napa has been sold to T. E. Penny, who has also purchased the World Theatre at Gilroy, Cal., from C. D. Stickley.

Fred Rodriguez Leaves Pathe.

After having been with the Pathe Exchange, Inc., for about six years, Fred Rodriguez has left the employ of this concern, and is preparing to make new connections. He is very well known in this territory, having covered the interior valleys for years. H. W. Korper has joined the Pathe staff to visit the valley trade, and W. "Barney" Benard, formerly with Select, has also been added to the sales force.

Industrial Films Wanted.

The Foreign Trade Department of the San Francisco Chamber of Commerce is in receipt of a communication from the Pacific Mail Steamship Company to the effect that it is anxious to procure industrial moving pictures for free showing in China. Local merchants are gathering together films already made, and are preparing to have others made to fill this demand. The Overseas Agencies, Ltd., is also sending films to the Orient to be shown free in China and Russia.

Joe Brandt in Town.

Joe Brandt, assistant treasurer of the Universal Film Manufacturing Company, is in San Francisco investigating the kind of serials and the type of players most favored here by patrons of moving picture houses. He has personally supervised the production of two new Universal serials, "The Red Glove" and "The Midnight Man," and is anxious to have the opinion of the moving picture public as to the merits of these.

Greater Vitagraph Activities.

Manager Ralph Quive, of the Greater Vitagraph, states that business has come back with a bang, with reports from the country districts becoming more encouraging every day. T. W. Chatburn, the new division manager, was a recent visitor here, and George Cooper, the auditor from the New York office, is now here. N. C. Wilder has been made assistant manager of the local branch.

Film Attorney Dies.

Maurice L. Asher, well known in film circles through his activities in forming the original Film Exchange Board of Trade of San Francisco, and secretary of the New York and San Francisco Amusement Co., operating the Strand Theatre, passed away in this city on February 14.

District Manager for United Making Tour.

William Alexander, district manager for the United Picture Theatres, was a recent visitor here, coming from Denver, with Seattle his next objective. The local office, presided over by William J. Citron, is in rare running form.

Hawaiian "Flu" Laws Rescinded.

All precautionary measures of the health authorities of the Hawaiian Islands to combat the influenza epidemic have been rescinded, and theatres were reopened on February 17. The epidemic lasted but a comparatively short time there.

Whyte Takes Studio.

Fred S. Whyte, who has made several educational films for the University of California, has leased the studio of the Liberty Film Company at San Mateo, Cal., a suburb of San Francisco, and the production of films of a religious and educational nature will be undertaken.

District Manager Visits S. F.

Ralph O. Proctor, Pacific Coast district manager for the Pathe Exchange, Inc., arrived here recently to make a stay of about a month, and will then visit the Northwest and return to his headquarters at Los Angeles by way of Denver.

Going After Export Trade.

G. A. Metcalfe is going after export business with a vim, and now has adver-



With Jimmy and Flashlight Instead of Six-Shooters.
Bill Hart as "Hairpin Harry" in Artcraft's "The Poppy Girl's Husband."

tising literature prepared in Spanish for the Central and South American trade.

All-Star News.

Louis Hyman, manager of the Los Angeles branch of the All-Star Features Distributors, Inc., came up for a few days' stay at the home office.

Leon Netter has been released from the service, and is preparing to take up work again in the film world.

Sol L. Lesser has purchased the California, Arizona and Nevada rights to "The Unpardonable Sin," featuring Blanche Sweet, from Harry Garson.

Trade Briefs.

The Junior Red Cross has taken over the "Home Gardening" film made at San Francisco, and will distribute it among the schools of the state.

Devry projectors have been disposed of by the Atlas Educational Film Company to the public schools of San Francisco and Sacramento. This concern is again securing deliveries on Universal cameras, which were unprocurable for a time.

Frank Ady is building a small moving picture theatre at Chowchilla, Cal.

Edward Mayer is now in charge of the film division of the University of California at Berkeley, and is gathering film to be distributed through the Bureau of Visual Instruction.

Des Moines News Letter

The Garden Runs Good Advertising.

THE value of good publicity was again exemplified in the manner in which the campaign on "Don't Change Your Husband" packed the Garden Theatre. An intelligent teaser campaign started the interest, backed by quarter and three-quarter page ads, the advertising shooting up again during the middle of the week. The result was absolute capacity for the seven days' run, and extra shows had to be put on Saturday, the last day of the engagement.

Doris Pawn Winters in Iowa.

Doris Pawn, former featured player with Paramount and Fox, is spending the winter in Des Moines as the guest of her mother, who resides here. Miss Pawn has been inactive while her husband, Rex Ingraham, the director, has been in the aviation service. He has gone to the Coast to look the field over and decide with what concern he will cast his future. Miss Pawn will go to the Coast in the spring and again appear before the camera.

Ottumwa Houses Change Owners.

Ottumwa has experienced great changes in its motion picture rialto. Dwight Baker has turned his interest in the Rex Theatre over to his former partner, E. J. Fry, and has purchased the Princess Theatre from Lee Stein, who has conducted it for the past seven years. Mr. Stein announces no immediate plans, but states that he will continue to reside in Ottumwa. Mr. Baker plans several innovations and improvements for the Princess.

Collins Takes Over Rex, of Oerry.

J. C. Collins, former roadman in Iowa for General, the A. H. Blank Enterprises, and also manager of a house in Des Moines, has taken over the Rex Theatre at Oerry from Harry Marckres, and will personally handle the house. Mr. Collins has lined up Mary Pickford, Charlie Chaplin, Anita Stewart and other First National attractions, as well as some big open market features.

Garland Says Exhibitors Are Sanguine.

Manager Garland, of the Des Moines Film and Supply Company, has just completed a week's road trip in northern Iowa. He reports the sale of several new machines and other theatre equipment. Mr. Garland says that business is brisk in even the smaller towns, and that exhibitors are sanguine that conditions have returned to normal.

Joe Cooper Visits Des Moines.

Joe Cooper, owner of theatres in Wichita and Topeka, Kansas, was a recent Des Moines visitor. He conferred with A. H. Blank and also looked over the new Des Moines Theatre, which Blank will open about the first of May. Mr. Cooper lined up on First National attractions for his Kansas theatres while here.

Vitagrapher Is a Des Moines Boy.

The appearance of Comrad Nagel in the Vitagraph picture, "The Lion and the Mouse," was of local interest because of the fact that he is a Des Moines boy and got his start on the stage playing bits in a stock company here. The picture did a good business for its run at the Rialto.

Local Film To Be Shown.

Des Moines has had a recent attack of movieitis. A film with a local cast was "shot" at the Empress Theatre, a big "pop" vaudeville house, and will be soon shown. It employed many people, and panoramic views of the audience will be shown, which, of course, will add to the picture's drawing power.

Blank Distributes Christie Comedies.

A. H. Blank has taken over the distribution of Christie comedies for Iowa and Nebraska, and has already lined up a nice bunch of business on these one-reelers. They are handled through his Omaha exchange at the present time.

FARREN OF ROCHESTER STARTS THINGS

Finding That the Ministers Are Belligerent He Treats Them to Real "Hell Roarin' Reform"

JACK FARREN, secretary of the Rochester Theatre Company and manager of the Victoria Theatre, lived up to his reputation of "starting things" by heaping coals of fire upon the heads of the guardians of Rochester's spiritual welfare.

The Rochester ministers are opposed to Sunday moving picture shows, and are actively working for their closing. At a recent meeting they decided to conduct a campaign to influence public opinion and the members of the state legislature.

Jack decided that perhaps the good brethren had never seen a good movie show and did not know just how much pleasure it meant to the mass of the people. So he had printed polite invitations to be present at a show and sent a copy to each minister.

Many came. The film that Jack featured for their benefit was "Hell Roarin' Reform," with Tom Mix in the stellar role. In the film, Mix uses guns to shoot religion and righteousness into a border town. The local dominies seemed to enjoy the show.

Dickson Returns from France.

Paul Dickson, of Barre Centre, well known throughout western New York in film and theatre circles, has returned from service in France. He was twice cited for bravery for assisting the wounded from the field while under a heavy fire. He bears his honors modestly, and says that he is glad to be home alive and sound in body. He will resume control of his theatre within a very short time.

Toto Featured at Fay's Theatre.

Toto received a goodly share of newspaper publicity in town last week. He appeared in person at the Temple in "Toto in Kewpieland," and was featured in film at Fay's Theatre. Several other houses took advantage of the occasion and showed him on the screen.

Travelogue at the Family.

Fiddes Travelogue Company is showing at the Family this week. Pictures are shown to the accompaniment of speaking parts, and then the curtain is run up and the act continues in the flesh.

Gordon Theatre Reopens.

The Gordon Theatre, a big downtown house that has been dark for a long time, was reopened Sunday, March 2, showing moving pictures at five and ten cents. Fred Gerling, one of the pioneers of the picture business in Rochester, is managing the house, which started off with good business.

"Heart of Humanity" Pulls at Lyceum.

"The Heart of Humanity" did so well at the Lyceum Theatre all last week that on Friday the management arranged to extend the run over Sunday. The house played to big crowds all week, with one dollar as top price.

Boosting Canandaigua and Liberty.

A film is being staged in Canandaigua, the primary object of which is to advertise that city and to boost the business of the Liberty Theatre. A contest was held to pick out local people to enact parts for the camera and to blend local color in the scenes.

Hamilton on Fourth Starring Play.

Hale Hamilton has started work on his fourth production as a Metro star. The name of the picture is "After His Own Heart," a modern screen comedy romance adapted by A. S. LeVino from the four-part novelette by Ben Ames Williams. Harry L. Franklin is Hamilton's director.

Hamilton has been provided with another of those infectious roles in which he is so much at home. He is cast as a young sportsman of the idle rich class. Naomi Childers is Hamilton's leading woman.



William Duncan, Vitagraph's Serial Star, Featured in New Role.

As Master of ceremonies when ground was broken for the million dollar Pantages Theatre, Los Angeles. Second from the left in front is Alexander Pantages. On his left are his daughter, Carmen, and Mrs. Pantages. The Pantages Circuit is featuring "The Man of Might," in which Duncan stars.

GOLDWYN CATERS TO KANSAS CITY SHOWS

Exhibited a Special Series of Films While Auto and Tractor Exposition Was Being Held

Goldwyn Utilizes the Auto Show.

GOLDWYN is catering to the auto and the tractor shows by presenting a series of films in various theatres in the city during show week, February 24 to March 1, gaving in detail the process of manufacturing autos and tractors. It is taken at the Ford plant. The Globe Theatre has contracted to show one of these each week for six weeks.

P. A. Bloch, former exchange manager of the General for New York City, but who resigned his position to enter the army nine months ago, has become manager of the Goldwyn house in Kansas City. Mr. Robinson, whom he succeeded, is still in the city, but expects to locate in California.

Kansas Censor Approves "Cannibals."

Manager Pennybaker, of the Mutual, has received this flattering commendation from Mrs. J. M. Miller, chairman of the Kansas State Board of Review, with regard to the Martin Johnson film, "Cannibals of the South Seas," which is having such a run through this territory:

"I am glad to tell you the Board of Review has decided to place the Martin Johnson series of 'South Sea Isles' on the educational list, for which we charge one dollar a reel instead of the regular two dollars. This is a highly interesting, as well as instructive, series of pictures.

"MRS. J. M. MILLER, Chairman."

Film Clearing House Changes.

E. S. Flynn, who came from St. Louis a few weeks ago, has been appointed district representative of the Film Clearing House, and will make a tour of this territory looking into the conditions of business. M. E. Williams has been appointed manager of the Kansas City branch. Fred Martin, who is well known to the trade in Iowa and Nebraska, has been engaged as traveling salesman in those states. L. B. Mace, who has been traveling for the Vitagraph through Kansas, has been secured for that state.

"Living Models" at Royal.

The Royal has announced that hereafter it would be obliged to raise the price of admission to twenty cents on account of the increased cost of production and in order to maintain the high standard of pictures which it has always offered its patrons. Last week it played to crowded houses, presenting "Living Models" from a downtown department store. These models appeared for only five minutes at the beginning of each performance.

Trade Affected by the Storm.

The recent blizzard which swept over the Western states succeeded in tying up trade to an extent which was an annoyance to the producers and exhibitors. For a week trains were delayed many hours and branch managers had difficulty in shipping their films so as to reach exhibitors on time, and in many cases the same films were of necessity shown for a day or so after a change of program had been billed.

Missouri Author Popular.

"The Eyes of the World," by Harold Bell Wright, was popular at the Doric last week. The author was formerly a Kansas City man, and laid the scenes of his stories mostly in the Ozarks. Beginning Sunday, "The Lion and the Mouse" was presented. In this theatre the charges are 25 cents admission, loges 50 cents, plus war tax. Seven performances are given each day.

Fox Changes.

Earl Reynolds, former representative of the American Film Company, whose productions are distributed through the Pathe, has joined the salesmen force of the Fox Film Company. W. T. Withers, of the Dallas, Texas, branch house of the Fox Company, has been transferred to Kansas City. J. P. Moore, former salesman, has resigned to take the management of the Grand at Preston, Mo. M. E. Williams also resigned to accept a local position.

Wichita Situation Is Good.

James E. Feland, manager of the General Film Company, spent a week in Wichita, Kan. He found all moving picture theatres playing to good business. There are still many cases of the "flu" in Wichita, but it is not seemingly interfering with the picture business.

Allen Sells Joplin Liberty.

James Allen has sold his Liberty Theatre in Joplin, Mo., to L. A. Joyce, an experienced moving picture man. Mr. Allen has purchased the People's in Springfield, Mo., which he is remodeling and putting in first-class shape before reopening it.

"Flu" Attacks Kansas.

News comes to the exchanges that a number of theatres in small towns in Kansas have closed temporarily on account of the reappearance of the "flu." In others the attendance has been cut down, although the epidemic has not been so serious as to cause the closing of the houses.

Detweiler Returns to General.

Vernon N. Detweiler, who was formerly bookkeeper for the General Film Exchange, but who donned soldier dress to help Uncle Sam out of his difficulty, has returned to Kansas City, and is again at his books in the General office.

Death of Hal Horton.

Hal Horton, manager of the Penn Valley Theatre, died at his residence in this city February 26, aged forty-five. For a number of years he had been identified with moving picture interests here. His funeral was held the afternoon of February 28.

Kansas City Covers Wide Territory.

Barney Gilanski, proprietor of the Strand in Council Bluffs, Iowa, was in the city last week booking new attractions for his theatre. Kansas City has a big trade in Iowa and Nebraska, one firm alone handling more contracts in Omaha than do all the local Omaha firms combined.

Fresh from Japan.

Sam Goldflam, of the Equitable, is now showing to exhibitors a beautiful film in private exhibition, "The Land of the Rising Sun." All the scenes are taken from Japan, and the story is in consonance with the scenery.

They Want Gaby.

Pathe's super-production, "Infatuation," which has been playing at the Liberty, Kansas City, Mo., to crowded houses, has been booked for the first week in all the Grubel houses, the Electric at St. Joseph, Joplin and Springfield, Mo., and Kansas City, Kan.

"The Brand" Fills Theatres.

Goldwyn has released Rex Beach's latest success, "The Brand," and it is now being shown in Kansas City to crowded houses.

Personal and News Notes.

C. C. Vaughan, formerly branch manager for George Kleine at Kansas City, and later branch manager for the same in St. Louis, is now assisting Mr. McDonald in the Select.

Jas. E. MacBride, chairman of the executive committee of the Fox Film Company in New York City, is in Kansas City inaugurating the second annual business drive.

Business is opening up very good for P. C. Wreath, who recently became manager for the W. W. Hodkinson Corporation in Kansas City.

J. J. Millstein, of Denver, is now traveling out of Kansas City for the Vitagraph.

Charles Gregory, of the Goldwyn, has transferred his allegiance to the World, and will represent that film company in Missouri, Kansas and Oklahoma.

Kansas City is to be favored with natural colored films by the World's "In Prizma," which will shortly appear in several local houses.

"Under Four Flags" attracts the West so strongly that the World has booked it solid up until June.

Seattle News Letter

C. S. JENSEN, at present managing Jensen and Von Herberg interests in Portland, is in Seattle this week on a visit combining both business and pleasure. J. Von Herberg returned last week from a several weeks' trip in California.

P. E. Noble, advertising manager of the Liberty Theatre, Portland, one of the Jensen and Von Herberg houses, is in Seattle for a few days.

P. C. Mooney, Western district manager for Fox, spent several days in Seattle recently.

H. H. Hurn, who was manager of the Seattle Triangle office when he was called to join the colors, is back as assistant manager at the Fox office after his discharge from Camp Lewis.

D. K. Shanks, Pacific Coast auditor for Famous Players-Lasky, spent a week at the Seattle office.

B. W. Montgomery, who has just been given his discharge from the army, has been employed as general efficiency man for the Seattle Famous Players office.

E. A. Qvist, salesman out of the Famous Players office, has returned from a trip through Idaho, Montana and eastern Washington, where he reports that business is in a pretty bad way still on account of the conditions following the influenza epidemic.

H. K. Brin, a salesman of the Pacific Northwest, has returned from Salt Lake, where he has been selling American productions, and is now on the road for Universal.

Philadelphia News Items

THE Fairmount Feature Film Exchange has completed arrangements whereby the first presentation of its special production, "The Heart of Humanity," will be shown at the Metropolitan Opera House for an extended engagement beginning Monday, March 3.

Wm. J. Hunt's Theatre in Haddington will shortly be enlarged to twice its size, and a large organ will be installed. Hunt's theatres in Wildwood and Logan are reported to be doing excellent business.

William J. Madison, formerly manager of the North American Film Company, and representative of the Fox Film Corporation, who has returned from overseas with the U. S. Army, recently paid a visit to film row.

G. Carr, of the Carr and Shad enterprises of Reading, was in Philadelphia last week booking up his program for the coming month.

Jimmy George, of the Victoria Theatre, Harrisburg, has booked "Wanted for Murder," which will be shown for three days beginning March 17.

W. G. Humphries, formerly the live wire booker of the Triangle Distributing Corporation, has received a well deserved promotion as the manager of the exchange.

J. Hagerty, former manager of the Triangle Distributing Corporation, has joined the S. A. Lynch theatrical enterprises, and will take charge of a chain of theatres which extend throughout the South. His headquarters will be in Jacksonville, Fla.

Producers' and Distributors' News

"Twilight" Viewed by Staff of Metropolitan Magazine

AN unusual private showing of "Twilight," starring Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., was held recently in the Simplex Theatre, West 42d street, New York. The showing was exclusively for the executive heads of the various departments of the Metropolitan Magazine, in which the story of "Twilight," which was written by Vingie E. Roe, originally appeared entitled "The Alchemy of Love."

Twenty of the Metropolitan executives, including the editorial and business departments, attended. Lewis E. Kingman, New England manager of the magazine, came from Boston for the sole purpose of attending the showing. An invitation was sent to Miss Roe, but she is in the mountains of California, and sent a telegram of regret.

After having seen "Twilight," Carl Hovey, managing editor of the Metropolitan Magazine, said to Theodore C. Deitrich, president of De Luxe Pictures, Inc.:

"Many stories that have appeared in the Metropolitan Magazine have been made into photoplays. Usually the story is so changed and distorted that little remains of the original. With 'Twilight,' however, you have not only retained all of the good qualities of Miss Roe's original story, but every addition that has been made has enhanced the dramatic value of the picture. I have never seen such remarkably beautiful lighting and scenic effects, while the acting of Doris Kenyon is a revelation. 'Twilight' is truly a wonderful picture."

Shriners Like "Mickey"

SEVERAL thousand "Shriners" constituted an audience completely filling Carnegie Hall, New York, to whom "Mickey" was shown recently, and the W. H. Productions Company is in receipt of the following letter of appreciation:

"'Mickey' was one of the greatest entertainments that has ever been shown to the Shriners of Mecca Temple. As the illustrious Potentate, it affords me the greatest pleasure officially to indorse 'Mickey' as the most remarkable motion picture I have ever seen.

"From opinions expressed by the five thousand Nobles and Shriners who crowded the Hall, they are fully in accord with my opinion. I have never seen a motion picture production which gave so much genuine and wholesome entertainment and which was so unanimously and wholeheartedly enjoyed as 'Mickey.' Let me extend to you the sincere thanks of Mecca Temple, as well as my own sincere appreciation of your delightful 'Mickey.'"

Pearl Shepard Appears at Audubon.

Pearl Shepard, one of the featured players in "The Echo of Youth," Ivan Abramson's latest film production, recently appeared in person at William Fox Audubon Theatre, New York, where she was well received by an enthusiastic audience.

Upon leaving the theatre, Miss Shepard was surrounded by a large crowd who desired that she address them. However, she was unable to do so, as she was due to appear at another theatre within a few minutes.



Harold Lloyd Joins the Tank Service.
Pathe Star Registers That "Faraway July 1 Expression" Made Famous in Rambles.

Robertson-Cole Buys "The Turn in the Road"

"THE TURN IN THE ROAD," a five-reel feature brimful of humanness, which has just completed a run of eight weeks at Quinn's Theatre, Los Angeles, surpassing all records at this house, was purchased last week by the Robertson-Cole Company from the Brentwood Film Corporation, which produced the picture.

This production will be released through Exhibitors Mutual, and will go out as a regular feature, not a special. It was written and directed by King Vidor.

There is no featured player, but the cast is of well rounded excellence and one which does the most capable work in bringing out the strong lesson of love and happiness which this story teaches.

Little Ben Alexander, the six-year old Los Angeles boy, who created much pathos and mirth in D. W. Griffith's "Hearts of the World," has a strong part. In fact, the story centres about this youngster, whose sayings mould the lives of the boy and girl.

Helen Jerome Eddy is "the girl," and a more wholesome, pleasing character could hardly be brought before the camera than her June Barker. Miss Eddy's work is always of a strong character.

Lloyd Hughes, who is perhaps little known to the motion picture public, but who has won success on the dramatic stage, is certain to meet with instantaneous favor in his characterization of "the boy," Hamilton Perry.

Pauline Curley, who has appeared in many Metro productions, plays Evelyn Barker.

George Nichols and Winthrop Hall are others who have prominent parts in the enactment of the drama.

Record Heavy Bookings on "The Lion and the Mouse"

THE Lion and the Mouse" is going very big on the West Coast. The picture has been booked for week runs in San Francisco, Portland, Seattle and Los Angeles.

Jensen & Von Herberg arranged the Seattle and Portland openings of "The Lion and the Mouse." They assigned the picture to the Liberty in Seattle and to the Colonial in Portland. Both of these are prominent photoplay houses in those cities. The Tivoli secured the film for the original San Francisco run. In Los Angeles the Victory Theatre houses the play for a week.

In the meantime the picture is sweeping along in the East, Vitagraph reports. Bookings in that part of the country include the Palace at Buffalo, the Alhambra at Pittsburgh, the Metropolitan at Washington, the Strand in Rochester, the Hippodrome at York, Pa., and the big houses of Camden and Newark. Greater New York bookings were augmented by the dating up of the Regent, the Heights and the Amphion (Brooklyn).

Big cities like Cincinnati, Detroit and Wichita, Kan., were added to the Middle West list of bookings. In Detroit the Madison Theatre inaugurates local showings with a week's run, with the Miles Theatre right on its heels for the next chance at the picture. In Cincinnati it will be seen at the Star. Wichita has booked it for the big Wichita Theatre.

The most important booking of the South for the week was that of Louisville, Ky., where the Walnut will show it. Full Poli and Fox time has been arranged for the picture.

First DeHaven National Film Comedy Ready.

The first of the DeHaven series of comedies to be produced by the National Film Corporation for release by Exhibitors Mutual entitled "What Could Be Sweeter" has been completed and made ready for release. This production will return to the screen Carter DeHaven and his wife, Flora Parker, a couple noted for the cleanliness of their little comedies. DeHaven wrote the story himself, and likewise directed the picture.

Harry Rattenbury has a leading part in the cast as William J. Gordon, a railroad magnate, ans is the only featured player besides the DeHavens. The little De Havens, mischievous beyond the customary childhood degree, have their big share in the production. Carter DeHaven plays the role of a small-town mechanic who can fix anything, and Mrs. DeHaven is Gwendolyn, daughter of the railroad magnate.

"The Island of Intrigue" Completed.

May Allison has completed her work in "The Island of Intrigue." Final scenes of the production, which was directed by Henry Otto at the new Metro studios in Hollywood, were photographed on and around the island of Santa Cruz.

In the cast supporting Miss Allison are Jack Mower, playing opposite the star in the juvenile lead; Frederick Vroom, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector V. Sarno, Tom Kennedy, Edward Alexander and Chance Ward.



East Is East and West Is West, but Once in a While They Meet.

As shown in the above picture of Mrs. Charlotte Pickford, Mary Pickford's Mother; E. J. Righton, Little Mary herself and Mrs. Righton. Righton and his wife came from New Zealand to study American film methods.

Begin Booking Campaign on Bluebird Subjects

MANAGERS of Universal exchanges have begun a big booking and rebooking campaign on Bluebird photoplays. The campaign was started off simultaneously with the release of Edith Roberts' latest Bluebird release, "A Taste of Life."

New prints of old Bluebird subjects are being sent to exchanges from the Universal laboratories at Fort Lee and thousands of new posters are going forward from the lithographers.

In letters and pamphlets sent out by Universal exchanges to exhibitors, the proven box office value of Bluebird pictures for 1918 and 1919 is pointed out. The attention of the exhibitor is also called to the galaxy of stars presented in these pictures, among them being Dorothy Phillips, Carmel Myers, Priscilla Dean, Ruth Clifford, Monroe Salisbury, Ella Hall, Louise Lovely, Mae Murray, Violet Mersereau, Edith Roberts, Frank Keenan and Lois Weber.

New prints of several Bluebird Special productions have been sent to various Universal exchanges.

In addition to boosting former Bluebird releases Universal exchangemen have for some time been conducting a special campaign on Butterfly releases. Among the Butterflies, which are about one year old, are Harry Carey in "The Secret Man," "The Man From Montana," "Wild Women," "Bucking Broadway;" Zoe Rae in "The Magic Eye," "Danger Within" and "My Little Boy;" Ella Hall in "Beauty in Chains," "A Mother's Secret," and Louise Lovely in "The Wolf and His Mate," "The Lair of the Wolf," "The Girl Who Wouldn't Quit," and William Stowell in "Fighting Mad."

Third Stone Picture Full of Humor.

The plot of Fred Stone's third Artcraft picture, "Johnny Get Your Gun," which is released March 9, tells a story that is as ideally suited to the screen as it was to the stage. The characters are all of distinct type, and the role of Johnny Wiggins is one that could not be bettered for Fred Stone's peculiar brand of comedy.

Johnny Wiggins is a stunt man in a picture concern; he and Bill Burnham, both ex-cow-punchers, board with Mother Maguire. She is about to be turned out by a swindler, a cockney, who is soon "run out" by the two big hearted cowboy actors. This is the beginning of a riot of fun.

The play was by Edmund Burke, and Gardner Hunting made the screen version. Donald Crisp directed the picture. Mary Anderson is the leading woman, and a fine cast supports the comedian.

Mid-West Handling the "Carter Case."

Oliver Films, Inc., announce the Mid-West Distributing Company, of Milwaukee, has purchased the Craig Kennedy serial, "The Carter Case," for Milwaukee and nearby territory. Ralph A. Wettstein, general manager of the Mid-West, was a visitor at the studio of the Oliver Films recently and viewed several of the finished episodes; immediately signing a contract.

This serial production has been quickly purchased by several of the leading exchanges in important territories. Foreign rights were sold some time ago to the Export and Import Film Company.

Regeneration Theme of Reid's Next.

"Alias Mike Moran," Wallace Reid's next Paramount picture, released March 2, is said to be a story with a somewhat unusual theme, in that it depicts the regeneration of a slacker through the realization of the self-sacrifice of another.

The picture is from the magazine story, "Open Sesame," by Frederick Orin Bartlett. Will M. Ritchey did the scenario and James Cruze directed.

In the supporting cast are Ann Little, Emory Johnson, Charles Ogle, Edythe Chapman, William Elmer, Winter Hall, Jean Calhoun and Guy Oliver.

All-Star Cast for "Price of Doubt."

"The Price of Doubt" is the title of the all-star cast picture which World Film is making, with Montagu Love, June Elvidge, Carlyle Blackwell, Evelyn Greeley, Madge Evans and Johnny Hines in the principal roles. Dell Henderson is directing it. The scenes are being picturized in Florida and New Jersey.

"Saturday to Monday" Is "Experimental Marriage"

WHILE "Saturday to Monday" is a fetching title, and is also identified with the successful stage play of that name by William J. Hurlbut, from which the photoplay was made, objections to the use of this title were raised by exhibitors, and it was in order to meet these objections that Select decided to change the name of the March production in which Constance Talmadge is presented by Lewis J. Selznick to "Experimental Marriage." The exhibitors seemed to fear that display of the words "Saturday to Monday" in connection with announcements of this feature might cause confusion in the minds of their patrons and lead them to think that the days Saturday to Monday were the only days on which this feature was being presented.

"Experimental Marriage" conveys the idea which is the main theme of the play. A trial is made of the plan whereby the young couple is to observe the marital state only between Saturday to Monday—the other days of the week each being free to go his or her own way.

Jane Novak Leading Woman for Hart.

Jane Novak, who has appeared in support of Charles Ray and other stars, has been engaged as leading woman for William S. Hart in his new Artcraft picture.

Work has already started on the picture, although no name has yet been chosen. The action takes place partly in the Far West and partly in the Middle West. There are many exterior and interior scenes and a big rodeo.

This story is Bill Hart's own, that is he and Lambert Hillyer wrote it, and is said to be both dramatic and picturesque, with a powerful motif and a fine thread of love running throughout.

Washburn Excells in Small-Town Roles.

Convinced by its reports from exhibitors that the public wants to see Bryant Washburn in small-town roles, the Famous Players-Lasky Corporation has started yet another Paramount production in which Washburn will be seen in that type of characterization. The new picture is titled "The Village Cut-Up," taken from a magazine serial story, and in it the star will again have an opportunity to demonstrate that he is capable of wearing "hand-me-down" clothes in such a manner as to get a big laugh and maintain the sympathy of his audience as well.

"Jazz and Jailbirds" Next Big V Comedy.

Another "Big V" Special Comedy has just been completed by Vitagraph. It is called "Jazz and Jailbirds," and Jimmy Aubrey furnishes both the jazz and the melancholy picture of the jailbird. Aubrey is said to have hit a fast pace in this offering, the release date of which is set for the middle of March.

Big and growing business on the scores of "Big V" comedies is reported by Vitagraph. A trio of capital fun-makers is constantly engaged on this series, these being the team of Montgomery and Rock and Jimmy Aubrey. Each "Big V" Special Comedy is comprised of two reels.

Naomi Childers Chosen Leading Woman.

As leading woman for Hale Hamilton in "After His Own Heart" Metro has engaged Naomi Childers.

"After His Own Heart" is the title of a magazine story by Ben Ames, which was adopted for the screen by A. S. Le Vino of the Metro staff. The story is being produced under the direction of Harry L. Franklin.

The story is a novel one indeed, and introduces Hamilton to his followers in something different from anything he has done in pictures.

Billie Rhodes Completes "The Lamb and the Lion"

ENTIRELY different from either "The Girl of My Dreams" or "Hoop-la," which have been hailed as the best works of Billie Rhodes' screen career, is "The Lamb and the Lion," which the young star has just completed for the National Film Corporation for release through Exhibitors Mutual. This production will be the next release in the Rhodes series.

Built around Miss Rhodes by E. Magnus Ingleton, the story contains an equal share of pathos and laughter. The sympathy of all will go out to little "Boots," another Oliver Twist, who is brought from the depths by a society woman in order that she might wreak vengeance on the man whom she considers betrayed her. A real acting role has been furnished Miss Rhodes in this National production, and those who have seen the film screened assert she takes full advantage of every opportunity.

Lee Royal made the screen version and Francis J. Grandon directed it.

Melbourne MacDowell has a prominent part in the Rhodes support.

"Maciste" Serial Sold for Twenty-Two States

RIGHTS have been sold by Harry Raver for the sensational serial of "The Liberator," starring Maciste, the giant of "Cabiria" and "The Warrior." The Eastern Feature Film Company, of Boston, holding a franchise for New England, releases its Boston first-run at the Park Theatre, each episode running a week. Out of town New England first runs begin with the Poli Circuit, showing three days in each house.

New York is releasing six prints, all booked for first runs over prominent circuits. The Modern Feature Photoplays Exchange books New York State and north New Jersey. W. E. Drummond, of Knoxville, Tenn., has closed for a large block of the Southern states. Variety Pictures Corporation takes Maryland, Delaware and District of Columbia. Harry Charnas, of the Standard Film Exchange, Cleveland, books in Ohio, Michigan and Kentucky.

Trade showings are being arranged for the Middle and Western territory, while negotiations are pending for the West Coast and Northwest. Tony Lucchese has signed for eastern Pennsylvania and southern New Jersey.

House Peters on Hodkinson Program.

House Peters will make his second appearance on the Hodkinson Service program in "Thunderbolts of Fate," an Edward Warren production in which Anna Lehr is also featured. The story, suggested to Winifred Dunn by an act in an original play by Harry S. Sheldon, is a highly dramatic one in which love and politics clash.

In the role of the reform governor whose happiness is lost when he wins the election, only to be returned by a queer trick of fate, House Peters has one of those strong, sympathetic roles that have made for him a large following. Anna Lehr's appealing personality is ideally fitted to her role of the girl who put her lover's duty to the people before her love for him, and was rewarded in the end.

The W. W. Hodkinson Corporation will release "Thunderbolts of Fate" on April 6 for distribution through the Pathe exchanges.

Report Satisfactory Sales on Power's.

The Denver Theatre Supply Company, Denver, Colo., distributors for the Nicholas Power Company, Inc., report through Mr. Claypole that business is in a very favorable condition and that sales of Power's Cameragraphs are very satisfactory.



Where a Taste for Olives Comes in Handy.

Jack Pickford, Making "In Wrong," First National's, Gets a Little Sympathy from His Wife, Olive Thomas, When Olive Dropped in for a visit.

Circuits Booking Solid on "From Headquarters"

THE big circuits are grabbing off the Anita Stewart picture "From Headquarters," Vitagraph's big impending police drama. Poli, Fox, Moss. The action of these circuits is typical of the reception which is being accorded the picture all over the country, Vitagraph reports. Foremost houses in all parts have already wired options, and when "From Headquarters" reaches the market on March 10, few gaps will be left, if any, in the "first showings" list.

Vitagraph feels that in "From Headquarters" it has a very powerful police drama. Aside from its expressed satisfaction with the production as a dramatic document well acted, it takes delight in its announcement in referring specially to the work of Anita Stewart, who has the stellar role.

Vitagraph dwells on the potency of a Stewart film, calling attention to the popularity of the star. To this end the company is providing pithy lobby prints, one, three and six sheets, bright in color and action, advertising electros and a mass of variegated press matter and illustrations.

"From Headquarters" presents the woman's side of a great though common tragedy which in this case gets on the docket but goes no further. It deals with the story behind the story that is written by police reporters, and depicts the man who sinned at last coming to a better and nobler understanding of life through the crucible of a woman's suffering. It was directed by Ralph Ince. The film drama was edited by George Randolph Chester.

Motion Analysis Film in Demand.

The Pathe Review containing the Novagraph analysis of motion pictures of baseball plays, commended by John McGraw, is meeting with an amazing reception from "fans" all over the country. The athletic organizations of seven inland colleges have asked for prints to aid in the training of their players.

Pathe Review will soon show a series of sports pictures, which, for novelty and beauty of action, establish a new standard. They were recently taken at Saranac Lake, where C. P. Watson, president of the Novagraph Company, with his own cameraman and a Pathe expert "shooter," put through a series of striking evolutions on the ice of Edmund Horton, world's champion hurdle skater; Claudins Lamy, world's champion barrel-jumping skater, and Robert G. McLean, world's champion fancy and speed skater.

"Blind Man's Eyes" Is Story of Circumstantial Evidence

MARCH 10 will see the release of Bert Lytell in a screen version of the novel, "Blind Man's Eyes," which deals with the struggles of a young man accused of murder, purely on circumstantial evidence, to acquit himself before the eyes of the world and the woman who believes him innocent.

"Blind Man's Eyes" was originally written as a novel by William McHarg and Edwin Balmer. It was adapted to the screen by June Mathis, of the Metro scenario staff, and directed by John Ince.

It is a vivid picture of a man's fight against towering odds, the under-dog in life's swift battle for existence. It depicts with compelling force the constant fear of the hand of the law, the shadow which hovers over the man escaped from its clutches temporarily and who, with each passing moment, is expecting to feel the grip on his shoulder. It is a character such as this, with the weighty burden ever with him, that Bert Lytell portrays. Some of the most thrilling episodes are enacted in a Pullman sleeper.

The supporting cast includes Frank Currier, Naomi Childers, Joseph Kilgour, Gertrude Claire, Mignon Anderson, Morris Foster, and Richard Morris.

Lila Lee on Location in Arizona.

Lila Lee and her Paramount company, under the direction of Irvin Willat, are now on location in Arizona, near Tuscon. They expect to finish up within a week or so, when the picture, "Hearts and Horsethieves," will be completed at the studio.

Monte Blue is leading man for Miss Lee, he playing the role of a simple-minded cowboy. This is Miss Lee's first picture to have a Western locale.



Looks Like a Curling Iron, but "It's a Bear," in Which Triangle Features Taylor Holmes.

"Carolyn of the Corners" Leads Pathe March 9

WHEN Ruth Bellmore Endicott's novel, "Carolyn of the Corners," was first published, it ran through several editions. It is full of heart, sentiment and simple, helpful philosophy. The author described her work as a "look-up" book; and when it was translated into pictures, with Bessie Love as the heroine, she declared her lovable little heroine completely had been realized. It is a Pathe Extra Selected Star Photoplay and will be released March 9.

The picture is an amplification, in deft detail, of the story and is the work of Frank S. Beresford, as adaptor and Robert Thornby as director.

It is a typical story of New England and New Englanders, breathing the atmosphere of the Maine pine woods—a delightful and appealing insight into the lives of a little understood community, whither goes Carolyn. And in the end, she solves the stubborn, long standing problem of the grown-ups.

Supporting Miss Love are Charles Elder as Joseph Stagg; Charlotte Mineau, as Amanda Parlow, and Eunice Moore, as Rose Kennedy. The locations are faithful to the spirit of the story and a real thrill is furnished by the especially fine forest fire scene and the rescue of Carolyn and Amanda.

The tenth episode of "The Lightning Raider," starring Pearl White with Warner Oland, is called "The Baited Trap." It starts with a breathless chase and the escape of the heroine from the police, only to fall into the snare of Wu Fang, who, having been betrayed into a confession by Lottie, an underworld character, locks this woman and Lightning in a flaming room. He calmly watches the place burn, and, as he hopes, destroys two of his bitterest enemies.

"I'm on My Way," is the title of the Pathe-Rolin comedy, featuring Harold Lloyd.

Episode six of "The Terror of the Range" is entitled "Tangled Tales," and involves Hardwick, the U. S. Secret Service Agent, still deeper, in his efforts to run down the mysterious marauder who is terrorizing the district by his depredations.

Change Title of Third Emerson-Loos Film.

The next John Emerson-Anita Loos production for Paramount has been rechristened "Oh, You Women!" the former title of the production having been "When the Boys Come Home."

The changing of the title was made necessary by reason of the present conditions of bringing the American boys home so rapidly from overseas, for the story deals with an after-the-war theme, dwelling on the very delicate problem of what a fellow is going to do when he gets back to his home town and finds a girl on his job.

Issues Plan Book on "The Better 'Ole."

For the purpose of aiding exhibitors in the exploitation of "The Better 'Ole," which is being distributed by World Pictures, the World has issued an elaborate sixteen page plan book on the production. This book contains everything needed by exhibitors for exploiting this picture—music cues, ready-made newspaper ads, advance newspaper notices, resumes of the manner in which "The Better 'Ole" was put across by the Strand Theatre for its premier New York showing, complete list of advertising accessories, etc.

Simplex Installed in New Majestic.

The Michigan Motion Picture Supply Company, Detroit, under the management of C. A. Weddige, has succeeded in making numerous Simplex installations. One of the latest was made at the New Majestic Theatre, Detroit, of which Charles Branham is manager. Two machines were installed.

Striking Stand for Hayakawa Film.

A daring departure in posters is made by Exhibitors' Mutual Distributing Corporation on the twenty-four-sheet issued on "A Heart in Pawn," the latest Sessue Hayakawa production.

This unique poster shows a silhouette of Hayakawa and Tsuru Aoki in black against a background of warm, luminous yellow, which throws the figures into striking relief, accentuating the Japanese atmosphere.

These twenty-four sheets have made a hit with exhibitors booking the production.

"Diane of the Green Van" Completed.

Alma Rubens has completed her first picture as a star, "Diane of the Green Van," the Leona Dalrymple $10,000 prize story that was selected from a score of more than ordinarily good scenarios for her initial production.

Miss Rubens' picture was filmed for the greater part at the Brunton studios, Los Angeles. The location work was done in the vicinity of Ventura, Cal. Wallace Worsley directed and Robert Newhard did the photography. The cast includes Nigel Barrie, Wedgewood Nowell, Lamar Johnston, Harry Meter, Josephine Crowell and Ed. Brady.

San Francisco Police Enjoy Select's "Midnight Patrol"

FOR a solid week Select Pictures' Thomas H. Ince special, "The Midnight Patrol," played to crowded houses at the Tivoli in San Francisco.

The Tivoli management, assisted by H. L. Knappen, branch manager of Select's San Francisco Exchange, put over one of the biggest publicity stunts ever executed in the neighborhood of the Golden Gate. The city was literally covered with twenty-four sheets and window cards while the newspapers got their share of big space advertising. Nor did the Tivoli forget the biggest bet of all, the Police Department. Early in the campaign for "The Midnight Patrol" week the management got the police interested and set aside 100 loge seats for a Tuesday night for their special benefit. The entire week was then dedicated to the police, and Chief D. A. White accepted an invitation to speak on behalf of the Police Widows and Orphans Association.

Gaumont Announces Sales

THE Gaumont Company announces that the following sales have been closed recently on its two reel special, "Satan on Earth," to Gardiner Syndicate, Buffalo and Albany, for New York state, exclusive of New York City; to First National Exhibitors' Circuit, Pittsburgh, for western Pennsylvania and West Virginia; to R. D. Lewis Film Co., Inc., Oklahoma City and Dallas, for Texas, Oklahoma and Arkansas; to Jack Stearn, 321 Sloan Building, Cleveland and Ohio, and to the Metropolitan Company, Detroit, for Michigan.

Announcement is also made by Gaumont of several additional state rights exchanges that will handle the news service, the News and Graphic in their respective territories: R. D. Lewis Film Company for Texas, Oklahoma and Arkansas; First National Exchanges, Buffalo and New York City, for New York state and city; Mid-West Distributing Company, Milwaukee, for Southern Wisconsin; Big Feature Rights Company, Louisville, for Kentucky and Exhibitors' Distributing Corporation, Ltd., Toronto, for Dominion of Canada.

Hearst No. 9 Shows Red Uprising.

The Bolsheviki's uprising in Berlin, President Wilson's return voyage to America, and the annual naval practice at Guantanamo Bay, Cuba, are among the features of the most recent Hearst News No. 9.

This issue shows how the American executive keeps in daily touch with the White House, while at sea, by means of wireless telegraph and also follows the battle practice of the Yankee seamen closely, showing a review of the gobs by Rear Admiral Coonts, how the sailors enjoy their morning swim and how they go about preparing the big guns of the warships for action.

The Boston edition of the Hearst News contains pictures of returning Boston troops and a cartoon, "Indoor Sports," by Tad, completes the release.

"Three Men and a Girl" Scheduled.

"Three Men and a Girl," founded on Edward Childs Carpenter's comedy-drama, "The Three Bears," and presenting Marguerite Clark in the stellar role, is released on the Paramount schedule March 16. Eve Unsell adapted the play for the screen, and Marshall Neilan directed the production.

The theme deals with three men, all woman-haters, and a vivacious girl, who, to escape an odious marriage, finds refuge in the summer camp where the men had gone to escape women.

The support includes Richard Bathelmess, Percy Marmont, Jerome Patrick, Ida Darling, Charles Craig, Sydney D'Albrook, Betty Borton and Maggie H. Fisher.

Good Business Reported on "Finger of Justice"

"THE FINGER OF JUSTICE," a seven-reel special produced by the Reverend Paul Smith, starring Crane Wilbur, and distributed by Arrow, has been playing to big business in the Northwest, where it is being exploited by Grace M. Sanderson, author of the story.

John Hamrick, manager and owner of the Rex Theatre in Seattle, played the picture for four weeks, and it opened recently at the Auditorium in Spokane for a two weeks' engagement. It has just completed a run at the Academy in Petersburg, Va., and the Strand in Newark for a week's engagement, and the First National Exhibitors' Circuit, of Richmond and Atlanta, report an unusual business.

The picture played a week at Poli's in Washington and at the Grand Opera House in Detroit, and three weeks at the Bandbox in Chicago, in addition to the week's run at the Standard in Cleveland.

It opened in New England a week ago at the Columbia Theatre at Bath, Maine, for a try-out engagement, and was held over for several days. The Premier Feature Film Company, of Boston, controlling the New England rights, is negotiating for a theatre in Boston where it will open for an indefinite run.

Dr. Shallenberger, president of the Arrow Film Corporation, announces that he will shortly present the picture in several up-state New York cities.

Depict Life of Adam and Eve for Weekly.

A most artistic bit is contained in the Universal New Screen Magazine No. 3, just released. Three of the most prominent artists' models in the country enact a silhouetted scene depicting the life of Adam and Eve in the garden of Eden, for the benefit of Screen Magazine followers.

Among the other features are some recent views of Rome, Italy, the third of a series of "Moments with Broadway Stars," in which Loretta McDermott, with the aid of Sophie Tucker's jazz band, demonstrates the famed "shimmie" dance, "Laughographs," made up of the best paragraphs from the editorial columns of the nation's press, two novelty subjects and a special playlet showing how the newlyweds prepare for the wedding of a friend.

Hart Plays Role of a Convict.

William S. Hart has of recent months demonstrated his remarkable versatility as an actor time and again, and in his next Artcraft picture, "The Poppy Girl's Husband," he once more proves that no sort of role is foreign to him. In this picture he is a convict out on parole after ten years of service. Needless to say, this is totally different from anything he has ever done.

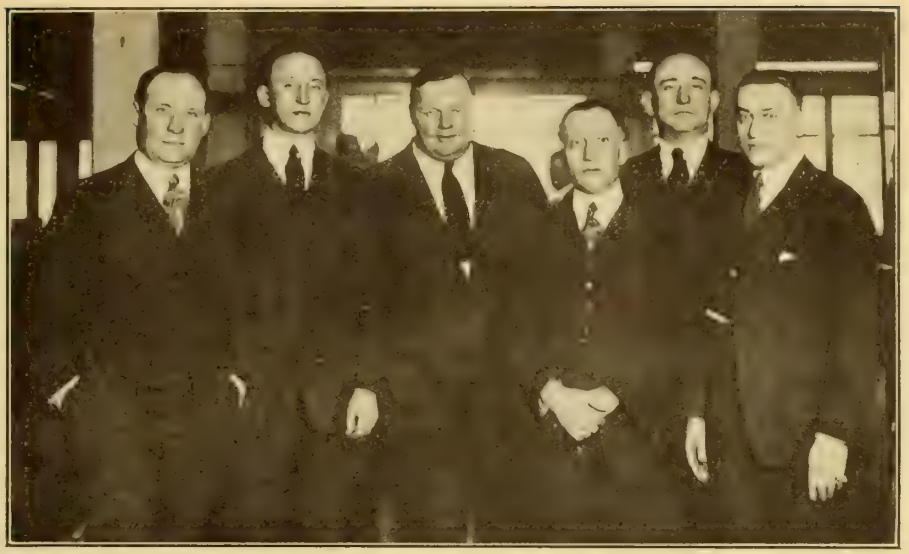
Juanita Hansen is the star's leading woman, and others in the cast are Walter Long, Fred Starr, David Kirby and Georgie Stone. "The Poppy Girl's Husband" is taken from a magazine story by Jack Boyle. It was adapted by C. Gardner Sullivan, and directed by Hart in collaboration with Lambert Hillyer.

Edith Day's Work Praised.

Edith Day, who is co-starring with Lieutenant Bert Hall in the Carl E. Carlton feature, "A Romance of the Air," distributed by Independent Sales Corporation, is said to be achieving great popularity throughout for her work in this production. Newspapers in the cities where this production has been shown, have devoted considerable space to her characterization of the American girl.

Power's in Demand in Buenos Ayres.

The agency which the Nicholas Power Company has established in Buenos Ayres, Argentine, through Morse & Company, has been amply justified, judging by the orders which are coming in for Power's Cameragraphs.



"Surviving the Three Million Dollar Arbuckle-Famous Players-Lasky Contract."
In Kansas City, Too. Featuring, Left to Right: Lou Anger, Manager for Arbuckle;; H. P. Wolfberg (K. C. Exchange), "Fatty Arbuckle," Adolph Zukor, Joe Schanck and Frank Newman, Leading K. C. Exhibitors.

Select Announces Three Productions for March

SELECT'S output for the month of March embraces three Star Series productions made by Norma Talmadge, Constance Talmadge and Alice Brady.

"The Probation Wife," in which Norma Talmadge is presented by Joseph M. Schenck, is by Angie Ousley Rooser, and tells the story of a young girl whose early life finds her among the entertainers in one of the Tenderloin's "show palaces." Norma Talmadge has the role of Joe Mowbray, the girl, while Thomas Meighan, her leading man, is seen as Harrison Wade, a man who offers to help Joe escape from her associates.

The picture was directed by Sydney A. Franklin and the scenario was written by Kathryn Stuart. In addition to Miss Talmadge and Mr. Meighan, the cast includes Florence Billings, Alec B. Francis, Walter McEwen, Amelia Summerville, A. Brooke and S. Liston.

Constance Talmadge's Select attraction is "Experimental Marriage," in which she is presented by Lewis J. Selznick. It is a screen version by Alice Eyten of William J. Hurlburt's last season Bijou Theatre success, "Saturday to Monday." In this picture Miss Talmadge is seen as Suzanne Ercoll, a young lady whose aspirations to political fame are overshadowed by her love for Foxcroft Grey. Harrison Ford plays the latter role. It is directed by Robert G. Vignola.

"Marie, Ltd.," Alice Brady's Select feature for March, is a story by Louise Winters with scenario by Jane Murfin. The story revolves about the fashionable millinery shop of "Marie, Ltd," on Fifth avenue, and shows Miss Brady as Drina Hilliard, daughter of "Marie." The production contains some of the most elaborate scenes ever shown on the screen, including an exact reproduction of one of the most fashionable millinery shops in New York, by which more than 200 imported French hats were loaned for the occasion.

They Thought It a Real Hospital.

The following is vouched for by Pearl White. Miss White says that up at the Pathe Studio at 134th street and Park avenue, New York, where she is busy on the new Chambers serial, "In Secret," they were doing an exterior of a hospital. They had selected a large building near the studio, and had placed a big sign reading "Mission Hospital" on the front of it for the "shot." After the company and Director Seitz had finished, it was about an hour before the property men came back to the building and removed the sign. In the meantime two hospital cases, one of influenza and one of a man hurt in an auto accident, were brought into the building, and the tenants were threatening damage suits against the picture company, when the studio men arrived and removed the offending sign.

Triangle's "It's a Bear" Is Taylor Holmes' First

IN accordance with the announcement of Triangle's new policy of releasing a series of special productions, their release for March 16 presents Taylor Holmes in a comedy entitled "It's a Bear." Written by Nina Wilcox Putnam and Norman Jacobsen, this story is described as an unusually interesting success adventure. It is said to furnish Mr. Holmes exceptional opportunities for the display of his humorous talent, and is his first starring vehicle by Triangle.

The picture, which has a western locale, is reported to show many big scenes of the rugged western country. It was produced at Triangle's Culver City studios under the direction of Lawrence Windom. Sam Landers was the cameraman. Mr. Holmes is supported by an excellent cast, including Edna Phillips Holmes, Vivian Reed and Howard Davies.

"Orchestra D-2" May Allison's Next.

"Orchestra D-2" is the title of May Allison's next picture, which has just got under way at the Metro studios in Hollywood. Miss Allison has the role of an usherette in a theatre and is the means of bringing two romances to happy endings. George D. Baker, who is directing the picture, also adopted it for the screen from the magazine story by Kate Jordan.

Ben Wilson and Walter Percival are chief in Miss Allison's support. The story is intensely human and relieved by many delicious comedy moments.

Hale Hamilton Finishes "That's Good."

Hale Hamilton has completed "That's Good," another Metro All-Star Series comedy drama, at the Hollywood studios in California. "That's Good" is taken from the "Phoenix Stories" by Richard Washburn Childs, which appeared in a weekly magazine. A. G. Kenyon, of the Metro scenario staff, is responsible for the screen adaptation.

Hale Hamilton's leading woman is Stella Gray. Among the others are James Duffy, Lewis Morrison, Herbert Prior, James McCandless and little Marjorie Yeager.



Whooping It Up for "Hoop-La," an Exhibitors Mutual, at Los Angeles' Kinema.

Universal's New Serial, "The Red Glove," Released

WITH record bookings reported at over twelve Universal exchanges throughout the country, "The Red Glove," featuring Marie Walcamp, will be released March 17.

The new Universal serial is eighteen episodes in length, adapted from Douglas Grant's novel, "The Fifth Ace," and is being produced under the direction of J. P. McGowan.

The story of the serial is one of rapidly increasing action and interest and of the character that appeals to all classes of picture fans. The settings for the serial are laid in the Southwestern country.

According to Universal executives, "The Red Glove" is the greatest artistic success any Universal serial has been. Some of the most beautiful scenic shots ever included in a motion picture production are contained in the new serial, and, in addition, the serial abounds with thrilling incidents.

In Miss Walcamp's supporting company are Pat O'Malley, Alfred Allen, Thomas Lingham, Andrew Waldron, Leon de La Mothe, Evelyn Selbie and Truman Van Dyke.

To assist exhibitors in exploiting the serial, Universal has sent over 20,000 sixty-four-page campaign books to theatre men and newspaper men throughout the country. This campaign book contains publicity matter on the serial and also outlines numerous advertising campaigns for the exhibitor. Reproductions of over fifty teaser and regular advertising cuts are also contained in the campaign book.

In addition, a series of special four-column drawings made by Hy Mayer illustrating various incidents in the serial has been prepared and accompanied by brief synopses of the various episodes they illustrate.

A number of special posters has been prepared to aid exhibitors in calling the public's attention to their showings of the serial. In various localities big twenty-four-sheet billboard campaigns have been conducted, and a teaser-poster campaign has been used to good advantage.

A special edition of the novel, "The Fifth Ace," under the new title, "The Red Glove," is being printed by the publishers, Grosset & Dunlap, and is being illustrated with photographs from the serial. The book is to be widely advertised by the publishers, and booksellers will gladly cooperate with exhibitors by displaying the new editions in their show windows.

Zittel Had a Happy Thought.

C. F. Zittel had a happy thought when he was inspired to recommend Marion Davies for the toasted beauty of a cabaret revue in the screen version of "The Belle of New York," the musical comedy of twenty years ago.

In the picture, Miss Davies' emotional appeal and tender beauty just suit the slip of a girl who goes to the city to seek revenge for the theft of her father's invention, and as the star of a cabaret revue dances herself into popularity and into the hearts of men of every reputation. When she flees from the young ne'er-do-well who is the son of her father's betrayer to the protection of the Salvation Army and becomes a demure, though whimsical Salvation "lassie," she is irresistible. It is predicted that the photo-dramatic presentation so artistically staged by Julius Steger will be as popular and long-lived as was the historic "Belle of New York," which played two years to capacity houses in this country followed by a season in London, and presented by nine road companies in every country and in every tongue.

McClure Propaganda Picture Will Put Americans on Guard

THE solution of the gravest question that has ever presented itself to the civilized world is what shall we do with the Kaiser. It is not alone what shall be done to the individual, but what shall be done with the men and things that the Kaiser represents.

Rumblings of the impending storm are now being heard across the Atlantic. The assassination of Eisner, the difficulty of the Allies' armistice commission to secure from Germany a faithful compliance of her agreement entered into on the fateful eleventh day of November, are but straws that show which way the wind is blowing. We here in America, feeling secure by reason of the distance that intervenes, must wake up to the necessity of action. We cannot afford to let the water be mudded by other details, minor in comparison, and permit the big issue to remain unsettled.

McClure Pictures have produced a propaganda, if but we knew it should do more to arouse action than all the spellbinders, after dinner speakers, and so called mouthpieces of the people combined. In the production of "What Shall We Do With Him?" a photoplay of great educational value has been created that has all the elements of strength of an educational movement that should put the people of the United States on their guard. It is so topical that each day as it passes is vitally connected with this screen drama.

World Pictures, the company distributing this picture, report that exhibitors have found it a box office medium of strong drawing power. If there is any virtue in the up-to-the-minute-news-weekly, then "What Shall We Do With Him?" should be even more interesting to the patrons of the motion picture theatres, as it combines drama with news values.

Heavy Advance Bookings on Select's "Probation Wife"

SHOWING that exhibitors have not forgotten the hearty reception accorded Norma Talmadge's recent Select attractions, "The Forbidden City" and "The Heart of Wetona," Select branch managers are wiring hurry orders for prints on Miss Talmadge's March production, "The Probation Wife," to cover advance bookings on this attraction.

During the week of March 9 to 15 the film will be shown at the New York Rivoli Theatre, while Branch Manager Fred C. Aiken, of Select's Chicago exchange, has wired for prints to cover a two-week run at the Chicago Bijou Dream.

Select's Cleveland Branch has ordered prints to cover dates at the Stillman in Cleveland and the Alhambra in Toledo. In each instance the production will have a run of one week. Louisville, Ky., another first run city, will have Miss Talmadge's March attraction for four days at the Alamo, while a week run is scheduled at the Jefferson Theatre in Dallas, Texas.

In Washington, D. C., Crandall's Knickerbocker and Metropolitan theatres will divide a week's run on "The Probation Wife," playing at the Metropolitan four days and the Knickerbocker three days.

Select's Detroit office has ordered an advance print for an early week run at the Madison Theatre, while an advance date of a week run has also been booked at the Walnut Street Theatre in Cincinnati. The Alhambra Theatre in Indianapolis has also booked the picture for a week's run.

Show Activities of Armless Soldiers.

The art of "speaking with the eyes," cleverly demonstrated by Robert C. Andersen, now a Universal player, is one of the principal features of the New Screen Magazine, issued by Universal March 10. Mr. Andersen tells with movements of his eyes and facial expressions the story of a soldier's experiences in the heat of battle and the joy he experiences upon his return home.

Wood Joins Boston Supply Company.

Cecil Wood, formerly chief projection engineer for D. W. Griffith and a familiar figure in the world of projection, has completed arrangements with the Boston Motion Picture Supply Company of Boston, Southern New England distributors for the Simplex Projector, whereby he will act as special representative for that concern.

Mr. Wood has already succeeded in making several high-class Simplex installations in and around Boston during the first week of his New England debute.

Rebooks "Humanity" for Another Week.

B. Lee Smith, manager of Tudor Theatre, Atlanta, has had such exceptional success with "The Heart of Humanity," which he originally booked for one week, that he has held the big Jewel production over for a second week.

Manager Smith used some original and clever advertising in the Atlanta newspapers prior to his showing, and, by beginning his campaign several weeks in advance of his showing, the day of the opening of the feature the interest in the production was very keen.

Hold Trade Views of "Master Mystery."

Two trade showings of "The Master Mystery," B. A. Rolfe's super-serial with Houdini, the handcuff king, were held February 28 and March 2, respectively, by Arrow Photoplays Company and Goyette Productions, Inc., both of whom have just become aligned with Octagon Films as distributing exchanges. The former exchange, located in Denver, covers Colorado, New Mexico, Wyoming, Utah and southern Idaho, while the latter is booking the state of Michigan.

"Our Teddy" Doing Its Bit in Sunday Opening Fight

"OUR TEDDY," the McClure authorized screen version of Colonel Roosevelt's life and works, by its popularity among church people, is proving a big gun in the exhibitors' fight for Sunday opening of their theatres. Since McClure Productions, Inc., at the solicitation of Edwin Brown of its staff, granted the request of one of the most conservative churches, their office has received many letters from other churches asking a similar favor.

On Sunday, March 2, at the University Heights Presbyterian Church, New York, selections from "Our Teddy" were the chief feature of the regular Sunday evening service. It met with an enthusiastic reception from the congregation, who filled every seat in the church. An attractive program was arranged to supplement the excerpts from the Roosevelt picture. Preceding the exhibition of the film, Dr. William T. Hornaday, the eminent naturalist and for more than thirty years a close friend of Colonel Roosevelt, gave a short, intimate talk on the Colonel, giving several reminiscenses of the great American's early life. It was especially interesting to the congregation to see later on the screen, many of the instances related by Dr. Hornaday. Dr. Hornaday himself took the keenest delight in "Our Teddy," and gave it enthusiastic praise.

By opening a wedge into the churches, "Our Teddy" is not only helping the nation-wide fight for Sunday opening by making friends among a class of people who have been numbered among the principal foes of Sunday motion pictures, but is gaining hundreds of new patrons for exhibitors who book the Roosevelt picture. In New York City, scores of people who had seen portions of "Our Teddy" in their churches went to nearby theatres later to see the picture in its entirety.

New Hit "Welcome Home, Laddy Boy."

Gus Edwards is back in vaudeville and is appearing in a snappy and delightful offering. The welcome accorded him last week at Mount Vernon will undoubtedly be repeated everywhere on his tour over the Big Time. He has the assistance of three other clever people in the act, and a pianist. At his publisher's, M. Witmark & Sons, the day after his reappearance behind the footlights, he was full of enthusiasm. He said he had never experienced such a thrill as when the audience rose and cheered his new song, written with Will D. Cobb, "Welcome Home, Laddie Boy, Welcome Home!" It is in Gus Edwards' very best style; full of action and melody.

Comedy-Drama Is Billie Rhodes' Forte.

Billie Rhodes has proved in her recent five-reel productions for the National Film Corporation that comedy-drama is her forte, and it is this type of photoplay that will be furnished her in the future. Although always a purely comedy performer before she was featured in five-reelers by the National, Miss Rhodes has since showed herself a finished actress, able to handle the most dramatic situations.

"Cannibals" Break Milwaukee Records.

Martin Johnson's "Cannibals of the South Seas" are doing big business, according to reports from exhibitors to Exhibitors Mutual.

Manager George Fischer, of Saxe's Alhambra Theatre, Milwaukee, Wis., broke all house records with the "Cannibals." Mr. Fischer was so elated at the showing that he wired Exhibitors Mutual:

"Martin Johnson's Cannibals surpassed all expectations. Banner day for Alhambra Theatre. From comments of patrons will be without doubt banner week of this house in twelve years. Everybody a booster and talking wonderfully."



Exhibitors Mutual Has Erred, Thinks Elinor Field. "Their Baby" Should Be Her Baby.

To Present Warner in a Series of Travel Stories

WHEN H. B. Warner, who has been engaged by Jesse D. Hampton to star in a series of eight photoplays, begins work at the Hollywood studios he will find himself in the position of a man continually traveling from one country to another and yet remaining right in the city of films.

Hampton, after consulting with officials of the Robertson-Cole Company, which controls the world rights to the Warner productions, and Exhibitors Mutual, which will distribute them, has adopted the novel plan of presenting his star in a series of travel stories. Warner will move from one country to another, each play having its own story, interesting plot and real action and atmosphere true to the land and its people.

The first picture will be laid in the Soudan. It is a story of the Bedouins, the wandering Arabs, entitled "The Man Who Turned White," and which has been adapted for the screen by George Elwood Jenks.

When the story of the Soudan is completed, it is Hampton's intention to move his star over to the Orient to stage "Pagan Gods." This is a strong melodrama, the scenes of which are laid in an interior province of China. In this picture, Warner will play the part of a sort of Chinese Gordon.

Next, Warner will be pictured among the Rajahs of India in a production which will see him as a Britisher who goes from the heights to the lowest depths and back again through an affair with a woman.

The fourth Warner production is still to be selected, but efforts are now being made to obtain a certain story for the actor which will give him even more opportunities than his preceding features.

For the fifth Warner production, Mr. Hampton has selected "Tribulation Trail," a story of the East and West. In this, Warner will be seen as a wealthy society man of New York, and the scene switches to the Arizona cattle ranges and back again to New York. The story and continuity were written by George Elwood Jenks.

Mr. Hampton plans to make the sixth Warner offering a crook story, a sort of Jimmy Valentine role for Warner, with a much different flavor from that which Warner played on the dramatic stage.

For the last two productions of the series, Mr. Hampton intends to stage Warner in dramas with typical English atmosphere. He is dickering now for the rights to two English dramas.

Norma Talmadge Rents Paragon Studio.

Norma Talmadge has rented the Paragon Studio for her forthcoming production, a Russian story which promises to be an exceptionally elaborate production, and even the spacious quarters at the Talmadge studio at 318 East 48th street proved too small for the magnificent ball room set which is used in the story. At the Paragon Studio in Fort Lee hundreds of extras have been engaged to dance at a court ball, and Willard M. Reineck, the technical director, has secured a faithful copy of a grand ball room of a Russian palace. There will be a scene where the Bolsheviks throw a bomb into the midst of this gayety, blowing up expensive crystal chandeliers, period furniture and beautiful bric-a-brac.

After the scenes requiring the height and depth of the Paragon Studio are complete, Miss Talmadge will return to her own studio for a few interiors before going away to make the exterior scenes.

"Daughter of Mine" Full of Wit.

Rarely has a production been so permeated with wit and humor as Madge Kennedy's "Daughter of Mine," announced for release by Goldwyn March 23. This is partly explained when it is known that Hugo Ballin wrote the play. He has been Goldwyn's art director since the inception of the corporation.

The story itself is strikingly original. Its interpretation promises to make all who see it chuckle, and its investiture and countless embellishments will add to the reputation of everyone concerned in "Daughter of Mine." There is irony in the gorgeous settings designed by Hugo Ballin, and wit in the keen captions written by him. It does not often fall to the lot of an author to contribute so much to the production of his play. In this case he not only wrote the story, but expressed himself in the settings, details of action and the sub-titles.

To Make Russian Picture at Saranac Lake.

Joseph M. Schenck has this week engaged an attractive bungalow for Norma Talmadge at Saranac Lake, where the out-door scenes of the yet unchristened Russian story on which Miss Talmadge is now at work will be taken.

Some of those who will accompany Miss Talmadge to Saranac are Mrs. Talmadge, who is visiting her daughter, Norma, for three months, and Joseph M. Schenck, Pedro De Cordova, who plays the principal part opposite Miss Talmadge; Marguerite Courtot, Marguerite Clayton, Marc MacDermott, Betty Hutchinson, Stuart Holmes, Charles Gerard, Harry Sothern, nephew of the distinguished actor, E. H. Sothern, and Maude Allen. Chester Withey, the director, will be accompanied by his directorial staff, including Willard Webb, assistant director; David Abel and Frank V. Puffer, cameramen; Willard M. Reineck, the technical director, and Edward J. Mannix, Miss Talmadge's general manager.

Broadway to See "Whom the Gods Would Destroy"

THE story, "Whom the Gods Would Destroy," which is an adaptation from C. R. Macauley's story, "Humanity," is credited by the Macauley Company with having required more time to create than any other filmized work to date.

When Mr. Macauley first conceived the notion of producing the picture he submitted the idea to a number of prominent men, including President Wilson, Secretary of Navy Daniels, Secretary of War Baker, Attorney General Gregory, all the other cabinet officers, and a number of prominent professional men to whom the idea appealed, with the result that Mr. Macauley went into the Maine woods, where he spent five months creating the foundation of the story "Humanity."

Upon his return to New York from Maine, Mr. Macauley and Nan Blair began working on the details of the story, and two months were spent at Mr. Macauley's home, with several hours each day devoted to following the trend of changing conditions in Europe.

About this time, President Wilson issued his proclamation announcing the Allies' susceptibility to his proposition for the League of Nations, and then a following proclamation conveying this declaration to the rulers of the Central Empire in his note to Austria.

The League of Nations became the all-absorbing human document, and the tide of war changed in favor of America following the Chateau Thierry reverses to the German troups.

Mr. Macauley and Miss Blair again joined hands and devoted several weeks at Washington extorting data for the remodeling of the story.

On November 8, when the German armistice delegates came from Spa to Senlis and thence to Guise, where Marshal Foch issued his drastic armistice terms, Mr. Macauley, Miss Blair, Mr. Sellers and Mr. Borzage left Los Angeles, arrived in New York on November 13, and again the story was remodeled with kaleidoscopic changes in world conditions, architecturing, changing the story, and up to January 26, Miss Blair has continued inserting important incidental and atmospheric material to add emphasis to the argument put forth to the League of Nations' aims in the production.

All in all, between Mr. Macauley and Miss Blair, an entire year has been spent exclusively on the story, "Whom the Gods Would Destroy."

Many thousands of feet of negative were exposed in concocting the picture which were later rendered useless because of the rapid changes with the last scene, that of the assassination of Kurt Eisner, of Bavaria, two weeks ago.

It is now the intention of the Macauley Company to exploit "Whom the Gods Would Destroy" in a Broadway theatre just as soon as the present scarcity of Broadway houses is dissipated.

"One Week of Life" Is Pauline Frederick's Next

FOR her second Goldwyn Picture, Pauline Frederick enjoys again the product of a celebrated author. He is Cosmo Hamilton, creator of Madge Kennedy's "Day Dreams" and a dozen stage plays. Miss Frederick's "One Week of Life," arranged for the screen by Willard Mack, is set for release April 6. Unlike her initial Goldwyn vehicle, every scene of the new play is being photographed in California.

Again Goldwyn provides her with a medium of the same school as "The Woman on the Index," a modern drama of the highest type, in which the conflict of emotion results in character development as certain as it is strong. She plays a dual role. The picture does not treat in a conventional manner the resemblance one character bears to another. Nor does double exposure play any part in the drama. It is a distinctly novel treatment of a curious problem arising from one woman's likeness to another, whom she has never seen—and never meets on the screen.

Definiteness of action has been achieved by Willard Mack. There is not one superfluous scene, nor does the plot fail to advance steadily. Each incident fits into the others with the nicety of a mosaic.

Thomas Holding is Miss Frederick's leading man. Sydney Ainsworth plays the role next in importance and Corinne Barker appears in a sympathetic role.

Rothapfel Now Producing at Bacon-Backer Studio

THAT Samuel L. Rothapfel is attacking the problems of producing big pictures with the same energy and decision he displayed in the building and operating of big theatres is intimated by what he has accomplished in the few short weeks since the news of the Rothapfel Unit Program was printed.

Frank G. Hall, who looms large in the activities of the Rothapfel innovation, shed a bright light on a long succession of moves by Producer Rothapfel when he took over the finely equipped Bacon-Backer Studio on West Thirty-eighth street, New York, and it was immediately turned into a veritable bee hive of picture making. From new offices in the Leavitt Building, Mr. Rothapfel has selected his scenarios, surrounded himself with a large staff of able assistants and completed the long list of preliminary steps necessary to the starting of actual production.

Not only are the camera cranks now turning, but work on interesting short subjects, new-idea animated titles and announcements and other novelties that are of importance in the building of the Rothapfel programs is now well started.

It is characteristic of both Frank Hall and Sam Rothapfel that, in spite of the large scope of their new Unit Program idea, actual work was started with no period of announcements and promises coming between the birth of the plan, the decision to carry it out and the producing of pictures. They both realize fully that their success depends solely upon delivering the goods.

"Go Get 'Em Garringer" Full of Action.

Helene Chadwick, who recently became leading woman for Douglas Fairbanks, is the heroine of "Go Get 'Em Garringer," the five-reel Astra production, which will be released by Pathe, March 23. With her in the swift action of this Western romance is Franklyn Farnum. Such a type indeed was necessary, more than in any other instance, for the portrayal of this unusual story by John B. Clymer.

Garringer, the hero, is commissioned by a land reclamation company to run down a gang of bandits. The devious, perilous trail leads him right into the heart of the girl. Both of them are constantly in the shadow of death, with hidden faces eager to strike.



Here's the Gauntlet Itself
Held by Marie Walcamp, Star of Universal's Serial, "The Red Glove."

Outing-Chester Films a Thrilling Alligator Hunt

AN entirely new and thoroughly modern method of hunting alligators has been filmed by W. O. Runcie, cameraman for the Outing-Chester pictures, in one of the early Outing-Chester releases. It shows an exciting trip by hydro-aeroplane over the Everglades of Florida, a method which cuts short the journey by many miles and eliminates the long and tiresome trip by canoe, which was the former means of reaching these elusive reptiles in their native creeks. Nevertheless, this medium of travel has special dangers of its own for the ordinary aeroplane, since the swamps of the Everglades offer no landing place, and, if anything goes wrong with the machine, the descent might very easily be fatal both for the plane and its passengers. For this reason flying boats are used.

The film first introduces us to the alligators in their community life on a farm, with close-ups of their expansive smiles and rather appalling parlor tricks. Then the trip over the treacherous swamps in the hydro-aeroplane is shown, with more cheerful views of the surrounding Florida scenery. When the creek where the alligators live is sighted the machine descends in the water and taxies to shore. Here an experienced alligator hunter takes charge of the party, and leads its members to the slimy haunts where the best specimens are found. A peculiar feature of his work is that he captures his prey without weapons, instead of using the barbed hook with which the natives usually drag the alligators to shore. He watches from the bank until he sees the scaly head in the turbid waters, then calmly wades into the creek, seizes the protesting monster by the nose and wrestles with him much as a bronco-buster struggles with a lassoed steer. After an exciting fight, the 10-foot reptile is securely bound and dragged to shore. It is then thrust without ceremony into the cock-pit of the hydro-aeroplane and the party flies back to Miami with their huge capture snugly tucked into the machine.

This film, which is attractively titled by Katherine Hilliker, also contains scenes among the Seminole Indians.

"Potum of Swat" a Riot of Fun.

One funny situation follows another in "Smiling Bill" Parsons' newest Capitol Comedy, "The Potum of Swat," a Go-Get-'Em Potts story, which Goldwyn will present shortly. Never has the fat fun-maker had so clever a medium for exploiting his original brand of wholesome comedy. As usual, "Smiling Bill" has brilliant support from his coterie of Coast beauties, along with many players well known in screen comedy circles.

"Gambling in Souls" Has Many Sensational Scenes

DESCRIBED as a story in which tragedy leads a woman through a fashionable gambling establishment to happiness, "Gambling in Souls," the current William Fox Excel picture, affords Madlaine Traverse, the star, the strongest part she has had since "The Caillaux Case," her first big William Fox success.

In "Gambling in Souls" is another example of the Fox policy of giving stars the best supporting casts possible. The cast includes Herbert Heyes, Murdock MacQuarrie, Lew Zehring, Mary McIvor, Henry Barrows, Marion Skinner and William Clifford.

"Gambling in Souls" was adopted by Denison Clift fom a story written by S. J. Warshawsky. It was directed by Harry Millarde. The picture abounds in sensational scenes, one of the big moments occurring in a fashionable gambling house in Chicago wnen the heroine stakes herself against the house to save her daughter's happiness and also the man who loves her.

To aid exhibitors in exploiting this picture, the Fox organization has issued a comprehensive press sheet containing numerous feature stories that lend themselves admirably to newspaper use. One of these is an article on "How I Win at Auction Bridge," written by Miss Traverse. The suggested advertisements, upon which mats are available for exhibitors, are line drawings by one of the best known newspaper artists in New York City.

Bainbridge Cast for Zane Grey Pictures.

One of the latest additions to the cast of "Desert Gold," the Zane Grey novel, which is to be filmed by the author's own producing company in a special production, is William Bainbridge. One of his best pictures was "God's Country and the Woman," and he will be remembered in "Hands Down," "The Desire of the Moth," and a host of other productions. In "Desert Gold," the part of the rancher Belding will be played by Mr. Bainbridge.

It is an interesting fact that he was originally chosen for being a picturesque Western character in real life. He was one of the old school of scouts and cowboys who fought the Indians of the Southwest, and as "Billy Bainbridge" was widely known.



"Ring Out, Wild Bells."
Marion Davies is a Ringing Attraction in Selects "The Belle of New York."



Charles Hutchison
Who Stars in the Stunts of the Pathe Serial, "The Great Gamble."

Ascher Bros. Revise Policy to Book the Houdini Serial

ASCHER BROTHERS, of Chicago, have booked "The Master Mystery," B. A. Rolfe's super-serial starring Houdini in a number of their theatres, according to a report made to Octagon Films, Inc., by Celebrated Players Film Corporation, Chicago, controlling the distributing rights to the picture in the states of Illinois and Indiana.

The reasons prompting Ascher Brothers to revise their policy is contained in an announcement which is being projected on the screen of every house exhibiting the Houdini serial. The announcement reads:

"For the first time in the history of this theatre we will present a serial picture as an added feature to our Saturday afternoon program.

"We have just finished viewing the first six episodes of Houdini in 'The Master Mystery,' and we pronounce it the most remarkable serial ever made.

"It must have been to make us change our policy of never presenting a serial picture."

The first episode of "The Master Mystery" was shown on Saturday, March 1, with a new episode announced for each succeeding Saturday until the fifteen chapters have been shown.

Fox Corporation Purchases Screen Rights to "Checkers"

RUMORS have been in circulation for some time that William Fox had purchased the motion picture rights to a famous stage success and was about to produce this play as a big special attraction. The mystery that surrounded the story was solved this week by the announcement that the play is "Checkers," probably one of the greatest successes in the history of the American stage. Director Richard Stanton already is at work on the production.

One of the biggest casts ever assembled for a motion picture is now at work. The cast includes nearly fifty principals, and will be headed by one of the best known stars now playing before the camera. The racing scenes which helped make the play famous will be photographed at one of the Southern race tracks.

"Checkers," it is expected, will be released this spring as a big special feature.

Goldwyn Announces Four March Releases

GOLDWYN exhibitors throughout the country are elated over the four powerful productions released in the month of March.

Leading off is the latest Rex Beach production, "The Brand," produced under the direction of Goldwyn. "The Brand" is extraordinary in its physical action and in the pathos of its story of love and an avenging husband. The hero is Dan McGill, played by Russell Simpson.

Sunday, March 9, is the official release date of "The Brand," and on that day it opens full week or longer engagements in fifty or more cities. In some cities it has been pre-released for longer engagements.

One week later, on March 16, Tom Moore will be seen in his most buoyant Goldwyn picture, "A Man and His Money," from the popular novel of the same name by Frederic S. Isham. This story is directed by Harry Beaumont. Seena Owen is Tom Moore's leading woman, this marking her first appearance in Goldwyn productions. She has been in retirement for more than a year.

Madge Kennedy is the heroine of Goldwyn's third March production, "Daughter of Mine," an original story by Hugo Ballin. Mr. Ballin is the art director of Goldwyn.

The last picture that Mae Marsh will make for Goldwyn is "Spotlight Sadie," by Lewis Allen Browne and directed by Laurence Trimble.

Big Demand for Prizma Pictures.

So great is the demand for Prizma natural color pictures that it is almost impossible for the Prizma laboratory to turn out prints fast enough to keep pace with this demand. As an instance of the popularity of these box office boosters it may be cited that the Stanley and Arcadia theatres in Philadelphia are for the first time running Prizma pictures simultaneously in both houses. Among the other big theatres that are featuring these productions are the Rivoli, New York; Pantheon, Chicago; Shea's Hippodrome, Buffalo; Clemmer, Seattle; Majestic, Detroit; Eckel, Syracuse; Colonial, Atlantic City; Virginia, Atlantic City; Parkway, Baltimore; Proctor's New York Circuit; Knickerbocker, Nashville; Crandall's, Washington, and hundreds of others.



"That's Good!"
Is Hale Hamilton's Smiling Metro.

Bessie Love Introduces New Leading Man

BESSIE LOVE will introduce to her admirers a new leading man when she appears in her April release, which, it is now announced, will be called "A Yankee Princess." Robert Gordon, best remembered for his recent portrayal of Huckleberry Finn in "Huck and Finn," and "Tom Sawyer," opposite Jack Pickford, makes his Vitagraph debut in this production.

The production is well under way at the California studios of Vitagraph. David Smith, the director, considers the story especially fruitful of opportunities for Miss Love, and is delighted with the prospects for the picture. He also considers Robert Gordon ideally suited for the role assigned him as Miss Love's leading man.

There is a strong vein of comedy running through the production. So that the humor of the various situations might be fully realized, Max Asher, long active in the support of Montgomery and Rock in the "Big V" comedies, has been engaged to play the part of a French chef. Another prominent member of the cast widely known through her long years in vaudeville is Lydia Yeamans Titus. Others in the cast are George Pierce, Aggie Herring, J. Carlton Weatherby and Katherine Griffith.

Psychology Puts the Punch in New Bert Lytell Feature

PSYCHOLOGY has been utilized to put the punch into a heart-gripping episode in Bert Lytell's new "Boston Blackie" picture, now in its second week of production at the Metro studios in Hollywood. Finis Fox, who combined the two Jack Boyle stories, "Boston Blackie's Mary" and "Fred the Count," into one screen drama, evolved a camera strategem by which Boston Blackie, the gentleman crook, escapes from jail unseen by the spectator—although his every action is pictured in the imagination more vividly than if it transpired in full view of the beholder.

By means of flashbacks, cut-ins and parallel action, the spectator will follow Boston Blackie's every move, without once seeing him or what he is doing during the enactment of the episode. Fox designed the incidents with a view to intriguing the interest of the beholder; confident in his belief that the picturegoer follows every detail in imagination, and that the mental stimulus imparted by exercising that phase of the mind brings keener enjoyment than if all the action were shown.

Alice Lake is Lytell's leading woman, and Henry Kolker plays Fred the Count. John Ince is directing.

Gladys Leslie in Story of the South.

An enchanting idyll of the Southland is "Miss Dulcie from Dixie," latest Vitagraph photoplay starring Gladys Leslie. Seen at a private showing just a few days ago, those present, who included several former residents of the South, were unanimous in expressing not merely satisfaction with the picture, but voicing actual delight.

An ideally balanced cast is one of the strong points of the picture. Another item calculated to augment interest is the small size of the cast. Aside from Gladys Leslie, it is composed of James Morrison, Charles Kent, Julia Swayne Gordon, and "Mammy" Robinson. All are provided with happy roles and score individual hits.

"Miss Dulcie from Dixie" tells the story of a Southern girl who is forced by the provisions of a will to invade the home of a Northern uncle and seek to make peace between estranged members of the family. The picture is from the book of the same name by Lulah Ragsdale, and was directed by Joseph Gleason. It is set for release on March 24.

KINOGRAMS

The VISUAL NEWS of ALL THE WORLD

EDITED by RAY L. MALE and TERRY RAMSAYE

WILSON HOME FROM PEACE CONFERENCE

The President Comes Home from the Peace Conference to Discuss League of Nations and Transact Business as Congress Closes—He Is Greeted with Wild Enthusiasm Upon His Arrival in Boston



MARY PICKFORD SENDS FILM

Motion Picture Star Sends Propaganda Picture to President Wilson by Aerial Mail to be Used to Boost Fifth Liberty Loan

OTHER INTERESTING SCENES

Cardinal Gibbons Celebrates Golden Jubilee in Washington—Yeomanettes—They're Just Plain Yeoman (F) Now—Are Reviewed by Naval Officers

Issued twice-a-week by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD PICTURES

How Terry Ramsaye Billed Kinograms.

"Ravings of a Rounder" an Educational Film Release

"Yea Bo! The Camels are coming," says "The Rounder" in "Ravings of a Rounder." "Next year the business man's lunch will consist of FOOD. The works are going dryer than a kippered herring. They've taken all the FUN out of FUNNELS."

"The Rounder" is a witty chap who can keep your audiences laughing continually through four minutes of the cleverest sort of rapid-fire humor. He follows one subject throughout, and builds from that idea snappy and original lines that rival the best monologues in vaudeville.

Each subject consists of three hundred feet of humorous titles, and is released as an added part of the new series of International Cartoons, through the Educational Films Corporation. Thus, "Rave No. 1," entitled "Prohibition," is to be issued on the same reel with "Judge Rumhauser's Miscue" which is available at Educational exchanges on March 10th.

Exhibitors will find in this double attraction an opportunity to build up a distinctive issue of a "Topical Review" for their houses. For instance, in Broadway theatres, it is becoming quite the usual thing to combine a cartoon comedy with the news film, thus carrying out the idea of a "news" issue complete from headlines to comic supplement.

With a black and white comedy, such as "Judge Rumhauser's Miscue," combined with "Ravings of a Rounder," and used in addition to a good news weekly, an exhibitor can built up twenty-five to thirty minutes of "Review" matter that will be bright, snappy, original, and a distinctive feature of his house.

Hobart Comedy on First Unit Program.

With the announcement that Samuel L. Rothapfel has completed the plans for his first Unit Program comes the news that the first comedy selected for production is from the pen of the noted author of many stage successes, George V. Hobart.

Wally Van, who is directing the Hobart comedy, has almost completed his cast, and the technical staff is now at work in the Bacon-Backer Studio, New York, where the production is being staged.

"The Way of the Strong" Is a Drama of the Gold Fields

ON March 17, Metro will release the gripping drama of the goldfields of the upper Yukon, "The Way of the Strong," with Anna Q. Nilsson as its star.

It is a story unlike anything which has ever been set in a background of the north country. The plot unfolds a tale of a weak woman's mistake, her strong husbands' weakness for gold, the deception of the husband's partner, and the final reckoning and revenge by the husband on the man who has deceived him, his wife and baby.

Ridgewell Cullum's novel of the same name forms the basis of the photodrama, which was adapted to the screen by June Mathis and Finis Fox, of the Metro scenario staff, and the photo version of the story retains with faultless accuracy all the strength and force of the original story. Edwin Carewe directed the picture.

The cast surrounding the star includes such experienced players as Joseph King, leading man; Harry S. Northrup, as Leyburn, the villain who double-crosses his partner; Rita Harlan, Arthur Redden and little baby Irene Yeager as the child.

In this story of the "survival of the fittest," Miss Nilsson plays a dual role, first as the wife of Hendrie, who dies from exposure in the snows, and later as her half-sister Monica.

Stages Big Fashion Parade for New May Allison Film

AN Easter fashion parade is one of the timely and spectacular features of May Allison's newest picture, "Orchestra D-2," now nearing completion at the Metro studios in Hollywood. George D. Baker is directing the production.

The Easter fashion parade was staged in the heart of Los Angeles. Two hundred smartly attired men and women took part in the promenade in front of Christ Episcopal Church, Twelfth and Flower streets, and of this number not all were engaged by Metro to appear before the camera. More than fifty of them were attendants at Lenten services in the church, who, attracted by the novelty of being photographed for the picture, "walked through" the scene.

Miss Allison plays Fortuna Donnelly, a romantic girl whose dreams of love are satisfied by a kind destiny ruling over a theatre in which she obtains a job as an usher. Fortuna first effects a reconciliation between an English nobleman and the wife from whom he had become estranged; then Cupid enmeshes her and the theatre manager.

In the supporting cast are Ben Wilson, Walter I. Percival, Clarence Burton, Irene Rich and "Mother" Anderson, of Vitagraph fame.

Joyce Film Doing Heavy Business.

Philadelphia has indorsed the verdict of New York. "The Lion and the Mouse," which so auspiciously began its New York season at the Rialto, has set new records for the Palace, the big Philadelphia house, where it had its Quaker City premiere last week. The picture during its week's engagement kept the pavement on the Palace side of the block packed, with long line of people waiting to buy tickets.

Philadelphia's reception of the picture appears to be typical of the East generally, and a duplication of the success achieved by the picture is looked for by Vitagraph in the middle and farther Western sections of the country.

Begin Work on "A Stitch in Time."

"A Stitch in Time," one of the dramatic successes of the present season in New York, will next bring Gladys Leslie to the notice of her many screen admirers. Work on the new production is well under way, with Ralph Ince directing.

Kerrigan's Support Is Big in "The End of the Game"

J. WARREN KERRIGAN is a star who can never be accused of not having splendid supporting casts in his productions for Jesse D. Hampton. "The End of the Game," his newest picture for distribution by the W. W. Hodkinson Corporation, "out casts" any of his previous pictures. Miss Lois Wilson is the heroine of the story, in which Eleanor Fair, a brunet beauty, is the only other feminine character.

Among the men Alfred Whitman heads the list in the role of the heroine's brother. Jack Richardson, a pioneer villain of the screen, George Field, Milton Ross and Bert Appling, other well-known villains and heavies, from the quartette of trouble makers that are responsible for the plot and action of "The End of the Game" that thrills the audience and holds the interest from the start. Walter Perry plays his fifth consecutive role with Kerrigan, giving his usual touch of humor, and J. J. Franz completes the program.

The picture was personally directed by Jesse D. Hampton from an original story by George Elwood Jenks, adapted for the screen by F. McGrew Willis. A story of the gold camps of California in the days of '49, J. Warren Kerrigan runs the gamut of romance and adventure.

Exhibitors Mutual Have Many Pittsburgh First Runs

EXHIBITORS MUTUAL had almost a monopoly of first runs in Pittsburgh last week. At the Minerva, Henry B. Walthall played in "And a Still Small Voice," followed by William Desmond in "Life's a Funny Proposition."

The Cameraphone played "The Prodigal Liar" starring William Desmond for a three day run. Sessue Hayakawa was on at the Lyceum in his latest release, "Bonds of Honor," for the entire week.

At the Alhambra in East Liberty, which is classed as a first run Pittsburgh house, "The Eleventh Commandment" played for three days.

Last week's first run bookings on Exhibitors Mutual subjects in Pittsburgh included "The Eleventh Commandment" and "A Trick of Fate" at the Lyric, and "Hoop-La" with Billie Rhodes and "All of a Sudden Norma" with Bessie Barriscale at the Minerva.

Pathe Review Shows an Enemy of Snakes.

In Pathe Review No. 5, released March 16, is shown an enemy of snakes. Dr. Raymond L. Ditmars furnishes the entertainment in showing the secretary bird. The snake-slayer is a native of Africa, and, in attacking its enemy, it uses its powerful legs. The bettered prey is gulped down entirely. Arranging such an unusual picture study requires infinite patience and care.

"In Picturesque Brittany" is shown in Pathecolor and a series of pictures on "Trout Breeding" shows how the supply of trout throughtout the inland waters is well maintained.

The "analysis of motion" pictures deal with the high and broad jump.

"Strange Babies" is presented in Pathecolor and shows that the young of any animal are always playful, no matter whether they be wild or domesticated.

Cabarets of Old Japan in Holmes Film.

The cabaret custom seems to be a popular one in Japan, which is rapidly yielding to Western politics, business and customs. Burton Holmes in his current Paramount Travelogue introduces to the American people via the screen a Japanese ladies' orchestra, which seems to be the popular agency for the dispensing of the music of these cabarets.



"Beauty and the Barrel."
Featuring Naomi Childers, Metro Star, as the Beauty.

Goldwyn Sends Prints of Easter Film to Branches

FOLLOWING receipt of the negative from the Goldwyn California studios at the eastern laboratories in New York, Goldwyn is now dispatching prints of "The Eternal Magdalene," a picturization of Robert H. McLaughlin's play, to all of its offices.

Trade showings are to be held in all offices of the company, giving exhibitors the opportunity to see the production and plan their local exploitations of it six full weeks in advance of its release.

"The Eternal Magdalene" will have simultaneous release in not less than sixty of the country's largest cities for the week beginning Easter Day, April 20. Owing to the fact that behind this production there has been devised an unusual exploitation and advertising campaign, Goldwyn has planned to deliver the entire campaign into the hands of its exhibitors in electrotype and matrix form, thereby giving the exhibitor the tested and tried sales exploitation that proved such a success with the production as a play.

One of the points that Goldwyn emphasizes with regard to its picturization of "The Eternal Magdalene" is that the story is a modern one, with its scenes laid in a modern American city, and that it deals with the vital present-day social problems of any typical community in the country. It is not a Biblical or religious picture and it possesses the challenge of a big, modern theme that is on the tongues of millions.

"The Cambric Mask" Features Alice Joyce.

Vitagraph certainly realizes the value of the Joyce-Terris combination in supplying them with stories of the highest calibre.

Mr. Terriss has just completed production of Robert W. Chambers' "Cambric Mask." This makes the fourth Chambers story this combination has done.

Mr. Terriss has assembled a splendid cast in support of Miss Joyce, and it includes Maurice Costello, Roy Applegate, Jules Cowles, Martin Faust and Florence Deshon.

Simplex Machines in the New Liberty.

The New Liberty Theatre, Cambridge, Mass., which is the latest of the Gordon Circuit, was opened on March 3.

One of the features of this theatre is the projection room. It is equipped with two Type "S" Simplex motor-driven projectors equipped with arc controls.

"Upstairs and Down" Prints Will Be in New York Soon

ONE of the great advantages in producing pictures for a new corporation is that it is possible to ditch all old traditions and superstitions and go ahead on an entirely new basis," says Charles Giblyn, Director-General of the Selznick Pictures Corporation. Mr. Giblyn has just completed the first production, "Upstairs and Down," in which Myron Selznick will present Olive Thomas as the first star under his management.

"By building from the ground up it is possible to examine more closely the various features of production than when a lot of machinery that has previously been in operation is inherited. For this reason I believe that in "Upstairs and Down" we will bring to the screen a production which is modern in the very best sense of the word."

"Upstairs and Down" was completed about two weeks ago, so far as the actual photographing was concerned. The cutting and titling is being done under the personal supervision of Mr. Giblyn, and it is expected that the finished print will be in New York within a week or so.

David Selznick, secretary of the corporation and brother of the president, arrived in Los Angeles this week and took up his duties as an officer of the company.

"Made in America" Is Put Aboard Presidential Ship

MADE IN AMERICA," the semi-official series of the making of America's armies of victory, was shipped to France aboard the George Washington, Wednesday, March 5, and during the trip the picture will be shown to the Presidential party, including President Wilson.

When the George Washington arrives at Brest, Captain Edward McCauley will see that the series is repacked and forwarded to the Paris office of the New York Herald. The Paris correspondent of the newspaper, through a joint arrangement between its editors and the W. W. Hodkinson Corporation, publishers and distributors of the series, will personally see that "Made in America" is delivered to General Pershing, who cabled home a fortnight ago that "a favor would be conferred on the A. E. F." if "Made in America" was sent abroad.

What Money Can Buy.

Money can't buy everything, but there is no disputing the fact that the boodle bags cut a big figure when it comes to turning out a big production. Frank A. Keeney has attracted about him, in the presentation of his latest, "Marriage for Convenience," everything that money can buy. Money will even buy brains, as well as acting talent. There is hardly a more competent and resourceful director than Sidney Olcott, who is identified with "Marriage for Convenience," and of course, it goes without saying that the picture can't get along without Catherine Calvert at the helm of the players. E. Lloyd Sheldon, the well known playwright, is responsible for the new picture.

"Marriage for Convenience" represents the fourth Keeney-Calvert production.

Shows Awarding of D. S. C. to a Woman.

The awarding of the first American Distinguished Service Cross to a woman by Secretary of War Baker, is one of the principal features of the Hearst News, No. 10, just released through Universal exchanges. The awarding of the D. S. C. to Miss Beatrice MacDonald for extraordinary valor in aiding wounded soldiers is of special significance in that it required a special act of Congress to make the presentation of this medal possible. Never before in American history has a woman been awarded a medal for distinguished service on the battlefield.

Among Independent Producers

Conducted by C. S. SEWELL

Abrams Offers Sennett Feature on Open Market

MACK SENNETT'S latest and what is claimed to be his greatest five-reel feature comedy, a travesty on current international events, entitled "Yankee Doodle in Berlin," is now being offered to state rights buyers through Hiram Abrams' recently established headquarters in the Longacre Building, New York City.

Four times during his career Mr. Sennett has departed from his regular two-reel comedies to make a longer picture. His previous productions of this kind have been "Tillie's Punctured Romance," "The Submarine Pirates," and "Mickey." Each of which was highly successful.

Mr. Sennett has been scrupulous in keeping faith with the exhibitors. Pressed by the trade to make more long pictures, he has always refused until he had material at hand that he knew to be worthy of a feature comedy offering. In putting out "Yankee Doodle in Berlin," he does so in the belief that he is putting into the hands of exhibitors the means to make another clean-up.

The picture is not a war play. It was filmed since the signing of the armistice, and it is all live, up-to-date material, and it is said that as time goes on, the interest in this picture will become keener, as the humor resulting from the situations devised by Mr. Sennett has not only a present, but a future interest. The cast, includes most of the Sennett favorites, such as Marie Prevost, Ben Turpin, Bert Roach and Mal St. Clair, Ford Sterling, in the satirized role of the Kaiser, and Bothwell Browne, the female impersonator, in a very novel characterization.

The production was directed by Richard Jones under Mack Sennett's supervision. Sol Lesser, one of the foremost state rights buyers in the country, bought the rights to the Pacific Coast States and Mr. Abrams has been receiving numerous bids for the state rights in various sections.

Exhibitor Kashin Praises Title of First "S-L" Film

JUSTIFYING their choice of "Virtuous Men" as the title for the initial Ralph Ince Film Attraction, starring E. K. Lincoln, Arthur H. Sawyer and Herbert Lubin, of S-L Pictures, have received many letters from exhibitors praising the title for its box office value and advertising adaptability. Among them is one from M. Kashin, managing director of the Broadway and Symphony theatres, two prominent New York houses.

"I note that your forthcoming 'Ralph Ince Film Attraction,' starring E. K. Lincoln, is to be called 'Virtuous Men,'" writes Mr. Kashin. "I feel called upon to commend you most highly for the selection of this title, inasmuch as it contains, to my mind, all the qualifications necessary from a box-office standpoint. Many producers do not seem to realize the importance of giving an otherwise excellent picture a title, showing that they have considered the exhibitor and his requirements as viewed from the pulse of his theatre—namely the box-office.

"I believe you have selected a title which will arouse curiosity and discussion, attract the attention of passersby and best of all, lend itself admirably to original and unique schemes of exploitation and advertising. I shall await with much expectancy the initial presentation of 'Virtuous Men' as the title appeals to me strongly and am anxious to see the picture myself."

"The Carter Case" Serial To Be Released March 17

"The Carter Case," the Craig Kennedy serial, featuring Herbert Rawlinson and Margaret Marsh, will be released March 17th and Oliver Films, Inc., announce a private view of the film just before it entered into its final stage, indicates it will be a step in advance in serials.

The entire production of "Craig Kennedy" is under the personal supervision of Harry Grossman, vice president and general manager of Oliver Films, Inc. The large investment outlay that Oliver Films has made in the serial is considered to be well spent, for it is said to rank among the best episode pictures ever produced and to maintain the high plane that is the goal of producers of the best serials.

Wide distribution is assured by reason of the fact that it has already been purchased by many of the leading exchanges.

Lust Secures "Mickey" Booking Several States

W. H. PRODUCTIONS COMPANY announce that the rights for "Mickey" for the territory consisting of Delaware, Maryland, District of Columbia and Virginia have been disposed of to Mr. Sidney B. Lust, of Washington. Mr. Lust has already booked "Mickey" for a week's run at the Parkway Theatre, Baltimore, beginning March 17th. He is planning to put over a big campaign on "Mickey," throughout his territory, taking advantage of the song and talking machine music publicity, as well as many novel stunts.

"I feel that my success with "Mickey" is more than assured," said Mr. Lust. "In all my experience as a showman, I have never been so enthusiastic over the possibilities and genuine qualities of a motion picture production. When Mr. Wells, the manager of the Colonial Theatre at Richmond, heard that I was to handle 'Mickey' he immediately communicated with me for a return booking of a week at his theatre, where he has already played one week. A production that the public will clamor to see again leaves no room for doubt as to its great box office possibilities."



Clara Joel
Appearing in S-L Pictures.

State Right Sales Reported This Week

ARROW FILM CORPORATION reports the sale of "The Demon's Shadow" serial to Gardiner Syndicate, Buffalo, for upper New York state; "The Woman's Law," "Power" and "Miss Arizona" to Craft Film Service, Pittsburgh, for Western Pennsylvania and West Virginia; and "The Demon's Shadow" and thirty-two Unique comedies to Liberty Feature Film Company for Texas, Oklahoma, Louisiana and Mississippi.

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In another article in this issue the Gaumont Company announces the sale of several territories on its "News" and "Graphic," also on "The Real Roosevelt."

* * *

W. H. Productions Company announces that the rights to "Mickey" for Georgia, Florida, Alabama, Tennessee, North and South Carolina have been sold to a group organized in the South headed by S. J. Samuels.

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Harry Raver announces the sale of rights for twenty-two states on the Maciste serial, "The Liberator," in another article in this issue.

* * *

The Film Market, of which Robert W. Priest is president, in another article in this department announces the sale of territory on several productions.

* * *

Other articles in this issue announce the sale of territory on "The Carter Case," the Craig Kennedy serial produced by Oliver Films, Inc.

* * *

Colonel Fred Levy, president of the Big Feature Rights Corporation, Louisville, and holder of franchise in First National Exhibitors Circuit, has purchased from the W. H. Productions Company right to "Mickey," featuring Mabel Normand, for Kentucky and Tennessee.

Goulden Back with Celebrated Players.

Sergeant Louis B. Goulden, who for several months has been in the Army, has returned to his old position as sales manager of the Celebrated Players Film Service in Chicago, and has made arrangements with the Mid-West Distributing Company, of Milwaukee, to handle Christie comedies for southern Wisconsin. The Celebrated Players control the following territory on Christies: Illinois, Indiana, Wisconsin, Minnesota, North Dakota, South Dakota, Montana, Missouri, Nebraska and Iowa, and, where conditions are such that shipments cannot be made to ship out of Chicago satisfactorily, reliable independent exchanges nearby will be selected.

In addition to Christies, this company also handled the Gaumont News and Graphic, short Western subjects and a number of features for Illinois and Indiana, also Gaumont's "The Real Roosevelt."

Tourneur's "White Heather" to Have Broadway Showing

NEW YORK will shortly see Maurice Tourneur's newest production, "The White Heather," based upon the Drury Lane melodrama, according to present plans. The completed negative, cut and titled by Mr. Tourneur at his coast studios, has reached Broadway.

The premiere is being arranged by Hiller & Wilk, New York representatives of the Maurice Tourneur Productions. It will be at a prominent Broadway theatre and will be announced shortly. Those who have seen the production privately predict that "The White Heather" will be a sensation.

"The White Heather" was very popular both in London and New York as a stage play, and is said to particularly lend itself to the screen, Mr. Tourneur believes he has a worthy successor to "Sporting Life," one of the biggest melodramatic film hits of 1918.

The plot revolves around the machinations of an unscrupulous nobleman who tries to repudiate his marriage to an innocent young woman. The only record of the ceremony is lost at sea with the yacht. The efforts to recover the document forms much of the action of the exciting melodrama. There are a number of novel scenes, it is said, in "The White Heather," which is described as an entirely different sort of melodrama.

Mr. Tourneur assembled an excellent cast for "The White Heather," following his usual custom of presenting a well balanced cast, rather than a star. He has been devoting several weeks to cutting, editing and titling the production. Every detail is personally supervised by him.

Craig Kennedy Serial Becomes "The Carter Case"

HARRY GROSSMAN, of Oliver Films, Inc., announces the new Craig Kennedy serial will have the title, "The Carter Case." This fifteen episode serial is from the story by Arthur B. Reeve and John Grey, and is said to rival in excitement and the use of scientific methods of detection, any one of the many Craig Kennedy stories from the pen of Mr. Reeve.

Oliver Films, Inc., began production with the intention of having "The Carter Case" lead in the serial field and to maintain, so far as they are concerned, the high plane of episode picture production to which the producers of the best serials aspire. They aim to have the name "Oliver Films, Inc.," on a serial, a guarantee to both the exhibitors and the public that there will be a skillfully directed serial, with a sustaining story of keen interest and stars of the highest order, as well as a cast of high capability.

Herbert Rawlinson portrays the role of Craig Kennedy and Margaret Marsh will be seen in the part of Anita Carter. Several exchange men, who have witnessed the first few episodes, declare that the serial is given more of the atmosphere and scenic settings of a feature production than any yet shown. The direction is said to be of a high order while little need be said in praise of a scientific detective story from the pens of Arthur B. Reeve and his collaborator, John W. Grey. According to reports, the advance books have assumed tremendous proportions. The exchanges now engaged in booking the serial are: The Pioneer Film Corporation, New York; The Arrow Film Exchange, Philadelphia; Celebrated Players' Film Corporation, Chicago; Samuel Grand, Boston; Super Film Attractions, Inc., Washington, D. C.; Mid-West Distributing Company, Milwaukee, Wis., and the Export and Import Film Company, of New York, handling the foreign rights.

Will Soon Commence Work on Second S-L Picture"

ARTHUR H. Sawyer and Herbert Lubin returned to the offices of S-L Pictures this week from Palm Beach, Florida, where they have been for the past five weeks. Their long stay in the South was necessitated through a seige of illness. They will immediately commence work on the final details preparatory to presenting "Virtuous Men."

This production, to be released as a Ralph Ince Film Attraction, stars E. K. Lincoln and marks the debut of Sawyer and Lubin as picture makers. In accordance with previously arranged plans, work will be commenced on the second Ralph Ince Film Attraction within the next two weeks. During their stay at Palm Beach the S-L executives put in final form the continuity for this production.

The leading factors of the S-L organization have to their credit several years of experience in the industry. Arthur H. Sawyer was connected with the production activities of the Kinemacolor Company. Herbert Lubin, in the field of exchanges and distribution, has been responsible for innovations in the selling and exploitation of features. Conrad Milliken, formerly vice-president of McClure Productions, Inc., and responsible for the series of Olga Petrova Productions, is also one of the leading spirits of the company. Completing the personnel of the S-L organization is Ralph Ince, under whose direction "Virtuous Men" was made, and who will personally supervise the forthcoming series of "Ralph Ince Film Attractions."

Several Territorial Sales Announced by Film Market

THE Film Market, Inc., of which Robert W. Priest is president, has taken over the sales agency for Bernard Macfadden's physical culture photoplay, "Zongar," starring George Larkin and Dolores Cassinelli, for the entire world and the foreign rights for Carle E. Carlton's, "The Romance of the Air," with Lieut. Bert Hall and Edith Day.

Recent sales negotiated by this company include "The Grain of Dust," to Morris Berger, for Western Pennsylvania and West Virginia; "Zongar," to Liberty Feature Film Corp., Shreveport, for Texas, Oklahoma and Arkansas; "The Spoilers," (reissue) to Sol Lesser for California, Arizona and Nevada; Gathem Film Corporation's miniature productions (twelve one-reelers yearly) to Standard Film Exchange, Pittsburgh, Pa., for western Pennsylvania and West Virginia; and to L. J. Schlaifer Attractions, Seattle, Wash., for Washington, Oregon, Idaho, Montana and Alaska; the Francis Ford serial, "The Silent Mystery," (Hiller & Wilk) to Gonzalo Varela S. en C. Mexico, for Mexico, Guatemala and San Salvador.

Special Music for "Virtuous Men."

A special musical score for "Virtuous Men," the first "Ralph Ince Film Attraction," is now in preparation. A special musical number will be published in connection with the E. K. Lincoln starring vehicle, to be used by orchestras of the leading picture theatres of the country as the dominant musical theme.



Margaret Marsh and Herbert Rawlinson Thrive on Suspense in the Oliver-Craig Kennedy Serial, "The Carter Case."

Sol Lesser Secures Rights to Special Features

SOL L. LESSER, President of All Star Feature Distributors, controlling the rights to "Hearts of the World" and "Mickey" for a number of Western states, has recently secured additional special productions to be exploited through his own and affiliated organizations.

From Harry Garson, Mr. Lesser has secured the California, Arizona and Nevada rights for "The Unpardonable Sin," based on the widely read story of the same title by Major Rupert Hughes; directed by Marshall Neilan, and starring Blanche Sweet, supported by Matt Moore, Wallace Berry and others.

Still another purchase of Mr. Lesser's is "Yankee Doodle in Berlin," a five reel comedy, produced by Mack Sennett, with a cast of fun-makers. This production was shown at the Tivoli Theatre, San Francisco, week of March 2, and T. & D. Theatre, Oakland, on the ninth. As a special feature, Mr. Lesser has arranged for the two engagements, to have Mack Sennett's Diving Girls appear in person, and Bothwell Brown will feature a special dancing act with his own dancers.

Mr. Lesser also advises that he has closed contracts for three other special productions, the titles of which will be announced later. He also reports that "Mickey," featuring Mabel Normand, is breaking all records at the California Theatre, seating 3,000, and other houses in his territory. The demand is steadily increasing and he believes it will prove to be one of the biggest money makers of the season.

"Hearts of the World," Mr. Lesser announces, is proving to be as popular as ever; his road companies, both from the San Francisco and Chicago headquarters, are invading new territories, and playing return engagements in a number of cities.

S. L. Film, "Virtuous Men," Has Many Novel Features

THE sponsors for "Virtuous Men," presenting E. K. Lincoln as star, claim for this production an unparalleled series of spectacular scenes and to have incorporated in this picture all of the essentials demanded by exhibitors in productions of this calibre.

Among the scenes which are said to stamp "Virtuous Men" as a "Special," are a riot in the bunk house of a lumber camp in which a large number of men participated; a forest fire for which many acres of ground thickly studded with trees was burned; and a terrific and realistic fight. The participants in this struggle were the star, E. K. Lincoln, and Robert W. Cummings.

In addition to these "thrills" several scenes of beauty were secured for "Virtuous Men" through exclusive filming of the Victory Ball at the Ritz-Carlton Hotel, and many scenes of actual ship building, together with a real launching, were taken at the yards of the Sun Ship Building Company, Chester, Pa.

Sawyer and Lubin feel in presenting "Virtuous Men" they are offering exhibitors of the country a production worthy of being designated "Special," in every sense of the word.

Famous Ball Reproduced for "Four Star" Feature

ONE of the most striking scenes in the forthcoming Four Star picture, "As A Man Thinks," produced by Artco Productions, Inc., will be a reproduction in the introductory reel of the much talked of Four Arts Ball held annually at the Odean in Paris.

This ball, given yearly by the artistic fraternity, is possibly the world's biggest event of its kind, and Mr. Thomas relates some of the events which are very bizare and interesting.

No person, regardless of rank or influence is allowed to enter the ballroom should their costume fail to pass a certain standard of artistry and character, and the flower of artistic Europe units for an evening of revel. Artists, sculptors, musicians, models, apache dancers, students and other phases of Bohemian life lend color to this spectacular affair.

Based on the description furnished by Augustus Thomas, director George Irving has reproduced one of these balls, as it is amid this atmosphere that the incident occurs that gives basis to the production in which Leah Baird is starred. While over a thousand people are said to be used in the ballroom scene, it is stated that this is only a portion of the opening atmosphere, and the entire production will be replete with beautiful sets and rich furnishings.

Pioneer Secures New York Rights to "Carter Case"

THE Pioneer Film Corporation has purchased the New York and Northern New Jersey rights to the Craig Kennedy serial from the Oliver Films, Inc., founded on the Arthur B. Reeve stories in the screen version of which Herbert Rawlinson will appear as the scientific detective and Margaret Marsh as the girl.

Pioneer also reports the sale of "Wives of Men" and "Suspicion" for the Georgia, Alabama, North and South Carolina, Florida and Tennessee territory to the United Film Classics, of Atlanta, Ga.

"Suspicion" is said to be running "Wives of Men" a close race for booking honors and for business brought to the box office. Both are doing well for exhibitors in all parts of the country. "Suspicion" was produced by M. H. Hoffman and made one of the Pioneer attractions when Mr. Hoffman assumed active supervision of the company's business.

Southern Audiences Like Kay-Bee Western Reissues

W. H. PRODUCTIONS COMPANY announce an interesting letter from Southeastern Pictures Corporation, Atlanta, controlling the rights for North and South Carolina, Georgia, Florida, Alabama and Tennessee, to two series of Kay-Bee Western dramas. "We are enclosing a list of theatres using W. H. Productions Company's two-reel Kay-Bee reissues, and you will note they are being played in the highest class theatres.

"As to the box office returns, we have been advised by many prominent exhibitors that Kay-Bees are proving not only better than any short Western pictures on the market, but are more profitable."

These Kay-Bee Westerns are announced as representing the pick of the output of the Kay-Bees produced three or four years ago under the direction of Thos. H. Ince. The two-reelers contain such well known stars as Charles Ray, Louise Glaum, Clara Williams, Gladys Brockwell, Sessue Hayakawa, Enid Markey, Ann Little, Tsuri Aoki, J. Barney Sherry, and others. There is punch, vigor and thrill in the subjects and they are claimed by W. H. Productions to be the best short Westerns on the market and are proving their reputation in dollars and cents at exhibitors' box office windows.

Showmen Praise "Mickey" as a Box Office Winner

ENTHUSIASTIC reports continue to be received by the W. H. Production Company from exchangemen and exhibitors who have played "Mickey," in which Mabel Normand is featured. The following are furnished by W. H. as being representative:

Eugene H. Roth, director of the California Theatre, wires, "With two thousand seven hundred and eighty-four capacity, packed them all week with 'Mickey.' Just arranged with Sol. Lesser for extra week's run at Portola Theatre. Unquestionably 'Mickey' will satisfy to the fullest every movie fan and will add many fans to the ranks."

From the other side of the country, H. J. Boucher, manager of the Empire Theatre, Portland, Maine, writes: "'Mickey' has proven to be the biggest attraction as a money-getter we have ever played. We never played a picture that created such a sensation and were forced to run the picture three times each evening—eliminating part of the regular program, and in order to accommodate the hundreds who were unable to gain admission during the three days, were obliged to extend the engagement one more day. Without a doubt 'Mickey' possesses more real live opportunities for advertising than any feature released for months. If properly exploited 'Mickey' should prove one tremendous money-maker for any exhibitor."



Mabel Julienne Scott Is on the "Sidelines" Here.
But She Holds the Centre of Attraction in Alpha's "Reclaimed."

Cliff Smith to Direct Texas Guinan Two Reelers

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, has signed Cliff Smith to direct the twenty-six two reel Western dramas, in which Texas Guinan is to be starred, and has also leased the old Chaplin studio in Los Angeles. Mr. Smith is experienced in handling Western subjects, having been the director of several of William S. Hart's pictures for Triangle and later, a number of Roy Stewart's pictures for the same company.

The engagement of Mr. Smith, and the taking over of the old Chaplin studio, is in line with the announced policy of the Frohman Amusement Corporation to make these two reel Western subjects feature attractions. Believing that the time has arrived when two reel attractions of merit must be placed on a par with productions of greater length, Mr. Sherrill announces he is determined to give the best that is in his organization to the production of worth while two reel Western productions.

A communication addressed by the Frohman Amusement Corporation to representative state rights buyers, setting forth the terms upon which these productions are to be released, is stated to have brought in more than seventy per cent. of acceptances by wire; and the franchises to be awarded provide for weekly trade journal advertising for one year.

The cast has already left for the West Coast and production work will commence immediately upon their arrival. A line of exploitation matter similar in variety and quality to that used on special state rights attractions will be issued, and as part of the campaign, the Frohman Amusement Corporation will assist state rights buyers in securing first runs in their respective territories.

Craig Kennedy Serial Is in Demand Abroad

AN indication of the popularity of the Craig Kennedy stories is given in the report that bookings on "The Carter Case," the serial produced by Oliver Films, Inc., are going ahead in record fasion in foreign countries. Ben Blumenthal, of the Export and Import Film Corporation, was among the first exchange men to visit the studio of the Oliver Films and view the first two episodes, then in the rough, and he immediately asked for a purchase contract.

The Oliver Films Company felt no misgivings about the American market, but when Mr. Blumenthal advised he had made a study of the foreign possibilities of the serial and found them as good even as in this country, they felt more justified in the large investment outlay in the production.

According to Mr. Blumenthal, the serial has already been sold for France, Great Britain, Switzerland, Spain, Japan, the Philippines, Cuba, Australia and other countries and that he has no doubt it will prove immensely popular wherever the Craig Kennedy stories have been read—which he says is everywhere.

Good Bookings Reported on Arrow's "Profiteer"

J. K. HOLBROOK'S six act production, "The Profiteer," released by the Arrow Film Corporation and distributed by Special Attractions Company in New York city and Northern New Jersey, is playing several high class houses in the city and Brooklyn. It will not be released in Northern New Jersey for two weeks.

Alma Hanlon and Jack Sherrill, the stars, have been making personal appearances at most of the showings. Among the houses playing the picture in the last few weeks are the following: Fox's Washington, Mt. Morris, Morningside, McKinley Square, The Empire, Tremont, North Star, Majestic, Olympia and the Ampeon, Olympia and Century in Brooklyn.

The picture had its premier in Chicago last week, at the Pastime Theatre. Chicago territory is controlled by the Silee Film Exchange, which advises advance bookings are coming in in fine shape and a number of inquiries from all parts of Illinois and Indiana are being received.

Harry Rapf Leaves Hospital.

Friends of Mr. Harry Rapf will be pleased to know that he is home again from the hospital, where he had an operation for appendicitis after an attack of influenza. Mr. Rapf has been away from his office for five weeks, and was in the midst of an important negotiation for the forthcoming year when he was taken sick with influenza. He expects to be at his desk in about two weeks, when he will start an extensive campaign on his latest picture, "Sins of the Children," by Cosmo Hamilton.

Foreign Rights Sold on Abramson Picture

WITH foreign rights sold to Interocean Film Corporation and numerous state rights deals under negotiation, the Graphic Film Corporation is taking stock as to its latest Abramson release, "The Echo of Youth," in Greater New York, where this feature drama is playing to excellent business. Repeat dates



Pearl Shepard

Featured in Graphic's "The Echo of Youth."

are said to be pouring in so fast that in order to satisfy exhibitors, Graphic is playing eighteen prints of this feature, which is claimed to be a record breaker for the New York exchange, or Abramson production.

Pioneer Reports Big Business.

Pioneer Film Corporation reports the sale of rights on "Wives of Men" for Maryland, Delaware, District of Columbia and Virginia to Star Picture Corporation, of Baltimore, and announces that this production and "The Still Alarm" have hung up new box office records. Return engagements are being played in a number of places, and in some instances these pictures have been put on for the third and fourth time. There is a strong demand for extra prints.

On another Pioneer production, "Little Orphant Annie," the New York office reports that last week's bookings doubled the record for any previous week. This production is based on James Whitcomb Riley's poem of the same title, and in many instances members of the audiences have taken occasion to compliment the house managers on the entertaining value of the picture.

Many Offers for "Reclaimed."

Alpha Pictures, Inc., report that following its announcement that the Harry McRae Webster production, "Reclaimed," would be state righted, and the recent trade showing of this picture, many inquiries have been received from exchanges throughout the country. Rights to northern New Jersey have already been sold, and several other territorial deals are now pending and will be announced within a short time.

Convicts Like Frohman Film

THROUGH the courtesy of the Frohman Amusement Corporation, "Once to Everyman" was shown to the inmates of Dannemora Prison in New York on Washington's Birthday. It proved a great treat to the men, many of whom wrote to the authorities expressing their appreciation. An interesting commentary is to be found in the fact that these letters indicate the diverse ways in which they were impressed.

While one remarks particularly regarding the combination of cleanliness, action, amusement and instruction contained in this production; another speaks of the moral uplift of seeing the hero win out against such tremedous odds. A third is impressed with the temperance lesson and boost to physical culture and well being contained in the production; while still another says the story brings vividly to mind the opportunities which many of them have failed to take advantage of.

Fischer Selects Star

ANNOUNCEMENT comes from David G. Fischer, producer of the seven-reel feature, "The Law of Nature," the Arrow state rights offering, that the star with whom he had been trying to contract, will append her name to a contract later, and announcement of her name will come from the Fischer offices at an early date. Giving his reasons for selecting the state rights market for the release of the Fischer Productions, Mr. Fischer said: "I produce my pictures economically so that the buyer can secure the direct benefit. Therefore I selected the state rights buyer as the man I want to please because I can work directly with him, and that permits me to make the kind of a picture that will make him the most money."

Success of "Mickey" Continues.

Reports from various sections of the country continue to indicate that "Mickey," featuring Mabel Normand, and released by the W. H. Productions Company, is meeting with great success. The following is a representative message received by the Wisconsin Film Corporation, handling this production in that state, from the Fuller Opera House, one of the best theatres in Madison, Wis.:

"Opened 'Mickey' engagement yesterday to turn-away business. Second day's showing, unable to accommodate the crowds. Wish we had booked it a week instead of four days. Certainly some production. Wish you would make arrangements for an early repeat engagement of three days."

Name of Arrow Feature Changed.

The six-part photoplay starring Mlle. Valkyrien and Derwent Hall Caine, formerly called "Huns Within Our Gates," has been re-edited and retitled "The Hearts of Men." About fifty per cent. of the territory on this production had been sold when the armistice was signed. In some of the unsold territory the title seemed to be a drawback, so the picture underwent a complete revision with the result as stated above. All of the original action and suspense is said to have been retained, and a new line of advertising matter prepared.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE week of March 9 at the Broadway week-run houses is Ladies' Week. Norma Talmadge in, "The Probation Wife," at the Rivoli; Anita Stewart in her second First National picture, "A Midnight Romance," at the Strand; Dorothy Gish in "Boots," at the Rialto, and Mildred Harris in, "When a Girl Loves," at the Broadway, and not a male star to be seen.

Another screen drama made from a stage play has scored a success. "Common Clay," a Pathe release with Fannie Ward as the star, had a long run in New York in its original form and a profitable career on the road. Its showing at the Rialto Theatre, on Broadway, disclosed the same strong appeal in the photoplay. The theory that original stories, written solely for the screen, is what the silent stage needs most may all be true, but producers are not going to disregard the extensive advertising that goes with a stage success or ignore the value of a story which has been tested and found to have the necessary heart interes and opportunity for strong emotional acting.

Reports from Detroit indicate that Prohibition and the Show Business are not at all a bad combination—for the show business. Since Michigan went dry, the theatres in the metropolis of the state have had a boom in business. The Shuberts report that their houses are playing to capacity, and the screen theatres are enjoying a boom. The record being made by "The Unpardonable Sin" during its opening week at Garson's Broadway-Strand should be more than enjoyable for the producer-manager. Estatic bliss must be the result of over eleven thousand dollars worth of business the first three days.

Lieut. de Croisset, a French dramatist who has just sailed for home, believes that "Caberia" is the greatest motion picture ever made. He also admits that the United States leads the world in the silent drama, but only in the acting and the production. Our stories, according to M. de Croisset, are not up to the same standard. Our leading dramatic authors have not been offered large enough inducements to turn their attention to the screen. When this takes place the moving picture will be raised to the dignity of an art.

There may be more than one grain of truth in the French dramatist's remarks. But until the leading dramatists of this country start to deliver their high-priced scenarios to the healthy demand for the best grade of modern American stories now being supplied, the public will increase, not diminish.

WEITZEL.

IN THIS ISSUE.

The Hand Invisible (World).
The Forbidden Room (Fox).
Sis Hopkins (Goldwyn).
And The Children Pay (Tyrad).
Satan Junior (Metro).
A Fight For Love (Universal).
A Gentleman of Quality (Vitagraph).
The Winning Girl (Paramount).
Children of Banishment (Select).
The Amazing Wife (Universal).
Go Get 'Em Garringer (Pathe).
It's A Bear (Triangle).
A Heart in Pawn (Exhibitors Mutual).
The Forfeit (Hodkinson-Pathe).
Her Code of Honor (U. P. Theatres).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Hand Invisible"

Five-Part World-Picture Features Montagu Love in Strong, Well-Directed Story.

Reviewed by Robert C. McElravy.

SOME excellent dramatic values are extracted from this five-part subject, "The Hand Invisible," presented by World Pictures. It has been given splendid direction by Harry O. Hoyt and forges steadily ahead, in an engrossing way, to a climax that is surprising and powerful. The plot itself is one of a rather old-fashioned type, but has certain modern touches that bring it up to later times.

The production is quite notable in the matter of presentation. Montagu Love has never given the screen a finer performance than his portrayal of Rodney Graham, a financial king who follows the example of Napoleon and divorces his wife because she cannot give him an heir. Virginia Hammond makes much of the role of the first wife, Alice, bringing out the sweet submission of the character under cruel circumstances. Martha Mansfield as Katherine, the second wife, is also strong in her part, and Kate Lester is effective as Mrs. Dale. The minor characters are all pleasing and it is seldom that an entire cast plays with the even balance that is found in this subject.

The number as a whole may be safely recommended as one that will have wide appeal.

Cast.

Rodney Graham.....Montagu Love
Alice Graham.....Virginia Hammond
Arthur Haynes.....William Sorrelle
Ruth Haynes.....Marguerite Gale
Katherine Dale.....Martha Mansfield
Mrs. Dale.....Kate Lester
Dick Allen.....George Le Guere
Rodney Graham, Jr.....George Le Guere
Helen Haynes.....Muriel Ostriche

Story by Wallace C. Clifton.
Scenario by Clara S. Beranger.
Directed by Harry O. Hoyt.
Photographed by Alfred Moses.

The Story.

Rodney Graham is known as the Napoleon of the steel industry. He is a dominating, forceful man and craves nothing in life so much as an heir. He loves his wife, Alice, but she meets with an accident which renders it impossible for her to bear him a son. Rodney, reading of the manner in which Napoleon divorced Josephine, determines to follow suit and leaves Alice. After the divorce is obtained he weds a debutante named Katherine Dale.

The wedding is practically forced upon Katherine by Rodney Graham and her ambitious mother. The girl already loves a young mining man, Dick Allen, for whom she had promised to wait. But Dick is killed on the eve of the wedding. A child is born to Katherine and Rodney Graham worships it, but Katherine dies shortly afterward.

Years pass and the son grows up and wins athletic honors at college. In due time he falls in love with a daughter of Rodney's stepbrother. Rodney opposes the match, but finally consents at the request of his first wife, Alice. It develops later, in a dramatic way, that Rodney's supposed son is really the son of Dick Allen. Rodney tries to change his will, but becomes paralyzed while attempting this and is forced to watch the unwelcome wedding from a wheel chair.

Program and Advertising Phrases: Montagu Love Star of World Films Latest Presentation Has Vigorous Role.
An Invisible Hand Reached Out to Destroy His Happiness.
How an Unhappy Marriage at Length Turned Into Sunshine.
Thrills Abound in Montagu Love's Latest Photoplay Success.
Tensely Gripping Photodrama Replete With Thrills and Surprises.

Advertising Angles: Make full use of Mr. Love, but add a strong play on the title on the lines of "The Hand Invisible is reaching out for you," etc. "The hand invisible cannot be evaded. Is it reaching out for you? See the play and find out." Do not give much hint of the story. Work on curiosity.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released March 17.

"The Forbidden Room"

Five-Reel Fox Subject Features Gladys Brockwell in Political Drama.

Reviewed by Robert C. McElravy.

COURT procedure is always a fascinating subject for stories and at the same time difficult to render in a convincing and satisfying way. This five-reel Fox production, "The Forbid-

den Room," written by W. S. Van Dyke and directed by Lynn Reynolds, is practically built around political intrigue and its attending litigation. The picture as a whole has an authoritative movement and carries a sustained interest from start to finish. It is quite involved at times and requires close watching, but is strong in entertainment value.

Gladys Brockwell does some exceptional work in the role of Ruth Lester. The atmosphere is in keeping with the story. Most of the action occurs in city departments, where political intrigue is rampant, or in the court room, where the denouement is brought out.

Cast.

Ruth Lester.....Gladys Brockwell
Anthony Curtis.....William Scott
Mason Clark.....J. Barney Sherry
Chief of Police.....Harry Dunkinson
Detective.....Al Fremont
Lawyer.....William Burress
Hotel Manager.....T. S. Guise
Stool Pigeon.....Louis King
Judge.....R. Dunber
Stenographer.....Lillian West
Virginia Clark.....Virginia Lee Corbin
Francis Clark.....Francis Carpenter

Story by W. S. Van Dyke.
Directed by Lynn F. Reynolds.

The Story.

Ruth Lester, a young stenographer, is employed by a police inspector, who tries to make love to her . She leaves his department and a friend procures a position for her with the district attorney, a political foe of the inspector. The girl says nothing of her former employment with the inspector, acting on the advice of her friend.

Anthony Curtis, the district attorney, falls in love with Ruth. They go on a fishing trip together and the police inspector and his pal, Mason Clark, a crooked contractor, photograph them in a compromising position. The photograph and a story appear in the newspapers and a scandal results. Curtis is made to believe that Ruth was acting all the time in the employ of the police inspector and Mason Clark, and lets her go.

To revenge herself and clear her own name and that of her lover, Ruth enters the employ of Mason Clark and deliberately fastens a scandal upon him, causing the arrest of Clark and herself in a country hotel. Her scheme is not at all obvious and is cleverly worked out in the course of the trial. The district attorney, realizing Ruth's sacrifice for him, again declares his love for her.

Program and Advertising Phrases: Love and Politics Mixed in Plots and Counterplots Result in Baffling Intrigues.
How a Woman Sacrificed Her Reputation to Protect the Man She Loved.
How Woman's Wit Checkmated the Devil's Devices.
Gladys Brockwell, Star of William Fox's Latest Screen Presentation.
Thrilling Story of a Woman's Cleverness in Outwitting Her Persecutors.

Advertising Angles: Play up the star and tell that this is the story of ninety-nine out of every hundred municipalities. Work on the lines of, "What one woman did in politics." Issue an open letter in the newspapers to the chief of police and the district attorney to attend your performance and see how a woman cleaned up one city. Make the letter interesting, but be careful to avoid offense. Better consult with the officials first and submit your letter. Get a new or second-hand door and frame. Set this up in your lobby with a poster behind, and invite the passer-by to see what lies behind the door to "The Forbidden Room." Stills may be used in place of a one-sheet if desired.

Advertising Aids: One, three and six sheets, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released March 2.

"Sis Hopkins"

Goldwyn Presents Vivacious Mabel Normand in a Highly Amusing Characterization.

Reviewed by Louis Reeves Harrison.

THE energetic little Goldwyn star, trained to very active expression of herself in Keystone days, when it was a question of almost perpetual motion to keep the pace, is not quiet for a moment as "Sis Hopkins," and she manages meanwhile to reveal something amusing as well by the mobility of her expressive face, an inexhaustible source of energy, inured to the roughest kind of farce. The character does not exactly fit her, though she manages to make it the more amusing on that account, for Mabel has not yet found her best role. What it is going to be, no one can guess, but it will not be far removed from her own happy temperament. Her entire attitude is that of "I should worry," and she rarely fails to express it to her audience. This makes her thoroughly likable. Her support is satisfactory, especially John Bowers as her true love, Thomas Jefferson as Pa Hopkins and Sam Degrasse as the discomfited villain.

The comedy will please largely



Mabel Normand
Brilliant in "Sis Hopkins."

through Mabel's popularity and her vivacious interpretation of the lead. Its merits as a screen production are not otherwise remarkable. It accomplishes what it pretends to do, simply to amuse, a decided success in that respect.

Cast.

"Sis" Hopkins.....Mabel Normand
Ridy Scarboro.....John Bowers
Vibert .....Sam de Grasse
Pa Hopkins.....Thomas Jefferson
Ridy's Father.....Nicholas Cogley
Miss Peckover.....Eugenie Forde

From play by Rose Melville.
Directed by Clarence G. Badger.

The Story.

Sis Hopkins is a rollicking country girl of scant education, but not at all deficient in native shrewdness She and her grocery-store lover become engrossed in their love making while she is on her way home with a basket of supplies and the basket is kicked over, spilling a big can of oil quite unknown to them. The can falls to the bottom of a pool below a spring and there leaks slowly, causing a money-lending schemer, who is trying to get possession of the farm, to be convinced that it is directly over a big subterranean pocket of oil. Through this deception and the keen wit of Sis he pays a large sum for the property and assures her future happiness, only to discover the can which cost him so dearly.

*Refer to pages 916 and 917 of issue of February 15, for special article embracing publicity points, program and advertising phrases, advertising angles and other exploitation points.

"And the Children Pay"

Poignant Drama by Tyrad Pictures, Inc., Pleads for a Revision of Law and Makes Its Point Real.

Reviewed by Hanford Judson.

THE spectator sitting before "And the Children Pay," presented by Tyrad Pictures Inc., will look on it as a real life story. It is seven reels long, yet so carefully has it been dramatized that interest doesn't lag and the length is no matter. This happy effect is in part due to the scope and the restraint of Bliss Milford's acting in the role of Margery Reynolds, the unfortunate girl who is turned from her father's parsonage and bravely bucks the world for herself. She makes her part carry absolutely.

It shows a delicate treatment of a thin-ice kind of subject. Any person with a healthy mind will consider the story as wholesome and will say that it is a worth while sociological revelation. The picture stands on its human reality and on its wealth of deeply stirring situations. It is remarkable how its author, Winnifred Dunn, has felt and made effective the heart of Margery's story. Many a young girl will believe it as truth and many a young man will, perhaps, be robbed of his blind carelessness by it. Earnest and sincere, it will probably make good in any theatre, but especially in the better neighborhood houses.

Cast.

Margery Reynolds.....Bliss Milford
Billy Clark.....Gareth Hughes
Billy's Father.....J. P. Campbell
Billy's Mother.....Ellen Mortemer
Margery's Father.....Herbert H. Patee
Margery's Mother.....Etta Mansfield

Played by Themselves
Judge Goodnow of Municipal Court, Chicago.
Judge Newcomer of Domestic Relations Court.
Kate Adams, Founder of Chicago's Coulter House.
Harry B. Miller, City Prosecutor, Chicago.

Story and Scenario by Winnifred Dunn.
Direction by Jacques Tyrol.

The Story.

Margery Reynolds and Billy Clark are playmate chums. Billy's father is rich and the kind that refuses to face the facts of life. Margery's parents are too much lovers of the good and beautiful to appreciate that children grow up so fast sometimes that it is unsafe to put off vitally necessary instruction. Billy goes to college, falls into the wrong set and gets a bad start. On his first vacation, he and Margery take a wrong step. The girl writes to him that she is in trouble and he professes not to believe it. She leaves her parents and goes to Chicago and experiences the hardships of a young girl in her predicament. When the baby comes she finds friends. Billy is expelled from college and comes to Chicago to see the sights. She recognizes him and has him arrested in order to compel him to bear his half of the burden. The judge

orders him to pay $550 in ten years to supports the child, who dies needing medical attention, that the mother is too poor to afford.

Publicity Points.

Two of Chicago's important judges, Judge Newcomer of the Domestic Relations Court and Judge Goodnow, as well as Miss Kate Adams, of Coulter House, play parts in the story that had a phenomenal run in Chicago, and many of America's leading social workers write that parents should see the picture. Gripping situations.

Program and Advertising Phrases: Many a father or mother will be glad they saw this picture and will profit by it.

Margery Reynolds is a type and the inside of her story has been told with candor yet with delicacy that guards it from offense.

The tragic meaning of Margery's story is so truthfully brought out that it will benefit and not harm the young boy or girl who sees it.

Advertising Angles: Don't make the mistake of treating this picture as a sensation. Work from the proper angle of propaganda and direct your appeal "to thinking parents." Tell them it is a play and not merely a preachment. Make your advertising dignified, yet striking, avoiding the superheated phrase and the suggestion that immorality is exploited.

Advertising Aids: One, three, six and twenty-four sheets. Lobby display is oil painting the size of the three sheet. Announcement slides. Electros and mats with press sheet. Heralds. Photographs.

"Satan Junior"

Viola Dana in Metro Production Makes Things Warm for the Hero and Amusing for the Spectator.

Reviewed by Edward Weitzel.

THE list of names connected with the creation of the Metro comedy, "Satan Junior," is a long one. Adapted from the novel, "Diana Ardway," by Van Zo Post, it is the first Viola Dana picture since the death of John H. Collins. The director was Herbert Blache. His work is excellent, and the entire comedy has an air of good taste and thorough preparation. Although the story reveals the sad truth that every woman is not an angel, it also shows that a little devil may be very amusing—if one is not obliged to live with her. The series of situations are cleverly strung together, and Diana Ardway, the imp of the title, is so full of comic cussedness that, like the parrot in the old story, one wonders what in hades the little devil will do next. Thoroughly spoiled at home Diana knows no law but her own will. When she becomes enraged because the man she decided to marry treats her like a child and dares to be nice to another woman, she strews his bungalow with broken bric-a-brac and every other article in the place that isn't too heavy for her to lift. As a "smash-up" this scene is a complete but costly success. Viola Dana plays the lady-like little imp as though she enjoyed the part and manages to make her so attractive that when she traps the hero into marrying her the spectator will look upon him as a lucky fellow. Milton Sills as Paul Worden leaves the impression that he will eventually master his fiery better-half. Lloyd Hughes and Lilie Leslie are important members of a competent cast.

Cast.

Diana Ardway.....Viola Dana
Paul Worden .....Milton Sills
"Tad" Worden .....Lloyd Hughes
Emmeline Ardway, Diana's aunt
Alice Knowland
Nathaniel Ardway.....Frank Currier
Marjorie Sinclair .....Lilie Leslie
Juan-Kai, Chinese Servant..George King

From the novel by Van Zo Post.
Scenario by John H. Collins.
Directed by Herbert Blache.

The Story.

Paul Worden, a famous playwright, takes a bungalow in the country in order to finish a new play in peace and quiet. One day he is out riding and sees a young girl on the back of a runaway horse, as he supposes. The girl is Diana Ardway, and she objects strenuously when she is rescued. However, she at once takes an interest in the playwright and hides herself in his home shortly afterwards to find out more about him. Diana follows nothing but her own will and becomes wildly jealous when she discovers that Worden has a sweetheart in the neighborhood, and looks upon her as a little girl. After wrecking his studio she has a lively scrap with her rival and then arranges to force Worden to marry her. She puts a notice of their engagement in the papers, leaves a note for her aunt, saying they have eloped, and carries off Paul in her auto. When her father arrives from Europe he finds his house besieged by reporters, and the entirely subdued Worden resigned to his fate.

Advertising Angles: Play up Miss Dana. Make the most of a story bristling with good points. Play up the girl who couldn't grow up. Tell the men that if a woman decides to get married, they are marked by fate. Tell the girls to see the picture and learn how to land a difficult sweetheart. Work along the lines of "Girls: If you want a man to marry you, pester him to death and then leave him alone to miss you. See how Viola Dana did it in



Viola Dana

An Amusing Little Imp in "Satan Junior."

Satan Junior, and you can win any man you want." If you can get a cut out of the Devil, dress it up in women's clothes made of crepe paper and use that for the lobby.

Program and Advertising Phrases: Viola Dana Star of Stirring Photoplay Based on Popular Novel.

Van Zo Post's Popular Novel, "Diana Ardway," Filmed With Viola Dana as Star.

Metro Photoplays Presents Viola Dana in Charming Drama Based on Van Zo Post's "Best Seller."

She Was Treated as a Child Until She Proved Herself Essential to One Man's Happiness.

Pretty Girl, Treated as Child, Becomes Necessary to Man Who Had Simply Tolerated Her.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released March 3.

"A Fight for Love"

P. A. Powers Presents Harry Carey in Six-Reel Episode from Career of Cheyenne Harry.

Reviewed by Robert C. McElravy.

AN unusual juncture of two familiar types of yarns takes place in this six-reel Universal subject, "A Fight For Love." One of these stories is the familiar Western and the other the story of the great Northwest. Harry Carey is the performer who brings about this curious union. He appears in an episode from the career of "Cheyenne" Harry. This is not nearly as strong a story as Harry Carey has been appearing in recently, though it contains a wealth of picturesque settings and will please in many ways. It drags at times and could have been told in five reels to better advantage. The character types are all good, the story's chief weakness being its mechanical action and lack of suspense.

Cast.

Cheyenne Harry.....Harry Carey
Black Michael.....Joe Harris
Kate McDougal.....Neva Gerber
Angus McDougal.....Mark Fenton
The Priest.....J. Farrel McDonald
Indian Girl.....Princess Neola May

Story by Eugene B. Lewis.
Directed by Jack Ford.

The Story.

Cheyenne Harry, finding a sheriff and posse on his trail, who consider that he knows too much about a certain cattle-rustling incident, makes a dash to safety across the Canadian border. Here he brings the posse to a halt with his gun and rolls a cigarette before the discomfited men. But the United States sheriff, balked by his prey, communicates with the Canadian mounted police and Harry soon finds himself watched by the latter. He takes refuge for a time with a band of friendly Indians and later clashes over an Indian girl with Black Michael, leader of a gang of whiskey runners. Harry's real love affair comes with Kate, daughter of the local trader, Angus McDougal. Here, also, he finds Black Michael a rival, the latter playing a double role as lover. Michael kills an Indian and abducts Kate, but Harry follows him and recovers the girl. He beats Michael in a terrific fight and the latter dies, confessing his crimes.

Publicity Points: This number is particularly strong in the matter of picturesque settings, which include a lake in the woods, snow scenes above the clouds. Indians catching fish at a pool, and some pleasing night photographic effects.

Advertising and Program Phrases: Harry Carey, Wild-Riding and Straight Shooting Star of Many Photoplays Here Again.

Speedy Melodrama Filled with Thrills and Excitement to Satisfy Seekers After the Sensational.

"Cheyenne Harry" Carey Is In Again with Another Sensational Screen Drama of Speed and Action.

Shotgun Weddings and Bashful Bridegrooms Hook Up in Sensational Photoplay.

Harry Carey Star of High Speed Photodrama Alive with Thrills, Sensations and Surprises.

Advertising Angles: Whoop it up for Carey and tell that things happen to him in profusion. Use such angles as "The course of true love never did run smooth, but Cheyenne Harry's love affair was a combination of a storm at sea and the Niagara whirlpool." Play up the scenic environment for a side angle.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white, lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"A Gentleman of Quality"

Earle Williams, Featured in Dual Role, Makes Latest Vitagraph Production a Picture of Worth.

Reviewed by William J. Reilly.

EARLE WILLIAMS and Katherine Adams are the featured players in the latest Vitagraph production, "A Gentleman of Quality." Aided by the direction of James Young, it makes a picture of worth. This feature adds another to the list of well-executed photoplays of the dual role type. It is so constructed as to avoid the use of double exposure. The English atmosphere maintains the Vitagraph reputation for settings of taste and fitness. The story of misplaced identity, from Frederic Van Rensselaer Dey's book of the same name, evolves a serious complication of events giving a man with a natural sense of honor a narrow, harassing scope of activity. Earle Williams' dual role calls for strong treatment, particularly the part of Lord John Hertford, Lady Mercy's husband, which circumstance forces him to play. He lives up to the demands of the character, assisted by the good work of Katherine Adams. George Pierce, as the English Dean, gives an excellent character portrayal.

Cast.

John Ashton ..... } ...Earle Williams
Lord John Hertford }
Lady Mercy .....Katherine Adams
Hope Hollister .....Joyce Moore
Harry Hollister.....James Carpenter
Robert .....Robert Bolder
Dean Douglas .....George Pierce
Richard Hertford .....Ronald Byram

Story by Frederic Van Rensselaer Dey.
Directed by James Young.

The Story

John Ashton quarrels with Henry Hollister, the man who adopted him, and leaves home for London. At the same time, Lord John Hertford is married to Lady Mercy Covington, and on his wedding night is summoned to the gate by a mysterious stranger and never returns. Ashton, injured in a traffic accident in London, is taken to Hertford's club and recognized as Lord John. Lady Mercy claims him as her husband and Ashton is taken to Hertford Hall. Ashton's mind is shaken and he himself doubts who he is. He remains at Hertford Hall, but persuades the dean to remarry Lady Mercy to him. In the meantime, Lady Mercy's cousin discovers Lord John in India, and receiving a cable from Lady Mercy that her husband has been found, returns to England, leaving Lord John under a physician's care, as his mind is a blank and his health broken. Shipwrecked on his voyage, the cousin is seven years in making his way to England. The Dean discovers that Ashton and Lord John are twin brothers, Sicilian vengeance being back of Ashton's abduction as an infant and Lord John's disappearance. In looking over the accumulation of seven years' mail, Lady Mercy's cousin finds a letter from Indian containing the information that Lord John died soon after he left for England.

Program and Advertising Phrases:—Vitagraph Production with Earle Williams in Dual Role Startling Story of Misplaced Identity.

Earle Williams, Popular Vitagraph Star, Seen in Powerful Dual Part in Big English Story.

Mistaken Identity, Complicated Events, Dramatic Situations Give Earle Williams Big Opportunity in Newest of His Vitagraph Features.

Unusual Situations of Vitagraph Story with Mistaken Identity Theme Adds Another Strong Production to List of Dual Role Pictures.

Earle Williams as a Gentleman of Quality and Honor in Latest Vitagraph Photoplay Featuring Him in Dual Role.

Advertising Angles: Advertise the star and play up the features of the story asking the reader what he would do if he were suddenly asked to accept the same situation. You can work the put-yourself-in-his-place angle for a big winner, working in all the features up to the denouncement by the cousin and winding up with "What would you do?" Work hard on your newspaper or throwaway campaign since you cannot use stunts to advantage.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds, Slides. Plan book. Press sheet.

Released March 17.

"The Winning Girl"

Paramount Presents Dainty Shirley Mason in an Old-fashioned Story.

Reviewed by Louis Reeves Harrison.

THE winning quality of this release lies in the performance of Paramount's youthful star as a plucky little girl of few words and characteristic energy. Shirley Mason has a burden to carry in interpreting the leading role in a story without suspense—the plot is placarded in the title—without other dramatic material than the discovery of a spy plot and all to lift the time-honored mortgage from her family home. There is also the usual parental objection on the part of the rich mother of the young man she loves, all conquered by her plucky determination to work for a living The Shirley Mason personality and that of her support gives color and vivacity to the play. The story is best suited to matinee audiences as it is clean, wholesome and has a modern motive.



Shirley Mason
Who Is "The Winning Girl."

Cast.

Jemmy Milligan.....Shirley Mason
Major Milligan.....Theodore Roberts
Jack Milligan.....Harold Goodwin
Percy Milligan.....Lincoln Steadman
Vivian Milligan.....Clara Horton
Gwendolyn Milligan.....Jeanne Calhoun
Second Mrs. Milligan....Edythe Chapman
Stanley Templeton.....Niles Welch
Mrs. Templeton.....Helen Dunbar

Story by George Weston.
Scenario by Will M. Ritchey.
Directed by Robert G. Vignola.

The Story.

Little Jemmy Milligin, so named because her father expected his first born to be a boy called James, grows up with a brother who followed her and three children of her father's second wife. She falls in love with the oldest son of a rich woman next door, but refuses to marry him because of his mother's objection to the match. He goes away to war. Jemmy finds her father in financial straits, and induces the other four children to work with her in a textile factory. She there discovers a conspirator dosing airplane cloth with acid and captures him single handed. Through this exploit, by her exhibition of pluck and energy, she reestablishes her father's finances and wins consent to marry the man she loves when he returns home, a wounded hero.

Program and Advertising Phrases: Love and Loyalty Mingled in Stirring Photoplay with a War Angle.

Shirley Mason Star of Paramount's Latest Screen Creation Has Ideal Role.

Plucky Girl Saves the Day for Her Country in Grave Crisis of Spy Intrigue.

Clean, Wholesome and Satisfying Screen Entertainment Starring Dainty Shirley Mason.

Spy Plot and Hun Intrigue Combined with Engaging Love Story.

Advertising Angles: Unless you have had Miss Mason in other productions, it will be necessary to establish her in the minds of your patrons. To this end dwell upon her daintiness and ability in your advertising, and try to get the local paper to run the personal press stories. If the star is not well known, work strongly upon the story angle. Recall the story as published, and tell that it is the romance of a girl who was not ashamed to work in a factory to help her country and at the same time build up the family's falling fortunes. Try pasting the town with "Who will be the winning girl?" and then when interest in the supposed contest is aroused, explain that the winning girl will be at your house on a certain date.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released Feb. 23.

"Children of Banishment"

Five-Reel Select Picture Features Mitchell Lewis in Story of Lumber Camp.

Reviewed by Robert C. McElravy.

RUGGED scenic effects, set forth in attractive photography, are the outstanding feature of this five-part picture, "Children of Banishment." It is a production that has many pleasing features and a capable cast, headed by Mitchell Lewis, whose former pictures have been unusually strong, but in a dramatic way this particular offering is disappointing. Many of the incidents, such as Allen's former crookedness, and Hill's threatened effort to buy Allen off, are either irrelevant or weakly brought out, so that on the whole there are few big moments worthy of mention. Certain episodes are picturesque or exciting in themselves, but they have been strung together with little or no suspense.

Cast.

Dick Bream.....Mitchell Lewis
Mrs. Eloise Mackenzie.....Bessie Eyton
Allen Mackenzie.....Herbert Heyes
Dan Silver.....Arthur Morrison
Tom Devon.....Tom Bates
Hill.....George Nichols
Boardinghouse keeper.....Jane Keckley

Story by Francis William Sullivan.
Scenario by Norval MacGregor.
Directed by Norval MacGregor.

The Story.

Dick Bream is foreman for a lumber firm, known as Hill & Burchard. He has discovered a new tract of timber, known as the "Y," and resigns from the company in order to purchase it on his own account. Hill, the senior member of the firm, also wants the "Y" and waxes indignant when he learns that Dick has entered into a partnership with a newcomer, Allen MacKenzie. Hill tries to locate on the timber land, but the new firm beat him to it, and he then tries to buy off MacKenzie.

Dick discovers that MacKenzie is about to sell a half interest to Hill, and forces MacKenzie to put his half in his wife's name. Later MacKenzie decides to run straight and the scenes change to the timber region. Here Dick suddenly finds that he has fallen so violently in love with MacKenzie's wife that he cannot remain in the camp longer. He decides to go, but MacKenzie follows him. They meet near a mountain stream, into which MacKenzie falls. Dick saves his partner's life, but he develops pneumonia as a result of the exposure and dies at the close, wishing happines to MacKenzie and the woman both love.

Publicity Points.

There are any number of splendid outdoor scenes in this, most of which were taken in the Sierra Nevada mountains at an elevation of 10,000 feet. The felling of great trees, logging in the snow and the rescue of MacKenzie from the mountain stream are all good features.

Program and Advertising Phrases: How a Gentle Woman Transformed Her Rugged Husband Into a Companionable Helpmate.

Strong Story of Rugged Men and Big Scenes in the Open Country.

Vigorous Story, Produced With Thrills and Sensation to Inspire Enthusiasm.

Mitchell Lewis, Hero of "The Barrier," Star in Another Sterling Photoplay.

Story of Strife and Battle in the Lumber Camps.

Advertising Angles: Make use of the fact that this story is taken from a well known novel, but sell Mitchell Lewis in the story, making him your chief argument, for his personality is not easily forgotten. Remind your patrons of his other plays you have had, and make that the appeal. Get a good tie-up with his preceding plays. If he is new to your audience, tell them that he is one of the most virile figures in photoplay and urge them to get acquainted. Don't go in for stunt stuff unless you have a ballyhoo house and must. Sell the name.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in February.

"The Amazing Wife"

Carl Laemmle Presents Mary MacLaren In Strong Six-Part Emotional Subject.

Reviewed by Robert C. McElravy.

THIS six-part Universal offering, "The Amazing Wife,' is well above the average story of the emotional, heart interest type. It has one of the most unusual main situations imaginable, and from the moment the heroine, Cicely, finds herself facing her supposedly dead husband, alive and well, the observer is kept in an anxious state of wonderment as to the outcome. It must be stated that more skill has been employed in contriving this unique situation than in solving its many difficulties, but nevertheless the attention is firmly held and the denouement is satisfactory.

Good acting and intelligent direction are everywhere in evidence in this production. Mary MacLaren is an admirable type for Cicely, and arouses real pity for her sad plight at the beginning. She cleverly portrays the cunning wrought in the girl's mind by force of circumstances. Frank Mayo is also excellent in the role of the returned soldier, who faces a surprising situation with true gallantry.

The number as a whole is strong in entertaining qualities.

Cast.

Cicely Osborne.....Mary MacLaren
Lieut. John Ashton.....Frank Mayo
Philip Ashton.....Stanhope Wheatcroft
Claire Winston.....Ethel Lynne
John Ashton (laborer)....Seymour Zeiliff

Story by Elinor Chipp.
Scenario by Ida May Park.
Directed by Ida May Park.

The Story.

Cicely Osborne marries John Ashton, a laborer, whom she does not really love, in order to obtain help for her sick mother. The husband is killed in a cabaret quarrel, immediately following the ceremony, and her mother also dies shortly afterward. While sitting in a park, contemplating suicide, Cicely reads of the death of Lieut. John Ashton in France. She determines, in her desperation, to pass herself off as the widow of the soldier. Much to her surprise, the lonely and bereaved parents receive her kindly and welcome her to their beautiful country home. Philip Ashton, a cousin, alone



Mary MacLaren
Starring in "The Amazing Wife."

doubts her story, but he remains silent for the time.

The situation becomes filled with dramatic interest when Lieut. Ashton suddenly appears, alive and well. He does not immediately denounce Cicely for her imposture, but determines to give her a chance. Philip is not so kind, however, and endeavors to ruin the girl's reputation. He almost succeeds in doing this, but Ashton, who in time becomes fond of her, protects Cicely's name and eventually marries her.

Program and Advertising Phrases: Pretty Mary MacLaren, Star of "Shoes" and Other Problem Plays, Now Comes in Drama of Woman's Psychology.

She Needed a Home and Took a Chance to Become a War Widow.

Venturesome Girl Takes Desperate Chance to Win a Happy Home.

Posing as a War Widow Strange Fate Discloses Her as a Happy Bride.

One of the First Stories to Give a Strange Twist to War's Aftermath.

Advertising Angles: Play strongly on Miss MacLaren's name, but offer the high lights of the story. Take it up, situation by situation, either in a series of advertisements or in one larger space. It should pay to use some teasers before the full advertising, such as "Marries a man to gain support for her mother and loses husband and mother on her wedding night," "Took name of a dead hero only to find he had not been killed," and similar punches. Then spring the title and repeat these paragraphs.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"Go Get 'Em Garringer"

Five-Reel Astra-Pathe Subject Presents Melodramatic Story of the West.

Reviewed by Robert C. McElravy.

IN this five-reel Astra-Pathe production, "Go Get 'Em Garringer," there is almost a return to the early methods of constructing Western melodrama. It has any number of sensational episodes, of the gun-shooting type, but not much attention has been paid to probabilities and the general construction resembles that of a serial. It has moments that are convincing, but the story is halting and rather thin in places. At the same time it is a subject that will interest certain audiences very much and will abundantly entertain those with a liking for straight melodramatic effects. The settings are in good keeping with the story, which is located in a mountain region. The gun-fighting is picturesque, though not as thrilling as it would have been if more convincing.

Cast.

Wilma Wharton.....Helene Chadwick
"Drive" Garringer.....Franklyn Farnum
"Bull" Ross.....Joseph Rickson
"Red" McCarty.....Dick Loreno

Story by John Clymer.
Scenario by Frank Smith.
Directed by Ernest Traxler.

The Story.

The Triple Arrow Gang has been engaged on various marauding tours on the premises of the Parsons Land Reclamation Company, operating on the Arizona-Mexican border. The company finally sends "Drive" Garringer to the scene of action to clean things up. He arrives and discovers that the sheriff and many of the citizens of Puma City are in league with the gang. "Drive" quickly comes into contact with Ross and McCarty, the gang leaders, who are at the time both in love with Wilma Wharton, daughter of a homesteader. McCarty has lured the girl into a marriage, under pretence of protecting her. Drive gets into a shooting scrape shortly after his arrival, and the girl conceals his in her 'dobe hut when he has been wounded.

The subsequent action has to do with clashes between Drive and members of the Triple Arrow Gang. The girl has a handkerchief, given her by Ross, which bears a mysterious emblem and she uses this at times for her own protection and that of Drive. In the final fighting she rides away and brings help to the hero, who is defending her abode.

Publicity Points: There are some picturesque riding scenes in this number and many of the scenic effects are good. The gun-fighting on the streets of Puma City is also a strong feature.

Program and Advertising Phrases: Thrilling Western Story Filmed with Exciting Details and Sensational Outcome.

Franklyn Farnum Star of Many Bluebirds Seen Now in Sensational Western Film Produced by Astra Photoplays.

Vigorous Story of Arizona-Mexican Border Detailing Active Life on the Rugged Frontier.

Fast Work, Hard Fighting, Straight Shooting and Wild Riding in Sensational Western Photoplay.

Plenty of Thrills and Excitement Make Western Photoplay Most Vigorous Picture Entertainment.

Advertising Angles: Play up Farnum. The most novel point in the story is that the heroine is persuaded into a real marriage on the plea that it is a mock ceremony, reversing the usual run. Make this your talking point, working in some of the story angles.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide Campaign book. Cuts.

Released March 23.

"It's a Bear"

Triangle Special Featuring Taylor Holmes Is Wholesome and Entertaining Comedy

Reviewed by Margaret I. MacDonald.

THE Triangle five-reel special, "It's a Bear," featuring the popular film star, Taylor Holmes, belongs to that clean comedy type which is always welcome and sometimes hard to find. Its character is principally Western, and what it lacks in the side-splitting quality is due to construction and directing. The work of the star is good—he gets away with the opportunities afforded him in a cleancut, characteristic fashion. The story on which the picture is based lacks that substantiality which offers by way of situation, scope for comic incident. In following the narrative form of construction the picture has lost some of the "punch" which it should have had, but withal it contains a lot of comedy that will win many laughs.

Cast.

Orlando Winthrop.....Taylor Holmes
School Teacher.....Vivian Reed
William Cogney.....Howard Davies
An Old Flame of Cogney's,
Edna Phillips Holmes
The Bear....."Bessie"

Story by Nina Wilcox Putnam and Norman Jacobson.

Directed by Lawrence Windom.

The Story.

The son of a wealthy Bostonian, reared in a careful domestic atmosphere, becomes addicted to the study of bugs to the extent that his father believes him to be worthless. One day, goaded by the patronizing attitude of both servants and parents, he decides to follow the advice of a book which he has been reading and "get the drop on the other fellow." To the surprise of friends and associates he decides to go West and take over the management of his father's sheep ranch. He arrives on the scene with baggage not understood by the cowboys, including golf sticks, hat box and other accessories. In trying to unseat him through making him the butt of a number of practical jokes, they discover what kind of stuff the tenderfoot is made of. He gets the drop on them at every turn and steals the heart of the pretty school teacher of the settlement in the bargain.

Publicity Points.

In most cases the wisest plan is to "get" the other fellow before he gets you.

A man can't always be judged by his associates—Orlando liked bugs, but he turned out to be a "bear."

Program and Advertising Phrases: Appearances Are Often Deceitful—the "Bug" Sometimes Turns Out to Be "a Bear."

Taylor Holmes Star of Latest Triangle Proves to Be "a Bear."

How a "Tenderfoot" from the Placid East Showed His Metal to the "Wild West."

Taylor Holmes, Famed Comedian of Stage and Screen, in His Newest Photoplay. How the Placid Tenderfoot Turns the Tables on His Tormentors.

Advertising Angles: If you have not previously used Holmes, identify him to your patrons. If you have had him make the most of the announcement of his change of company. Use the title for a teaser with "See our feature (date); You'll Agree 'It's a Bear.'" When you get ready for your regular newspaper work hammer on the effect the Eastener who could outplay, out-guess and out-ride the cowboys and who was a regular fellow even if he did raise sheep. Pull up the features singly and add "Can't you imagine Taylor Holmes playing a part like this?" You can create a big demand through adroit work.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"A Heart in Pawn"

Consistent Story and Authentic Settings Characterize Latest Haworth Production.

Reviewed by Margaret I. MacDonald.

THE latest Haworth production featuring Sessue Hayakawa is one of the best reproductions of Japanese life and atmosphere that the screen has presented. William Worthington, director, with the aid of a group of Japanese players, has succeeded in telling a gripping tragedy of Japan. The story has been put across in an emotional language that can be readily understood by an American public. It has been staged in the Japanese tea garden of Golden Gate park, San Francisco and vicinity. Sessue Hayakawa has never done better work than in this picture, which offers opportunities for colorful characterization. Tsura Aoki has also proved her claim to dramatic talent, giving a graceful and touching portrayal of the little Japanese wife who was sentenced to prison for killing in self defence. The construction of the picture is much above the average, and the plot is one which allows for plenty of interesting incident.

Cast.

Toyama.....Sessue Hayakawa
Emily Stone.....Vola Vale
Sada.....Tsuru Aoki

Scenario by Frances Guihan and Thomas J. Geraghty.

Directed by William Worthington.

The Story.

Toyama, a Japanese medical student, secretly marries a pretty maid of his native land, and sails away to America to complete his studies. Sada, his wife, gains employment in a tea-room as a Geisha girl, and shortly afterward kills a rich Japanese who has assaulted her. A telegram reaches Toyama telling him that Sada is to suffer the sentence of death, having been guilty of the crime of murder. At the death of his friend and benefactor, Dr. Stone, he fulfills a promise made to him by marrying his daughter. Upon his return to Japan he is invited to lecture to a group of women prisoners, among whom is his wife Sada. Recognizing her husband, Sada escapes from the prison and finds her way to the old home in which Toyama has been living with his second wife, in ignorance of the fact that Sada still lives. The situation is further complicated by the discovery that a child which Toyama has taken into his home through charity is his own, born to him in the prison. When he is about to kill himself he sees through the window of his home Sada, who has sorrowfully sized up the situation, throwing herself to her death in the water.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

COLOR HOODS ARE BETTER AND CHEAPER THAN ANY DIP



They Slide Over the Lamp

and show Beautiful Permanent Color Effects in Signs, Decorative Lighting, Exit Lights, etc.

For 5–10 W. and 25–40 W. Lamps

Reynolds Electric Co.

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PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

Watch for coming announcement of

SESSUE HAYAKAWA PRODUCTIONS

Haworth Pictures Corporation

H. W. Hellman Bldg., Los Angeles, Cal.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
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Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Program and Advertising Phrases: Distance Lends Fate a Helping Hand in Turning the Wheels of Sorrow.
Tragedy in Japanese Tea Room Suggests Power of Capital Against Helplessness of Labor.
Sessue Hayakawa in Beautifully Set and Costumed Oriental Story.
Film Version of Gripping Japanese Story Yields Ideal Entertainment.
Strong Appeal for Rights of Labor in Fight with Capital.

Advertising Angles: Play up the star and tell enough of the story to gain interest, stopping with the escape of Sada from jail and letting them wonder what happens. Work on the curiosity of the reader by reminding him that Sada is wholly Japanese and thinks along lines different from the American brain. Wind up with, "Did she kill him, did she kill her rival or did she kill herself? You must be a Japanese to guess."

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.
Released in March.

"The Forfeit"

House Peters and Jane Miller Co-Starred in Excellent W. W. Hodkinson Western Production.

Reviewed by William J. Reilly.

RIDGEWELL CULLOM'S story, "The Forfeit," picturized by W. W. Hodkinson, is shot through with hard moments. Presented by House Peters and Jane Miller in the principal roles it makes a powerful appeal to the heroic emotions of human nature, since it possesses the big spiritual events made by the clash of strong personalities. House Peters adds another success to his list in this production. The story is laid in the West. Jane Miller, in the leading female, lifts House Peters up to his best by her own characterization. Frank Powell, the director, has made a number of situations that drive straight through to sympathy and appreciation. The conclusion brings an especially strong piece of acting. Viewed from all angles, "The Forfeit" is an excellent picture.

Cast.

Jeffrey Masters.....House Peters
Elvine Van Blooren.....Jane Miller
Bob Whitestone.....William Human
Sikem Bruce.....Hector V. Sarno
Bud Tristam.....L. H. Welles
Nan Tristam.....Blanche Abbott
Dug McFarlane.....George Murdock

Story by Ridgewell Cullom.
Scenario by Frank Powell.
Directed by Frank Powell.

The Story.

Jeffery Masters, played by House Peters, disinherited by his father, has gone into the cattle country and amassed a fortune. His brother Bob, also disinherited, because of his marriage to Elvine Van Blooren, goes West, but soon drifts down the scale until he is the leader of a gang of cattle rustlers. His wife, portrayed by Jane Miller, is unaware of her husband's connection with the thieves and innocently brings about his death in her effort to secure the reward offered by the authorities for the capture of the gang. At this time, Jeffery Masters, seeking his brother, from whom he has been separated for years, arrives in time to find Bob's body hanging where the sheriff left it. He swears vengeance on the person who betrayed his brother, and events finally lead up to his marriage, two years later to Elvine, of whose past he knows nothing. Renewed rustling activities take him again to the scene of his brother's death, and he learns that his wife is the one on whom his vengeance, according to his oath, should fall. He is almost killed in a fight with two of the thieves, but justice finally comes to his conscience and to Elvine.

Program and Advertising Phrases: Tragic Story of the Cattle Country Depicted by House Peters and Jane Miller in Powerful Photoplay.
Vengeance Sworn Against Betrayer of Brother Leads to House Peter's Own Hearth in Virile Western Tale.
House Peters Scores Another Triumph With Jane Miller in Picture Filled With Clashes of Strong Personalities.
Harsh Moments of Hodkinson Feature Are Those Which Appeal to the Heroic in Human Emotions
Barriers to Emotions Broken Down by Unusual Cattle Country Story Featuring House Peters and Jane Miller.

Advertising Angles: Feature the stars, but work on the big angle of the woman married to the brother of the man whom she innocently betrayed to his death. Put it up to your readers as a problem and leave them to guess the answer, changing copy for each advertisement to present the angle in a new light.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.
Released March 10.

"Her Code of Honor"

Fine Acting by Florence Reed the Feature of United Picture Theatres Production.

Reviewed by Edward Weitzel.

ORIGINALITY of plot doesn't always get the better of the story built from old material. In the U. P. T. production, "Her Code of Honor," the spectator will again meet the situation where a pair of lovers discover they are brother and sister. Thanks to the skillful way the story has been put together and the fine acting of Florence Reed as the unhappy heroine the old situation retains all of its former power to move the emotions. The star acts the lighter scenes with the finish to be expected from her and lifts the big moments of the play into real tragedy by the force of her natural feeling guided by every resource of the dramatic art. "Her Code of Honor" will hit the popular taste. The production, direction and supporting cast are in keeping with all requirements.

Cast.

Helen, Alice ..... Florence Reed
Eugene La Salle.....William Desmond
Richard Bentham.....Robert Frazer
Jacques .....Irving Cummings
Tom Davis.....Alec Francis
Jane .....Marcelle Roussillon

Story by Irene Reals.
Directed by John M. Stahl.

The Story.

Artist life in the Latin Quarter, Paris, is first shown in "Her Code of Honor." Helen, a struggling young artist, is loved by Tom Davis, but the girl has already given herself to Jacques before she learns that he is married and has a little son. When her own child is born she intrusts it to Tom and dies the same day. Davis takes the baby back to America and rears her as his own child. He becomes a wealthy man and gives Alice, as Helen's child is called, every luxury. After she has grown to womanhood, Alice meets a young man and the two fall in love. They then make the terrible discovery that they are brother and sister. Alice is about to shoot herself through the heart, but she finds out that her lover is only her foster-brother and consequently no bar to their marriage exists. Florence Reed plays both Helen and Alice.

Program and Advertising Phrases: Florence Reed, America's Leading Emotional Actress, Star of Throbbing Problem Play.

authors!
If you are not taking advantage of our Manuscript Sales Department—you are missing more than you imagine! This Department is under the personal management of
RUTH S. ALLEN
who recently resigned as Scenario Editor for Douglas Fairbanks to join our organization. Miss Allen is in constant touch with the many producing companies in Los Angeles and vicinity—is personally acquainted with the buyers of scripts—and thoroughly understands their story-requirements, which are changing from day to day.
Don't you see the tremendous advantage your story will receive in this way? It will be submitted *in person* to the director, star or editor for whom it is best fitted.
Better get in touch with us at once—you'll profit by it!
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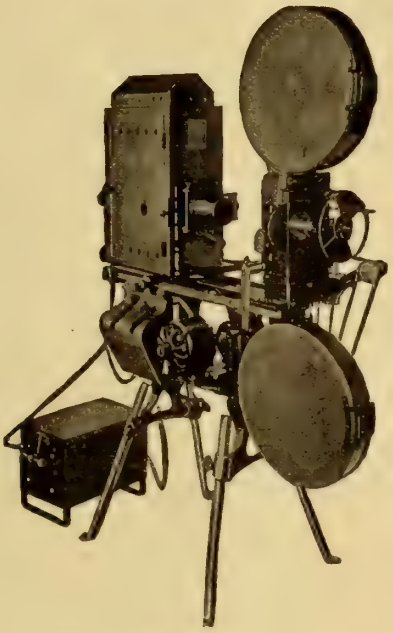
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GUARANTEED
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MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $3.50. Per M.
1,500 film exchanges.....$5.00
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Further Particulars:
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An Explanation

The Shortage of American Standard Products, Due to Conversion, from Industrial to War Work

To the users who have been slightly inconvenienced through their inability to get AMERICAN STANDARD supplies promptly; to AMERICAN STANDARD dealers everywhere who in the face of this extreme shortage stood loyally by us and steadfastly refused to offer substitutes; we feel that an explanation is due for this scarcity of AMERICAN STANDARD products.



THE MASTER MACHINE

With foresight sufficient to judge that the weight of America would carry the War to a speedy end, we set aside all personal interests and voluntarily offered our entire plant and service to the Government. Regardless of the fact that its regular production would be seriously curtailed; regardless of the setback which would temporarily result to the business it took years to build up; regardless of the profits which would necessarily be sacrified, all of which we stood ready to forfeit.

It is an honor to have aided and to have the cooperation of the trade to serve our country. We are gratified that the country found our factory of value.

In the near future we shall reproduce the testimonials received from "Uncle Sam" for our accomplishments.

The AMERICAN STANDARD plant did its full share to help win the War and it is now putting forth all its energies to supply the needs of its customers of the whole world.

THE AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY, Inc.

NEW NAME

MASTER MACHINE TOOL COMPANY, Inc.

2638-2640 Park Avenue (near 140th Street)
New York City

Telephone: Melrose 362-363

Cable Address: AMSCO

Famous Emotional Actress Plays Dual Role In Sensational Photoplay.
When It Came the Hour to Wed, They Found They Were Brother and Sister.
Startling Outcome of An Adventure in Paris That Developed in An American Betrothal.
Blind Love Gets Startling Awakening In Amazing Twist of Impelling Photoplot.

Advertising Angles: Feature Miss Reed, making ample use of her photographs and posters. Make such capital as you can of the title, working on the inquiry style of advertising, as "What is your code of honor?" "What is a young girl's code of honor?" "Does the code of honor demand death for lapses?" Follow each question with a brief bank on the story germane to the question. And in all displays, use the "My greatest picture," and for the lobby mount heads of the star on frame cards and write this phrase with heavy black crayon, using the portrait for signature.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheets. Ten 8x10, eight 11x14 and two 22x28 photos, one and two column cuts of star, and one ad cut, two two-column scene cuts, mats and slides.

Additional Advertising Aids

"CREAKING STAIRS"

Universal Presents Mary MacLaren in an Original Story of a Girl Who Took Life as it Came.

Cast.

"Dear Lane".....Mary MacLaren
Mark Winfield.....Herbert Prior
Fred Millard.....Jack Mulhall
The Buyer.....Clarissa Selwyn
Elsie .....Lucretia Harris

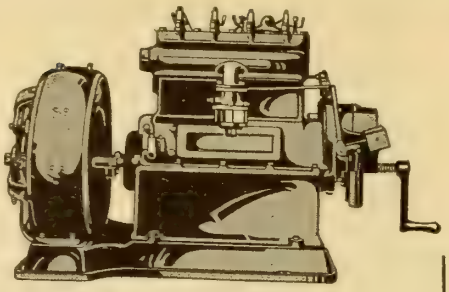
Story by Evelyn Campbell.
Scenario by Rupert Julian.
Directed by Rupert Julian.

The Story: Dearie Lane is one of those unmoral girls who takes life as it comes, and she has an affair with Mark Winfield with never a thought of the present or future. Then she marries Fred Millard and finds love in a cottage even more delightful than being a great lady. Then Winfield again crosses her path and dies in the little parlor of her home. Fearful that her husband will suspect the worst, she seeks to dispose of the body, but only suceeds in making things worse, and it is their cool-headed boarder, whom they have taken in to lighten the domestic burden, who calmly brings safety and fixes the stairs of the past that they may never creak again.

Feature Mary MacLaren as Dearie, Jack Mulhall as her husband, Herbert Prior as the rich man.

Program and Advertising Phrases: The Little Deceits of Life Sound Alarms Like the Creak of Stairs at Midnight.
Frail Woman Takes Way of Least Resistance to Fancied Happiness.
Problem of Social Equality Worked Out in Complicated Episodes.
Beautiful Mary MacLaren Has Fitting Successor to "Shoes."
Intensely Interesting Sociological Problem Screened Effectively.

Advertising Angles: Make full use of Miss MacLaren's name and tell that this is another story of true life that is closer to everyday than most persons realize. For newspaper work take up the various sensations, the girl who has been a mistress suddenly confronted by her tempter. With the sudden death of the man in her home. With her efforts to dispose of the body which serve only to increase suspicion. Take each one singly and present it forcefully but in few words as the foundation of an advertising appeal. In all of your advertising keep up Miss MacLaren's name and tell that this is a typical MacLaren play.



4 K. W. Electric Generating Set.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.



National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
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1511 North Broadway
St. Louis, Mo., U. S. A.

Indispensable studio equipment. Our beautiful
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consisting of genuine new book-covers, at bargain prices. Send for samples.
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TRADE MARK REGISTERED U S PAT OFF JULY 23 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

AMERICAN Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

COMMENTS

Pathe Exchange, Inc.

LOOK OUT BELOW! (Rolin-Pathe), March 16.—A comic number featuring Harold Lloyd, Bebe Daniels and Harry Pollard. They ascend a twenty-story building in course of construction and do some breath-retarding stunts in mid-air. The number is very clever indeed. Just how they managed to take such chances will puzzle a great many people. A novel offering.

FALSELY ACCUSED, (Pathe), March 2.—Episode No. 9 of "The Lightning Raider." This opens with some exciting scenes following Wu Fang's interruption of the wedding. He declares that Lightning and Tom are brother and sister. Both Tom and Wu Fang visit the district attorney to begin prosecutions. Lightning is placed in peril as a result of Wu Fang's accusations and the number closes with her making a wild flight from the secret service men. The instalment is full of action.

Universal Film Company.

BEHIND THE FRONT (Century), February 12.—A two-reel comic, with Hughie Mack and Alice Howell in the cast. This contains a number of laughable knockabout situations. The plot concerns Hughie's entrance upon an army career. There are some amusing burlesque trench scenes.

THE CROOKED COIN (Western), March 8.—A two-reel drama of the great West, particularly good as to sweeping scenic effects. The hero is a good-humored bandit who holds up a stage for the fun of the thing and wins the love of the sheriff's sweetheart. Later he relents and returns the girl to the sheriff on the flip of a fake coin. The acting is rather amateurish, but the number strikes a good average.

THE LURE OF THE CIRCUS NO. 17 (Universal), March 10.—In this instalment Eddie is tied to a freight train and dragged some distance, but he succeeds in climbing up to safety. He later takes an exciting spin on a motorcycle and makes a dramatic arrival in court just in time to pay his note. The number is well up to the standard set by this serial.

THE LURE OF THE CIRCUS NO. 18 (Universal), March 17.—This final instalment brings the serial to a close. It pictures the escape of Eddie and Alice from the cabin and Eddie's arrest for the murder. But the butler clears up everything by his story satisfactorily, and it develops that he is the father of Alice Page. A farewell performance of the circus closes this entertaining serial.

THE POOR PRUNE (Nestor), March 3.—A knockabout comedy featuring Sammy Burns. The characters are rural types, and the plot, such as it is, deals with a frustrated elopement. The action is of a conventional sort and only fairly amusing.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

The New York Studios

"Scenery of Distinction"

STUDIOS IN NEW YORK AND CHICAGO

328 West 39th Street, New York
1022 Consumers Bldg., Chicago

Four new large picture houses we have recently equipped with settings: The RIVIERA, Chicago; The PANTHEON, Chicago; MOORE'S RIALTO, Washington; CRANDALL'S METROPOLITAN, Washington.

We Specialize in

moving picture settings and screen decorations combining painted scenery with fabrics of all kinds.

Our designs are the "last word" in this class of work.

Write for particulars or call at either office.

An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.
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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.
(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.
Arc Review.
President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.
(One-Reel Comedies.)

Feb. 2—How to Be Happy Though Married.
Feb. 9—Merely Marrying Mary.
Feb. 16—Almost a Hero.
Feb. 23—Their Baby.
Mar. 2—The Wigwag System.

FEATURES.

Jan.—The Eleventh Commandment (Ralph Ince Production.
Feb.—Long Lane's Turning.
Feb.—A Trick of Fate (Bessie Barriscale).
Feb.—What Every Woman Wants.
Feb.—The Prodigal Liar (William Desmond).
Feb.—Martin Johnson's "Cannibals of the South Seas" (Final Installment).
Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn of the Road (all star cast).

OUTDOOR SUBJECTS.

Feb. 2—Doing the Dells.
Feb. 9—A Bit of God's Country.
Feb. 16—Out Wyoming Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 9.

Todd of the Times (Frank Keenan).
The Lightning Raider (Episode No. 6, "The Mystic Box"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 8, "The Hidden Chart"—Two Parts—Drama—Diando).
Ask Father (Rolin Comedy—Harold Lloyd—One Reel).
The Story of the Orange (One Reel Educational—Leggett Gruen).
Pathe News No. 14 (One Reel—Topical).
Pathe News No. 15 (One Reel—Topical).

RELEASES FOR WEEK OF FEB. 16.

The Lightning Raider (Episode No. 7, "Meshes of Evil"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 3, "The Chasm of Fear"—Two Parts—Drama—Diando).
Toto's Troubles (Toto-Comedy—Rolin).
Pathe Review No. 3 (Educational).
Pathe News No. 16 (Topical).
Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Dread"—Two Parts—Drama—Astra.)
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
The Girl of Tomorrow.
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

RELEASES FOR THE WEEK OF MAR. 9.

Carolyn of the Corners (Bessie Love).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MAR. 16.

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

RELEASES FOR THE WEEK OF MAR. 23.

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).
Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).

W. W. HODKINSON.
(Released Through Pathe.)

Jan. 27—Fighting Through (E. K. Lincoln—Six Parts—Drama—Cabanna).
Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.
Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 6—Wolves of the Night (William Farnum).
April 20—The Siren's Song (Theda Bara).

EXCEL PICTURES.

Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Unkissed Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).

VICTORY PICTURES.

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of New York (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh).

SUNSHINE & FOX-LEHRMAN COMEDIES

Jan. 26—Oh, What a Knight (Two Parts).
Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.

THE GREAT NINE.

Jan. 12—The Regeneration (All-Star).
Jan. 19—The Broken Law (William Farnum).
Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Dec. 23—A Poor Rich Man (Bushman and Bayne—Five Parts—Drama).
Dec. 30—Her Inspiration (May Allison—Five Parts—Drama).
Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).

Vitagraph

VITAGRAPH FEATURES.

The Adventure Shop (Corinne Griffith—Five Parts).
Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Feb. 24—The Lion and the Mouse (Alice Joyce—Special—Six Parts).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 10—From Headquarters (Anita Stewart—Special).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).

BIG V COMEDIES.

Jan. 20—Traps and Tangles (Two Parts).
Jan. 27—Footballs and Fraud (Two Parts).
Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds.

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

THE MAN OF MIGHT.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).

HEARST NEWS.

(One-Reel News Weeklies.)

Jan. 21—No. 4 (Topical)—03490.
Jan. 28—No. 5 (Topical)—03566.
Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—Issue No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.

L-KO.

(Two-Reel Comedies.)

Jan. 15—Charlie, the Little Dare Devil (Charlie from the Orient)—03476.
Jan. 22—The Freckled Fish (Babe Hardy)—03491.
Jan. 29—It's a Bird (Harry Mann)—03571.
Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.

NESTOR.

(One-Reel Comedies.)

Jan. 13—Mixed Nuts (Molly Malone)—03474.
Jan. 20—Only a Janitor (Wallace Beery)—03486.
Jan. 27—He Was No Lady (Bobbie Vernon)—03496.
Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All-Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.

UNIVERSAL SPECIAL ATTRACTION.

Jan. 11—Rosalind at Red Gate (Ruth Stonehouse—Two Parts—Drama)—03467.
Jan. 13—After the War (Grace Cunard).
Jan. 18—The Ghost Girl (Donna Drew—Two Parts—Society Drama)—03479.
Jan. 27—Roped (Harry Carey)—03483.
Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.

UNIVERSAL SCREEN MAGAZINE.

Feb. 7—Issue No. 104 (Educational).
Feb. 14—Issue No. 105 (Educational).

NEW SCREEN MAGAZINE.

Feb. 21—No. 1 (Educational)—03579.
Feb. 28—No. 2 (Educational)—03591.
Mar. 7—No. 3 (Educational)—03624.
Mar. 12—No. 4 (Educational—03634).
Mar. 21—No. 6 (Educational)—03645.

SCREEN TELEGRAM.

Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.
Feb. 26—Issue No. 9 (Topical)—03613.

INTERNATIONAL NEWS.

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—Issue No. 11 (Topical—03633).
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Feb. 17—No. 1, "The Pool of Lost Souls"—03599.

CURRENT EVENTS.

Jan. 26—Issue No. 4 (Topical)—03495.
Feb. 2—Issue No. 5 (Topical)—03570.
Feb. 7—Issue No. 6 (Topical)—03580.
Feb. 14—Issue No. 7 (Topical)—03592.
Feb. 21—Issue No. 8 (Topical)—03604.
Feb. 28—Issue No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—Issue No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Jan. 20—Sing, Rosa, Sing—03487.
Jan. 27—Marry My Wife—03497.
Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.

WESTERN AND RAILROAD DRAMAS.

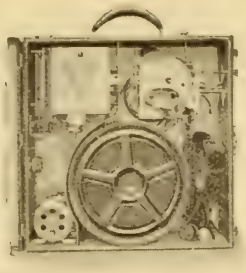
(Two Reels Each.)

Jan. 25—The Border Terror (Yvette Mitchell)—03494.
Feb. 15—Tapering Fingers (Fritzi Ridgeway)—03593.
Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—A Prisoner For Life (Eddie Polo)—03647.

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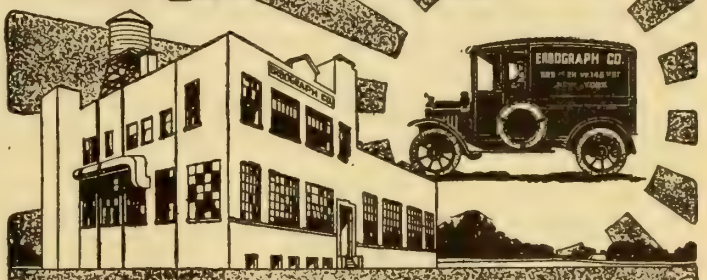
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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Feb. 16—Sis Hopkins (Mabel Normand).
Feb. 23—The Woman on the Index (Pauline Frederick).
Feb. 22—A Man and His Money (Tom Moore).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 23—Daughter of Mine (Madge Kennedy).
Mar. 30—Spotlight Sadie (Mae Marsh).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).

CAPITOL COMEDIES.

(Two Reels each)

Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.
Mar. 2—Good to Eat.
Mar. 9—The Story of Steel.
Mar. 16—The Land of Enchantment.
Mar. 23—What Uncle Sam Had Up His Sleeve.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.
Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.
Mar. 16—Once a Mason.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 9—Mrs. Wiggs of the Cabbage Patch (Marguerite Clark).
Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).
Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—For Better, For Worse (Cecil B. DeMille's).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—The Sheriff's Son (Charles Ray).
Mar. 30—Three Men and a Girl (Marguerite Clark).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).

Artcraft Pictures.

Feb. 2—Breed of Man (William S. Hart).
Mar. 16—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Feb. 3—One Every Minute.
Mar. 30—Beresford of the Barboons.

SUCCESS SERIES (RE-ISSUES.)

Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).

PARAMOUNT-BURTON HOLMES.

Feb. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.

PARAMOUNT-BRAY PICTOGRAPH.

Feb. 2—Winter Sports; The Passing on the Cannibal; Theory of the Long-Range Shell.
Feb. 9—War Brides, Our Picturesque Neighbors and Cartoon.
Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.
Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.

World Pictures Corp.

Feb. 3—The Rough Neck (Montagu Love—Five Parts—Drama).
Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

Feature Releases

BLUEBIRD.

Jan. 20—The Game's Up (Ruth Clifford).
Jan. 27—Who Will Marry Me? (Carmel Myers).
Feb. 3—Sue of the South (Edith Roberts).
Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels each)

Through the Storm.
Vengeance of Hate.
The Outlaw's Sacrifice.
Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Feb.—Oh, Baby.
Feb.—Good Gracious, Bobby.
Feb.—You Couldn't Blame Her.
Feb.—For Love or Money.
Feb.—Salvation Sue.
Feb.—Four of a Kind.
Feb.—Welcome Home.

EDUCATIONAL FILMS CORPORATION.

Feb. 1—First Photoplay Magazine Screen Supplement.
Feb.—Indian Life.
Feb.—An Indian Love Story.
Feb.—A Day with Carranza.
Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Wanderer and the Whozitt.
The River Gray and the River Green.
The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford) .
Daddy Longlegs (Mary Pickford).
The Unpardonable Sin.

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INDEPENDENT SALES CORP.

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Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).

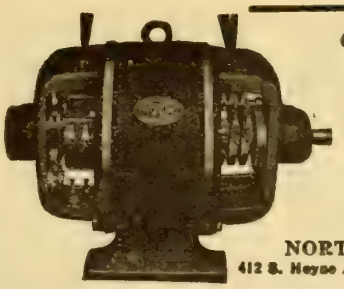
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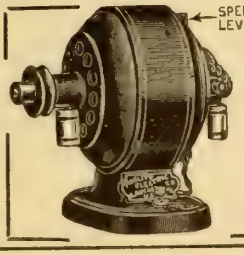
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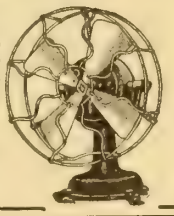
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List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).
Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).
Mar.—The Probation Wife (Norma Talmadge).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).

WILLIAM L. SHERRY SERVICE.

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Burlingham.

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Her Code of Honor (Florence Reed).

State Right Releases

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The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.

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ARROW FILM CORPORATION.

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Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).
The Accidental Honeymoon (Robert Warwick).
The Struggle Everlasting (Florence Reed).
The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).

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CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.

403 Times Building, New York.

What Becomes of the Children (Corra Beach).
Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.

Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.

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When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

JAMES KEANE.

220 West 42d Street, New York.

The Spreading Evil (Seven Parts—Drama).

PIONEER FILM CORP.

130 West 46th St., New York City.

The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).

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The Master Crook.
The Liberator (Serial Starring "Maciste").

SELZNICK PICTURES.

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A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.

Mother I Need You.

Edwin Frasee.

The Haunted House (Mystic Comedy—Five Parts).

United Film Corporation.

Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.

The Isle of Intrigue (Six Parts).

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Sins of the Children.

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Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
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Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
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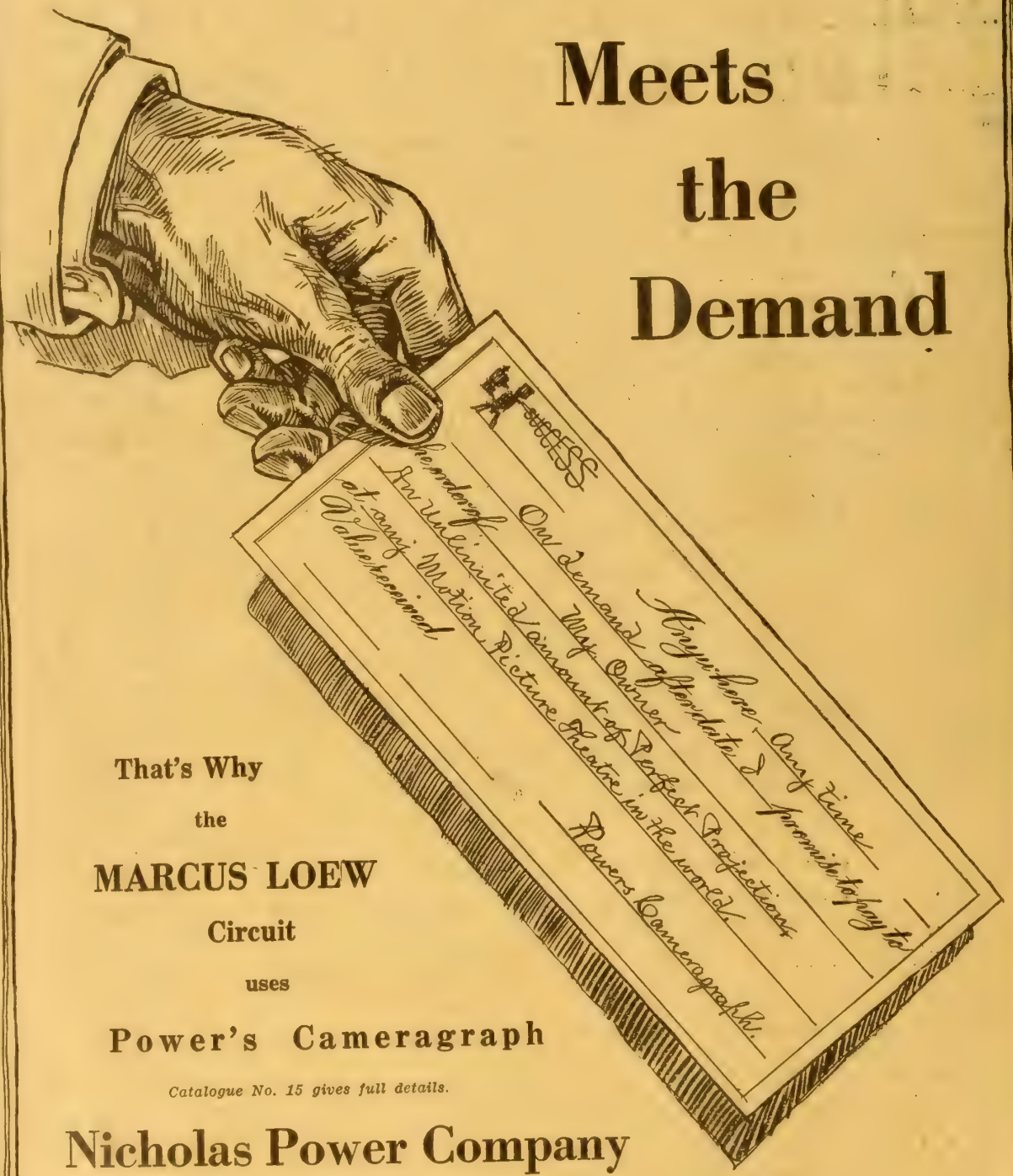
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You See
The Best

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Chalmers Publishing Company 516 Fifth Ave. New York

SELZNICK PICTURES



OLIVE THOMAS



UPSTAIRS & DOWN

I APOLOGIZE

And I know you are going to accept my apology.

I expected to be able before this to talk business with the thousands of exhibitors who have been telegraphing and writing for SELZNICK PICTURES franchises.

But I am working out a plan of publicity, service and cooperation on a scale never before attempted. It is original and stupendous. It cannot be imitated. It will be used exclusively for SELZNICK PICTURES.

I will be ready to announce this plan shortly. Meanwhile I must ask exhibitors who have been looking for these pictures to accept my apology and be patient a little longer.

SELZNICK PICTURES would go over big anyhow. This new idea will make them a tremendous sensation.

MYRON SELZNICK





SELZNICK PICTURES
CORPORATION

Myron Selznick - - - - President and General Manager
Charles Giblyn - - - Vice-President and Director General
501 Fifth Avenue, New York

ESSANAY-CHAPLIN REVIVAL IS SWEEPING THE COUNTRY

Read what this great New York Daily says:

THE WORLD: MONDAY, FEBRUARY 24, 1919.

CHAPLIN FILM PLAYS REVIVED AT RIALTO

"A Night at the Show" Taxes Capacity of Theatre—New Bill at Rivoli.

The management of the Rialto Theatre yesterday began the revival of a series of film comedies made by Charlie Chaplin several years ago and considered not only the most popular of his films but the most typical of Chaplin's skill in comedy and pantomime. That it is a popular move was shown by the crowds who stood and waited outside the theatre. Almost any time during the afternoon and evening there was a line in front of the Rialto.

"A Night at the Show" was the Chaplin film, and the spectators seemed to enjoy it as much as when it was first produced. The rest of the programme em...

All the great first run theatres and big circuits are showing the Essanay-Chaplin Revivals to packed houses, including the Rialto and the Rivoli of New York, the Marcus Loew Circuit, Jones, Linick & Schaefer, Asher Bros., Lubliner & Trinz and the Stanley Booking Company, with their hundreds of theatres.

TRY TO GET EARLY RELEASE DATES AND TELL YOUR PATRONS YOU HAVE ALL FOUR

"A Night in the Show" "The Bank"
"Shanghaied" "Police"



TRADEMARK
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR, PRESIDENT

George Kleine System, Distributors
Representatives at all General Film Exchanges

Perfection Pictures

"GOOD LUCK" Mr. President"—

"Good Luck," Mr. President. We hope your labors in France will solve the mighty problems of the world. Our camera squad will follow you as usual, taking pictures of your movements so that millions of Americans can see and know of your intense activities. We will show all these big new scenes in—

UNIVERSAL CURRENT EVENTS
INTERNATIONAL NEWS
HEARST NEWS

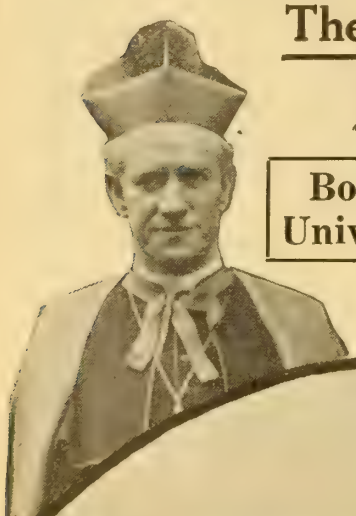
TO EXHIBITORS—By booking all three new weeklies, you guarantee your house ALL the biggest news pictures of the world's doing such as NO SINGLE weekly news release could ever hope to give you.. It's a case of three timely instantaneous news reels presenting 3 times a week all the big news from everywhere.

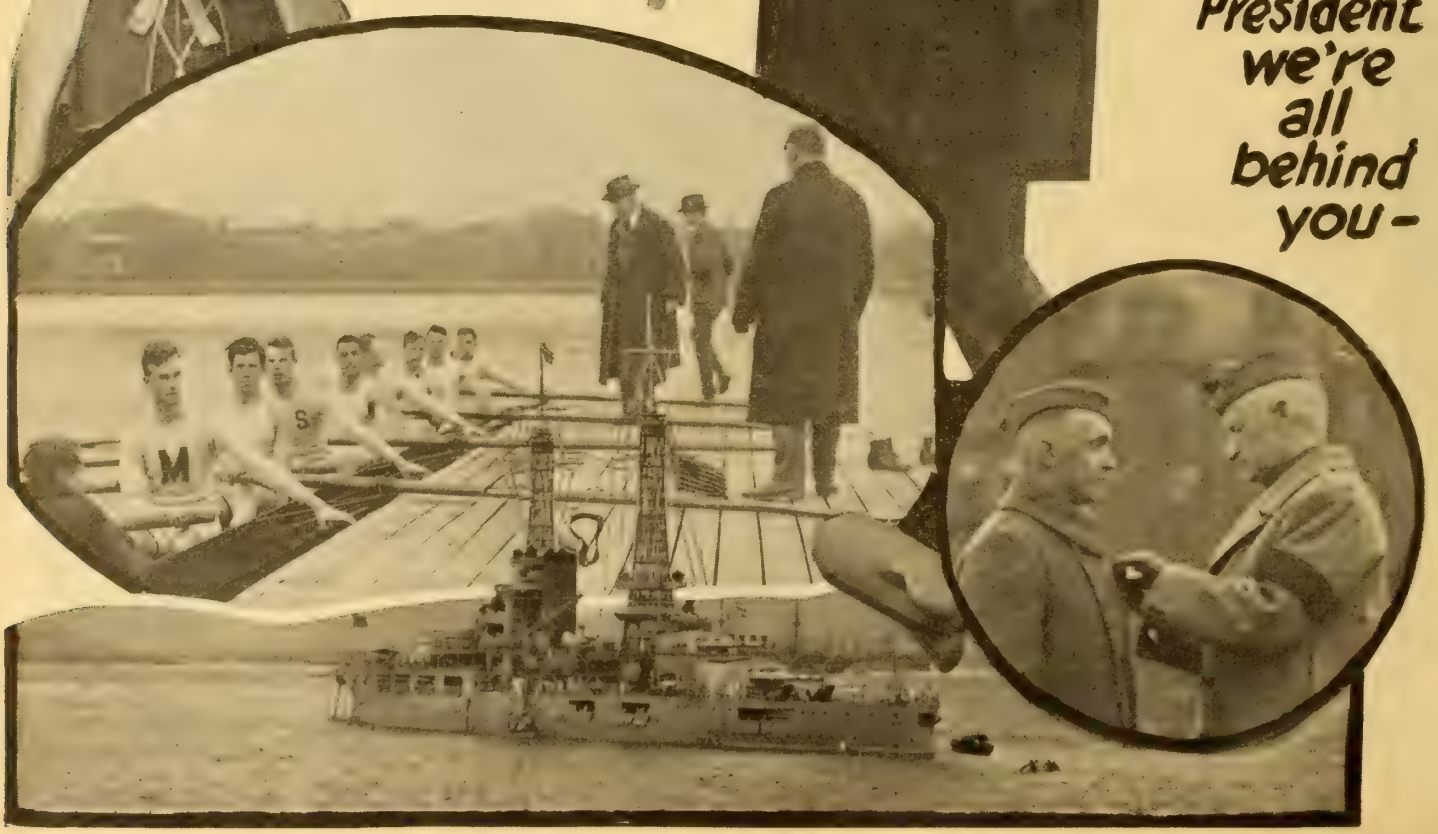
Contract now for THE BIG THREE

They Dominate the Field

Book Thru Any Universal Exchange







Mr. President we're all behind you—

Tremendous!

Marie WALCAMP

in the Universal Serial Thriller

"The RED GLOVE"



Directed by the great

J. P. McGOWAN

Director of

"THE LURE OF THE CIRCUS"

and other serial winners

Now Booking Like Wildfire

Exhibitors who have seen the first episodes of this Serial screen classic, are writing and telephoning other Exhibitors all over the country to book. One Western Exhibitor tipped off fourteen theatres to book "THE RED GLOVE" and all fourteen did so. IT'S THE BIGGEST SERIAL OF THE SEASON, the classiest, packed with thrills and stunts you've never seen before. Tremendous newspaper advertising campaign all prepared for you. Get a copy of the Big Ad Campaign book, use it and there's

18 Weeks of Capacity for You

BOOK IT NOW

THROUGH YOUR NEAREST

UNIVERSAL

EXCHANGE



Ump

Dorothy Phillips

-America's Foremost Emotional Actress

in

Allen Holubar's Super-production,
The Picture That Will Live Forever

The HEART of

aralleled!

Walla Walla, Wash., Feb. 12, 1919.

"'Heart of Humanity' opened here for the biggest Monday business in the history of the house. We exceeded 'Hearts of World' opening day over $100. Our second day business was double that of our opening. Press, general public, mayor, president Commercial Club and Parent Teachers' Association acclaim 'Heart of Humanity' greatest production ever thrown on the screen. Stood them up second night against Allied War Veterans' Band. Dorothy Phillips' wonderful acting, placing her as one of the foremost emotional actresses on the screen. Direction and photography extraordinary. Accept my heartiest congratulations on the wonderful production."

DOC CREWS,
Manager, Liberty Theatre.

Toledo, O., Feb. 17, 1919.

"'The Heart of Humanity,' first day of second week's run, broke any previous day's record."

H. C. HORATER,
General Manager.

Chicago, Feb. 10, 1919.

"'Heart of Humanity' breaking all records at Woodlawn Theatre. Were unable to accommodate crowds yesterday. At ten-thirty p. m. eight hundred people were waiting in the lobby."

A. KARZAS,
Woodlawn Theatre.

Atlanta, Ga., Feb. 22, 1919.

"Opened 'Heart of Humanity,' Tudor Theatre, Monday, February 17th, playing four shows day, with advance sale. By Tuesday entirely sold out for remainder week. Makes it necessary to continue next week, giving five shows per day. Mailing photographs; tremendous crowds in front of theatre. Necessary to get police to clear street for traffic. Congratulations! You are right! This picture will live forever."

TUDOR THEATRE,
B. Lee Smith, Manager.

Dayton, O., Feb. 17. 1919.

"We opened Sunday with 'Heart of Humanity' to the biggest business ever played to since opening of the Dayton nine months ago. Waiting crowds all day long in line. All receipts records broken by far with this enormous production. Give me more like 'The Heart of Humanity'."

MARK GATES,
Mgr. Director, Dayton Theatre.

Denver, Colo., Feb. 10, 1919.

"'Heart of Humanity' ran a week at Rivoli, Denver, and without doubt is peer of all pictures released during past two years. Our receipts were most satisfactory, and we want to say to you that you are entitled to a clean-up, and we know you will get it, because you have delivered the goods."

BROWN & MEGHAN,
Rivoli, Denver.

Released thru Jewel Productions (INC.)

HUMANITY"


D. W. GRIFFITH
PRESENTS

"The Girl Who Stayed at Home"

An ARTCRAFT Picture





Adapted from the story by S. E. V. Taylor
Photographed by G. W. Bitzer
Personally directed by D. W. Griffith

D. W. Griffith's Vital Story of Today

He told us the tale of the heroes of France's trenches as it was never told before.

Now his genius turns to the story of the heroines of the trenches that extend from New York to San Francisco—the endless trenches lined with women's souls.

It's not the story of the soldier who marches down the avenue.

It *is* the big drama of the girl who stands on the curb, waiting—scanning eagerly the faces of the marching men, searching for *the* face, the face of the man who must hear what happened while he was away; who must hear of *her* battles, and judge.

Griffith can make millions think. He can make millions smile. He does both in this wonderful picture.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR ... JESSE L. LASKY ... CECIL B. DE MILLE, Director general
NEW YORK

ARTCRAFT PICTURES





Hiram Abrams
presents

GEORGE BEBAN

The foremost emotional artist of the screen
in the best picture in which he ever appeared,
and the
first ever offered

ON THE STATE RIGHT PLAN

"HEARTS OF MEN"

A story that would touch the heart of a stone...
IN SIX PARTS

Applications for Territorial Rights Will Be Considered
In the Order of Their Receipt

Address Communications to
HIRAM ABRAMS
Longacre Building
Broadway and 42nd Street, New York City



Thos. H. Ince Presents

DOROTHY DALTON

in

"EXTRAVAGANCE"

A Paramount Picture

Beauty and Brains

DOROTHY DALTON has more than striking good looks and a dimple. In her pictures she does more than wear beautiful gowns.

She puts personality into her acting. She knows how.

This is the Dorothy Dalton of "Quicksand", "Vive la France" and "Hard Boiled", and now of "Extravagance"—an actress of power and appeal.

Dorothy Dalton gains in popularity with every picture. In "Extravagance" she has all the opportunity she needs to add to her following.

Story by John Lynch. Scenario by R. Cecil Smith. Directed by Victor L. Schertzinger. Photographed by John S. Stumar. Supervised by Thomas H. Ince.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK




Thomas H. Ince presents
DOROTHY

DALTON IN "Extravagance"

A Paramount Picture

Big Puddle and Small Frog.

"I'd rather be a paving stone in New York than a boulevard in any small town."

So Helen Douglas told her friends who asked her to give up the pace that kills.

But Helen wanted her paving stone made of gold and jewels and costly gowns and the luxury of life that goes with such things.

She got what she wanted. And in the getting came the crash—her husband on the brink of ruin with one chance of financial rescue in her hands.

Her own money could save him, but—

She refused him the money!

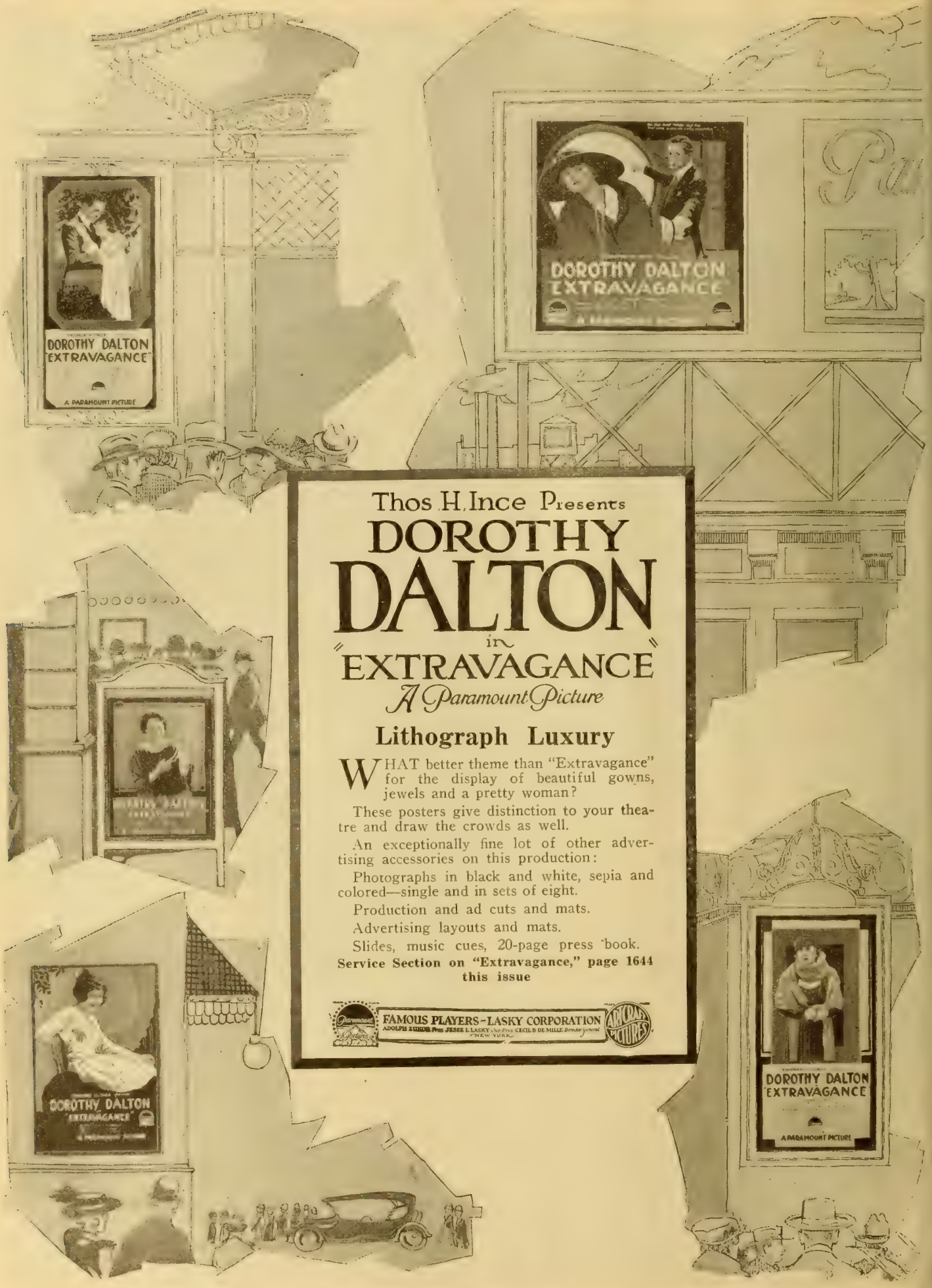
The story of what led up to that big dramatic moment in Helen Douglas' life—and of what followed will entertain and thrill you.







FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES



Thos. H. Ince Presents

DOROTHY DALTON

in

"EXTRAVAGANCE"

A Paramount Picture

Lithograph Luxury

WHAT better theme than "Extravagance" for the display of beautiful gowns, jewels and a pretty woman?

These posters give distinction to your theatre and draw the crowds as well.

An exceptionally fine lot of other advertising accessories on this production:

Photographs in black and white, sepia and colored—single and in sets of eight.

Production and ad cuts and mats.

Advertising layouts and mats.

Slides, music cues, 20-page press book.

Service Section on "Extravagance," page 1644 this issue

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

Hundreds of Showmen Who Subscribed for the WORLD When it Started Are STILL Subscribers

SELECT SP PICTURES

If YOU are a 100% American

you will be proud to show your patron

Select Pictures' great Special

"The CAVELL CASE"





The undying record of
THE WOMAN THE GERMANS SHOT
A great Photodrama!



Presented by
JOSEPH L. PLUNKETT
and
FRANK J. CARROLL



Written By
ANTHONY PAUL KELLY
Directed by
JOHN G. ADOLFI



METRO PRESENTS



ANNA Q. NILSSON

in Ridgewell Cullum's

The WAY *of the* STRONG

Adapted by Finis Fox and June Mathis and directed by

EDWIN CAREWE

in 5 admirable acts.



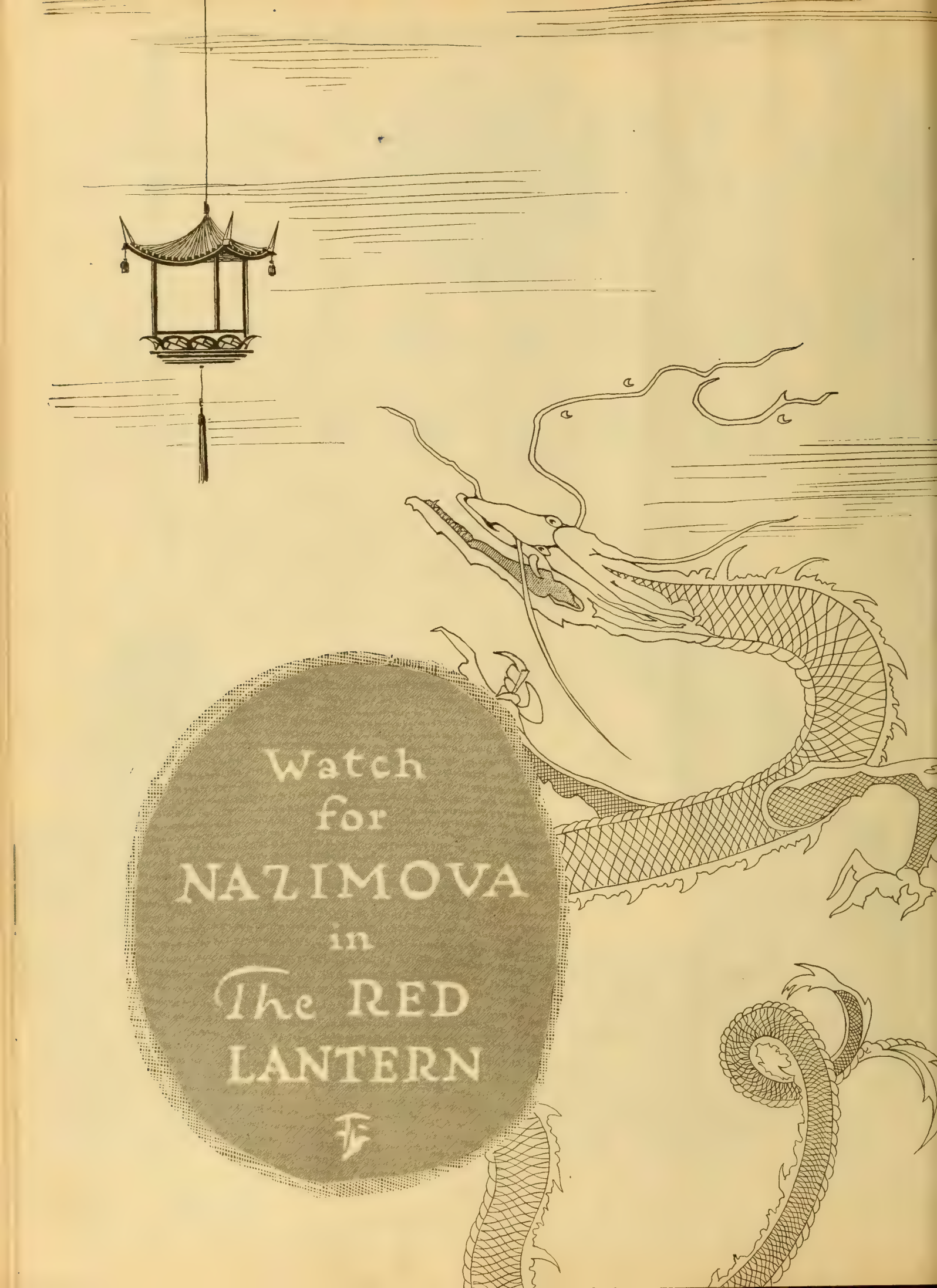
A great big theme production of the big northland with love and greed of gold and the play of the human passions.

Tremendous in size and scope with a cast that befits its bigness.

A special attraction picture presented as a *Metro All Star Series Production* the only standardized pictures in the world.

Released MARCH 17*th*
by
METRO




Watch
for
NAZIMOVA
in
The RED
LANTERN

HARRY GROSSMAN *presents*

HERBERT RAWLINSON

and

MARGARET MARSH

in

"The CARTER CASE"

A new standard of excellence is created for Episode Pictures

A CRAIG KENNEDY *Serial*

Story by

ARTHUR B. REEVE

and

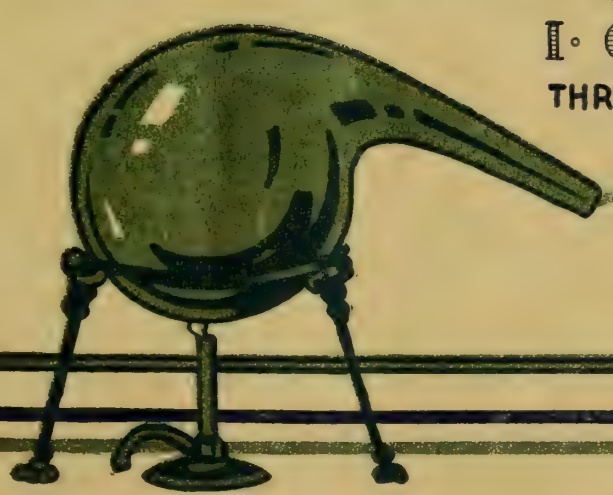
JOHN W. GREY

OLIVER FILMS Inc.

I. OLIVER, President

THREE HUNDRED AND EIGHT EAST FORTY-EIGHTH STREET

NEW YORK CITY.





"The Carter Case" sold itself—
Ask Exchanges why

"THE CARTER CASE"

A Craig Kennedy

SERIAL

ARRANGE FOR BOOKINGS NOW

ARROW FILM EXCHANGE, INC.
1235 Vine Street - - - - Philadelphia, Pa.

DAY FILM CORPORATION
412 Ferry Street - - - - - - Pittsburgh, Pa.

SAMUEL GRAND
48 Piedmont Street - - - - - Boston, Mass.

Foreign Rights
EXPORT & IMPORT FILM COMPANY
729 Seventh Avenue - - - New York City

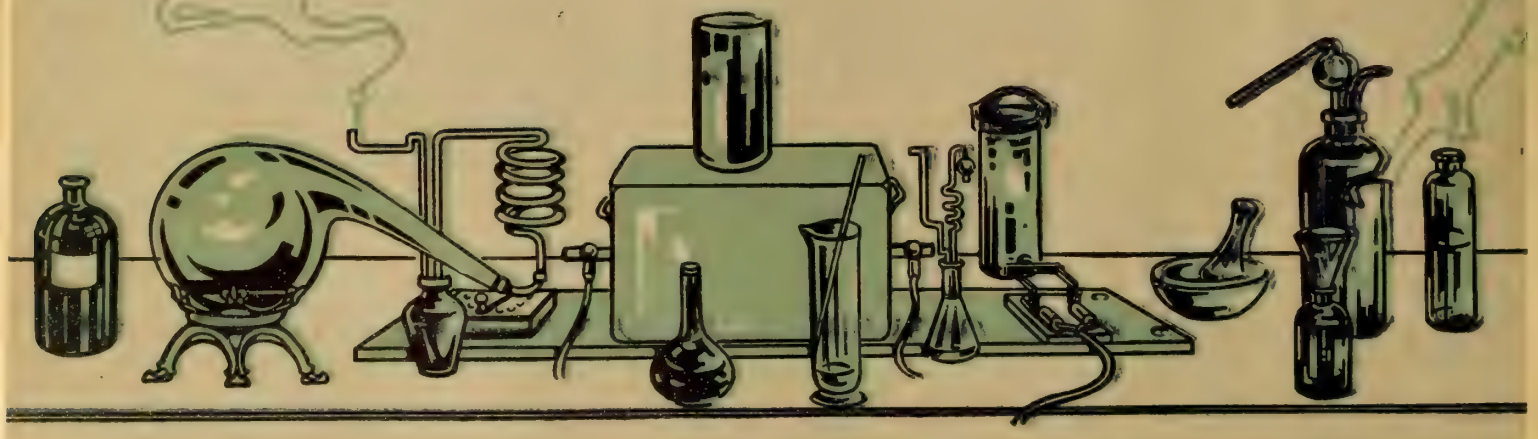
SUPER FILM ATTRACTIONS, INC.
1209 E Street, N. W. - - Washington, D.C.

CELEBRATED PLAYERS FILM CORP.
207 South Wabash Avenue - - Chicago, Ill.

PIONEER FEATURE FILM CORP.
126 West 46th Street - - - New York City

CRITERION FILM SERVICE
67 Walton Street - - - - - Atlanta, Ga.

MIDWEST-DISTRIBUTING CO.
Toy Building - - - - - Milwaukee, Wis.



ASK JOHN H. KUNSKY

OF KUNSKY'S ENTERPRISES, DETROIT, MICH.

WHAT HE DID WITH



THIS REMARKABLE FEATURE IS PROVING ITSELF TO BE THE MOST COLOSSAL SHOW PROPOSITION ON RECORD

THERE ARE CLEVER ADVERTISING HELPS GALORE—BE SURE TO USE THEM ALL

WHEN YOU PLAY IT

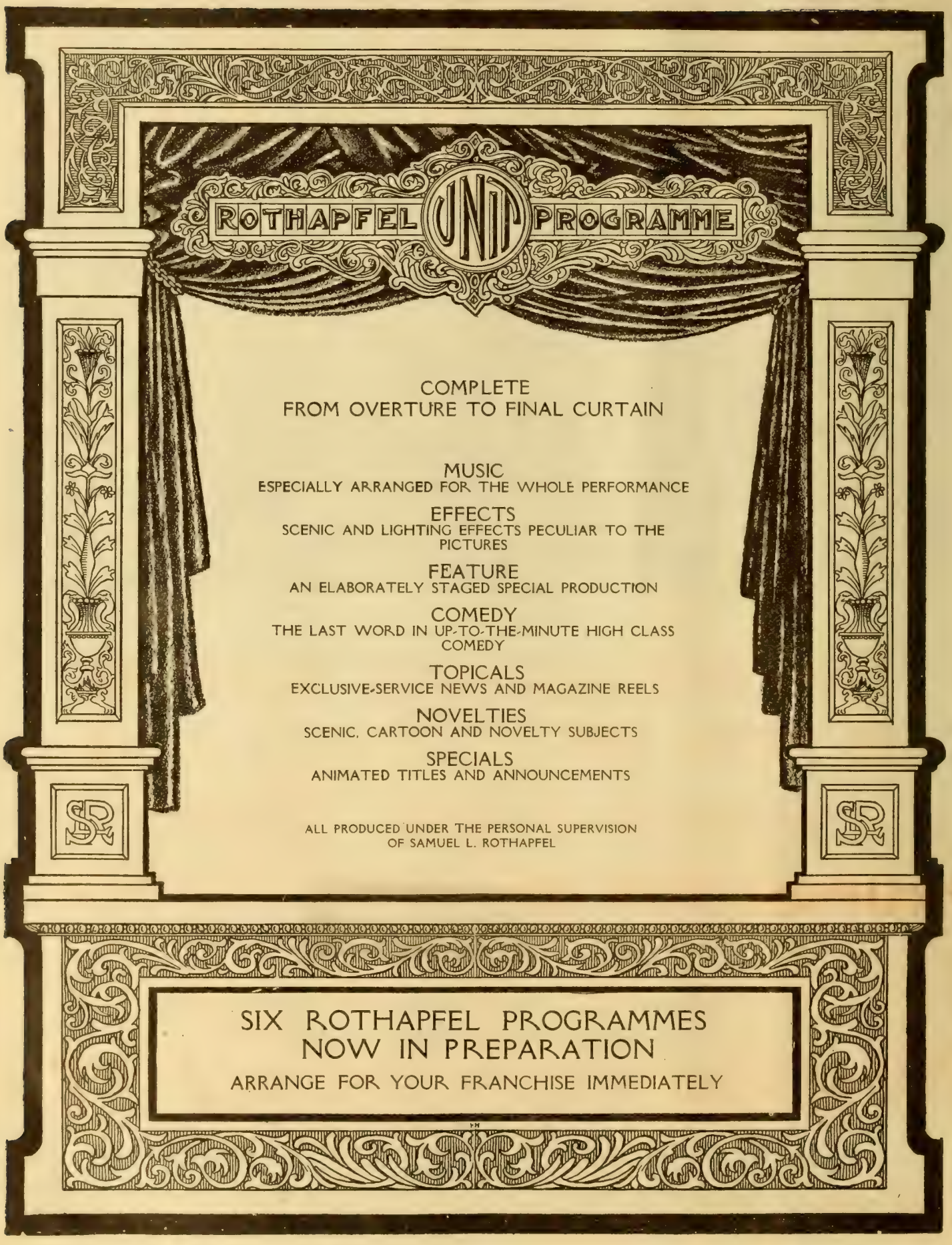
BOOKINGS PLACED BY

Independent Sales Corporation

Distributed Through

Film Clearing House, Inc.

FRANK G. HALL
PRESIDENT


ROTHAPFEL UNIT PROGRAMME
COMPLETE
FROM OVERTURE TO FINAL CURTAIN
MUSIC
ESPECIALLY ARRANGED FOR THE WHOLE PERFORMANCE
EFFECTS
SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES
FEATURE
AN ELABORATELY STAGED SPECIAL PRODUCTION
COMEDY
THE LAST WORD IN UP-TO-THE-MINUTE HIGH CLASS COMEDY
TOPICALS
EXCLUSIVE-SERVICE NEWS AND MAGAZINE REELS
NOVELTIES
SCENIC, CARTOON AND NOVELTY SUBJECTS
SPECIALS
ANIMATED TITLES AND ANNOUNCEMENTS
ALL PRODUCED UNDER THE PERSONAL SUPERVISION
OF SAMUEL L. ROTHAPFEL
SIX ROTHAPFEL PROGRAMMES
NOW IN PREPARATION
ARRANGE FOR YOUR FRANCHISE IMMEDIATELY



EDITORIAL

Appearing in the

NEW YORK EVENING MAIL

January 10th, 1919

ARTISTIC ACCESSORIES TO THE MOTION PICTURE

The introduction of artistic accessories to the motion picture, and the artistic development of the motion picture itself, are significant of the growth of the film industry.

Among these improvements are: The elimination of the dark theatre by the device of "daylight projection," the employment of color accessories, light and scenic contrivances to heighten and bring into more effective relief the action portrayed on the film and the synchronization of the music to the action and the spirit of the play.

These things, taken in the aggregate, have accomplished marked results in the artistic elevation of the motion picture as a medium of entertainment. They have raised the motion picture enterprise from the level of an industry to the plane of an art, comparable to that of the spoken drama.

In all these movements, Samuel L. Rothapfel, who has just resigned as managing director of the Rivoli and Rialto theatres, has been a pioneer and a leader. Mr. Rothapfel's innovations have influenced the entire motion picture industry.

Not the least among his highly successful experiments is the employment of music—in many instances original—to heighten the effect of the silent drama. The orchestras which he organized at the Rivoli and Rialto are highest type of theatre orchestras that have been heard in America. The combination of artistic pictures, artistic accessories and artistic music is practically a new form of entertainment—something between drama and opera that is effective in the highest degree.

The public has the right to expect from Mr. Rothapfel further artistic contributions in the line which he has already marked out in the past.

Booked by
INDEPENDENT SALES CORP.

Distributed thru
FILM CLEARING HOUSE, Inc.

FRANK G. HALL
President

GOING UP!

THE ENTIRE MOTION PICTURE INDUS

OLD TRADITIONS BLASTED!!!

THE SHOWMAN'S JUDGMENT NOT WORTH "A TINKER'S

All "old fogy ideas" and traditions of "showmanship" were smashed to smithereens when HARRY GARSON opened "THE UNPARDONABLE SIN," in DETROIT, Sunday, March 2nd, at the BROADWAY STRAND for the FIRST TIME ANYWHERE.

BOX OFFICE STATEMENT

(FIRST WEEK)

SUN., MARCH	2	. .	$4754.80
MON., "	3	. .	3081.20
TUES., "	4	. .	3187.60
WED., "	5	. .	3192.10
THURS., "	6	. .	3192.80
FRI., "	7	. .	3193.40
SAT., "	8	. .	4790.00
TOTAL,		. .	$25,391.90

THE UNPARD

BLANCHE SWEET

In Major RUPERT HUGHES Astounding Story

Address

HARRY GARSON

WRITE OR WIRE QUICK FOR FIRST RUN

AEOLIAN

GOING UP!

RY ROCKED TO ITS FOUNDATIONS!!

HISTORY IS MADE!!!

AM"—IT'S-THE-JUDGMENT-OF-THE-PUBLIC!!

$250,000

Over $100,000 worth of territory was sold the opening day and more than $250,000 worth of territory sold the first week to the shrewdest buyers in the film industry.—WHO CAME—WHO SAW—WHO BOUGHT!

SOLD (Name to be announced later)	NEW YORK
H. F. JANS	NEW JERSEY
GARSON PHOTOPLAYS, Inc	MICH. and INDIANA
FRANK HATCH	OHIO
CLARK & ROWLAND	W. PENN. and W. VIR.
SOL LESSER	CALIF., NEV. and ARI.
SOLD (Name to be announced later)	ORE., WASH. and IDAHO
JULES & J. ALLEN	CANADA
SOLD (Name to be announced later)	ALL FOREIGN RIGHTS

ONABLE SIN

Directed in person by

MARSHALL NEILAN

YOUR TERRITORY—PERCENTAGE ONLY!

HALL NEW YORK

BESSIE LOVE

brings the magic of these pages to life in one of the most superbly produced pictures of many, many months.





"THE WISHING RING MAN"

by Margaret Widdemer



combines the box-office qualities of a best-seller's popularity and the quaint charm and winsomeness of one of the screen's premiere artistes.

Your patrons will expect much from this ideal story-star combination, and their anticipations will be far *exceeded*.

Directed by
DAVID SMITH





A Real Picture

is

"THE WISHING RING MAN"

"'The Wishing Ring Man' is going to the hearts of the women, the children and those who haven't forgotten their childhood."

Motion Picture News.

"Excellent attraction. A sweet, charming little story. Entertainment of the wholesome kind. A production of the best. 'The Wishing Ring Man' can be depended upon to bring the money into the box-office."

Exhibitor's Trade Review.

"It has the airy touch so much appreciated when presented as it is here. Bessie Love is charming and vivacious in the part of Joy Havenith, whose first name she does not belie."

Moving Picture World.

VITAGRAPH

Albert E. Smith, *President*

In high regard—
Pathé News

"I want to tell you of the high regard with which the Pathé News is held by the patrons of the Alhambra Theatre as well as myself.

"We were the first people in Milwaukee to show the News, some eight years ago. We have shown it practically continuously.

"We feel that no program, regardless of star or production, would be complete without the News."

George Fischer, Manager
Saxe's Alhambra Theatre
Milwaukee

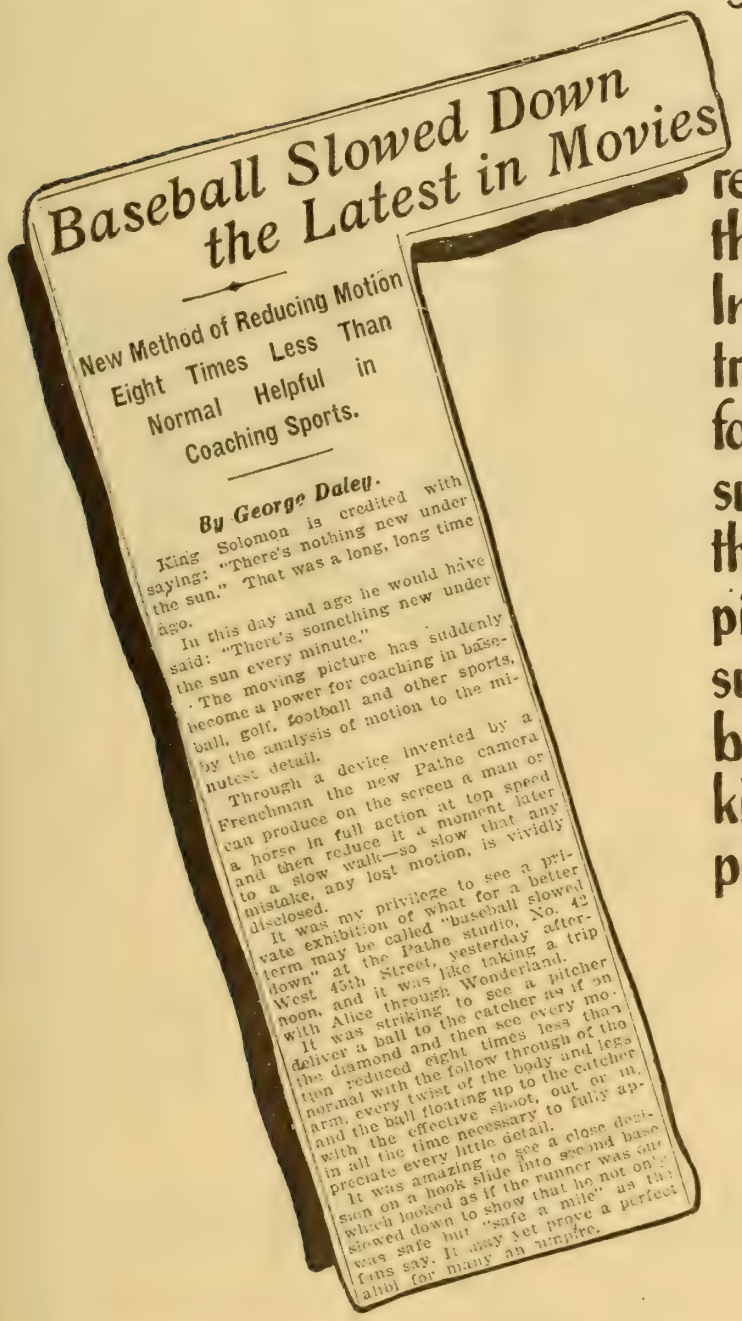
Twice a week and always the best

PATHÉ
DISTRIBUTORS

"Absolutely fascinating"
said the newspaper men who were shown the

PATHÉ REVIEW

a film magazine



Baseball Slowed Down the Latest in Movies

New Method of Reducing Motion Eight Times Less Than Normal Helpful in Coaching Sports.

By George Daley.

King Solomon is credited with saying: "There's nothing new under the sun." That was a long, long time ago.

In this day and age he would have said: "There's something new under the sun every minute."

The moving picture has suddenly become a power for coaching in baseball, golf, football and other sports, by the analysis of motion to the minutest detail.

Through a device invented by a Frenchman the new Pathe camera can produce on the screen a man or a horse in full action at top speed and then reduce it a moment later to a slow walk—so slow that any mistake, any lost motion, is vividly disclosed.

It was my privilege to see a private exhibition of what for a better term may be called "baseball slowed down" at the Pathe studio, No. 42 West 45th Street, yesterday afternoon, and it was like taking a trip with Alice through Wonderland.

It was striking to see a pitcher deliver a ball to the catcher as if on the diamond and then see every motion reduced eight times less than normal with the follow through of the arm, every twist of the body and legs and the ball floating up to the catcher with the effective shoot, out or in, in all the time necessary to fully appreciate every little detail.

It was amazing to see a close decision on a hook slide into second base which looked as if the runner was out slowed down to show that he not only was safe but "safe a mile" as the fans say. It may yet prove a perfect alibi for many an umpire.

Here is a one reel picture, released every other week, that is off the beaten track. In each number will be found travel pictures (mostly in the famous Pathécolor), scientific subjects of popular interest, the wonderful slow motion pictures, humorous or sport subjects, not much of each but always of a length and kind that will interest every person in any theatre anywhere.

Ask your nearest Pathé exchange to screen it for you. You'll be delighted with it!

PATHÉ
DISTRIBUTORS

...ORIAL COMMENT OF THE W...
by MARTIN J. QUIGLEY

Exhibitors Herald March 15th issue

Revenue

...rs who are endeavoring to ...legislature a state cen... ...nk as to their ...tives ...ut milli... ...suddenly concluded ...erlooking a big op... ...ribute... ...frankly state that ...is designed to add

...hip

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...he Chicag... Cen... ...for the ...in... ...n picture... ...icago cen...

...ne public that is total... inconsistent with t... ...portance. The will ... the majority is the o... ...basis of law and t... effort of the wild-eyed n... ...impose its wi... upon the majority is only ...of anarc... We have it... prohibition, Sunday closi... of picture the...res, in censor... ...It is not... in... ...thought that the g... ...portunity for the screen will be found in co... this tendency, in giving t... the rank and file masses, those attention it is in a greater degr... any oth... form of expression, a concrete unders... ing of t... spirit of ... ...e that is ... ing to m... it a slave to the will of that minority ... quack t... ...rs.

* * *

Looking Ahead

IN a dispatch to the HERALD from its Washington correspondent, printed in last week's issue, Mr. W. W. Hodkinson visualizes a condition into which the motion picture is rapidly moving. Mr. Hodkinson contends that the day is passed, or practically so, when the producer can rely merely upon a winsome face and pretty curl to carry his picture into popularity. The public has passed the stage in which it is satisfied with merely a pretty face upon the screen. They want players who can do more than merely "look"—they want real acting inspired by general intelligence and an understanding of the technics of emotional appeal.

* * *

That Sunday Void

...m of the many contests that are

Mr. Hodkinson has been fighting for this thing — and making ready for it — for eleven years. Watch the Hodkinson pictures from now on —.

Produced by
SUNSET PICTURES, INC.
SAN ANTONIO, TEXAS

Directed by
FRANK POWELL

Foreign rights controlled
by Federal Photoplays, Inc.
3 East 44th St., New York



FRANK POWELL *presents*

HOUSE PETERS
in THE FORFEIT

HOUSE PETERS is a finished, virile actor—some critics call him a great actor—and in this play he rises to the height of his work for the screen. He has a big vehicle—a strong, stirring, dramatic story of the southwest—and the result is a picture far above the ordinary. If your audiences don't sit enthralled by this play; if they don't clamor for more of the same type—well, you'd better move to a more wholesome neighborhood. Book it—and watch your box office receipts.

DISTRIBUTED BY

W. W. Hodkinson Corporation

THROUGH PATHÉ EXCHANGE, INC.



DAMAGED

Starring

RICHARD BENNET

And the Original Cast of the
Speaking Stage Success

The Latest Revised Edition
In Seven Reels

Never Before Such a
Tremendous Money Mak

New Paper
New Publicity Cut
New Lobby Displa

Phone, Wire or W
for Territory!



AMERICAN PLYING "A" PICTURES

GOODS

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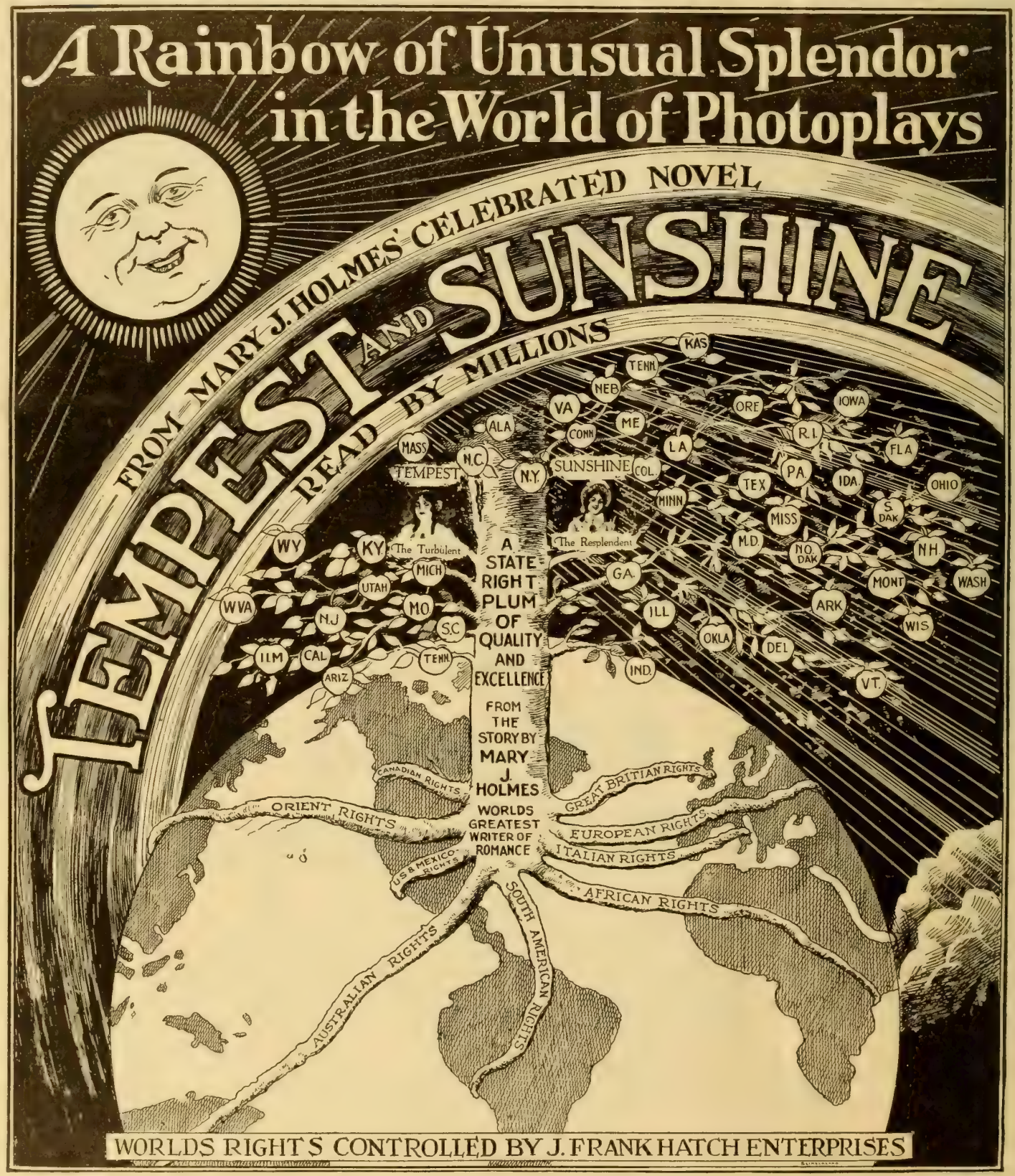
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in

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New York




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Book

THOU SHALT NOT

DIRECTED BY CHARLES BRABIN

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PRODUCED by
WILLIAM FOX

STANDARD PICTURES
FOX
FILM CORPORATION

27,000 columns of reading matter was printed on the front pages of newspapers throughout America last week regarding the League of Nations. 500,000 people lined Broadway trying to hear Woodrow Wilson and William Howard Taft discuss a League of Nations. Italy, France, England, Holland, Belgium, Norway, Sweden, Denmark, the Slavs of Austria - Hungary, the Slovenes and Croats of Central Europe, the hordes of Russia, the down-trodden peasants of the Balkans, the oppressed races of Mesopotamia and the Turkish provinces—all the peoples of the earth are wildly awaiting the efforts of the greatest thinkers in the world to bring forth from the parley at Versailles some form of Society of Nations which will prevent war and make the world a safe and decent place to live in.

"WHOM THE GODS WOULD DESTROY" is a motion picture play begun one year ago at Los Angeles, California, under the direction of Ollie L. Sellers with Frank Borzage directing. It is a romantic picture which opens with the manger scene, the birth of Christ. Then the period of Atilla, the hun, is seen in kaleidoscopic rapidity. The rise and fall of Napoleon is shown and then an instant's showing of the World War—just an instant.

A piece of paper flutters from the sky. A German soldier lying out in No Man's Land picks it up. Reads it.

It says:

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This soldier's eyes are opened and he returns to Germany and secretly addresses the peace meetings. Soon a little flame is kindled into a mighty conflagration.

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It is pictorial pleasure and giant rhetoric, at one and the same time. It is timely. It comes when all the world is up on its toes ready to rush right at the subject every time it is uttered and soon "WHOM THE GODS WOULD DESTROY" will be shown under the auspices of the Macauley Photoplays, Inc. and the ardent exhibitor who seeks novelty and sensation will find solace for his conventional flow of films in one of the one hundred prints which will sweep the country like a hurricane.

There is a Whole Lot of Country West of the Hudson—and it is Covered by the WORLD



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in

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With IRVING CUMMINGS and GEORGE MacQUARRIE

Story by M. Page
Directed by Frank Crane

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By arrangement with the
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Directed by Harry Beaumont

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Have Another
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The New Breakfast Food
The Potum of Swat
The Midnight Alarm
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featuring
Grace Darmond



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March 7th
1919

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Yours most truly,

Tom Moore

President.

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Anita Stewart

in another picture for women

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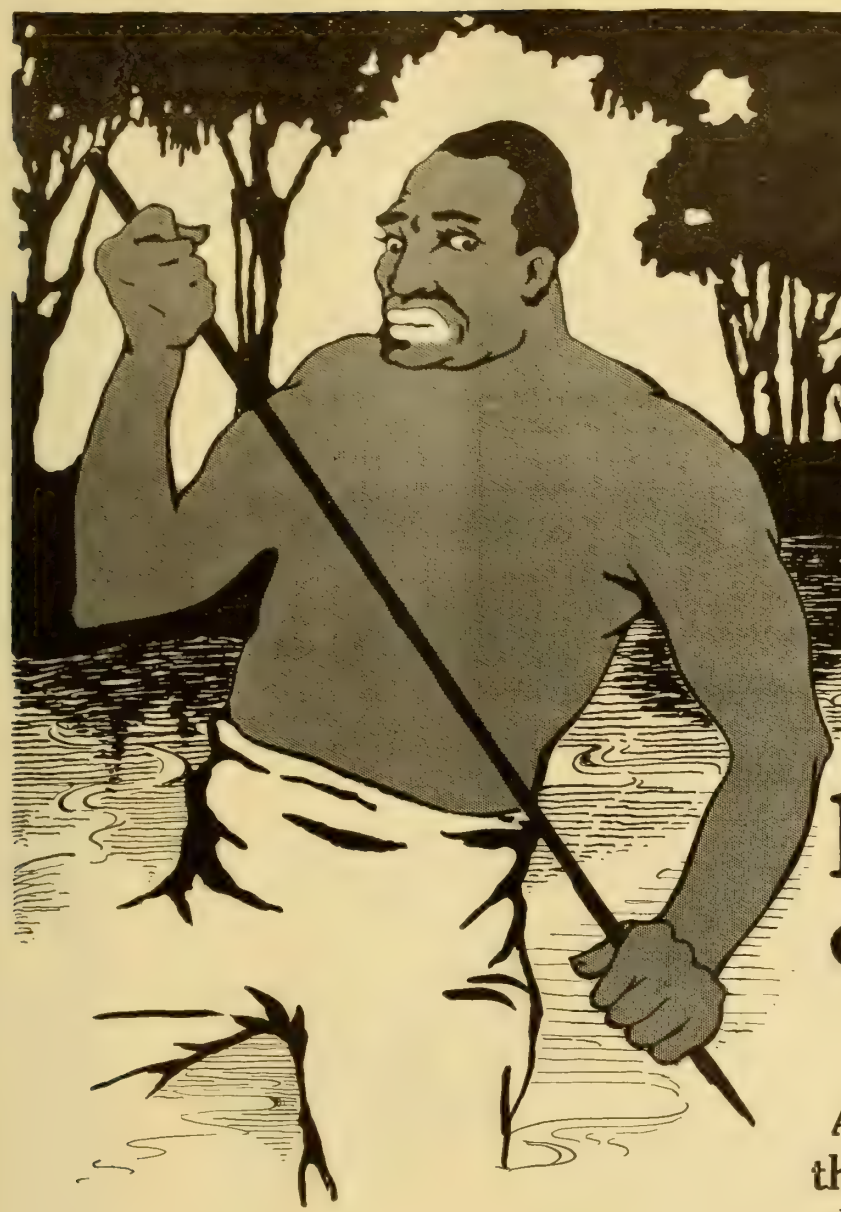
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TO CONTENTS

Advertising Aids and Reviews.....1696
Advertising for Exhibitors.....1649
Advertising Agency Opened by Irving Mack..1632
Adams Establishes a Picture Circuit.....1679
"Alias Mike Moran" (Paramount).....1701
Among Independent Producers.....1693
Announce Minneapolis Trade Rules.....1630
Attractive Advertising for S-L Films..... 1639

Big New Zealand Exhibitor Sees Mary Pickford at Work.....1609
"Blind Man's Eyes" (Metro).....1698
"Brass Buttons" (Pathe-American).....1698
Butterfield to Get Three New Houses.....1676

Canada Exhibitors Start Exchange.....1636
Canada to Have Many New Theatres.....1612
Carey, Harry, Greeted by Big Crowds in the West 1641
Carey Gets Big Welcome in Omaha.....1634
"Carter Case, The" (Oliver).....1702
Chicago News Letter.....1631
"Christie Comedies" 1700
Cincinnati Saloon May be Converted into a Theatre 1606
Condemns Use of Lobby Displays.....1643
Cranking a Scenic Camera Far Away.....1642

Des Moines Concern Gets Territory.....1681
Des Moines Gets Professional O-O.....1641
Detroit Keeps on Making Records.....1637

Eliminate Duplicate Advertising.....1607
European Cameramen Give Benefiting Ideas..1636
Exchanges Fight Removal of Philadelphia Censor Board 1629
Exhibitors Agree with Goldwyn in Fewer Pictures 1610

Famous Players-Lasky to Release Hearst Films 1606
Film Men Working for Sunday Opening....1616
Film Philosophies 1616
Filming Moonshiners in a Brewery.....1638
Films to Boost Our Industries Abroad.....1608

"Gambling in Souls" (Fox).....1700
"Grizzly" Hero to Appear in New Viola Dana Picture 1646
"Hit or Miss" (World).....1699
Hodkinson to Distribute Four Star.....1626
Holmes, Taylor, Stops to Talk.....1610
Houdini, Harry, Signed by Famous Players..1606
"Hoop-La" (Exhibitors' Mutual).....1703
Hulsey Makes It an Even Dozen.....1609
Human Appeal of "The Better 'Ole".....1634

"Lamb and the Lion, The" (Exhibitors-Mutual) 1699
Liberal Ideas Shown in Exploiting Big "U" Film 1626
List of Current Film Release Dates, 1706, 1708, 1710, 1712
"Little Rowdy, The" (Triangle).....1697
Live News from Everywhere.....1674
Livingston's Opera House to be Remodeled..1622
Loew, Marcus, to Build 100 Theatres.....1605
Lubliner & Trinz Open Their Twelfth Theatre 1632

McMillan Afflicted with Cancer of the Tongue 1632
Make the Most of "Extravagance".....1644
Many Against Nebraska Censor Bill.....1615
Martin, Fred R., Now with Film Clearing House 1633
Maryland Exhibitors Hold Meeting.....1616
Michelena Back in Big Attraction.....1633
"Midnight Romance, A" (First National)..1696
"Miss Dulcie of Dixie" (Vitagraph)..... 1701
Motion Picture Educator.....1647
Motion Picture Engineers to Meet in Philadelphia 1606
Mrs. Nixon Entertains Film Men.....1623
Music Cue Sheets for Films of Current Release 1657

Nazimova Film Has Big Night Scenes.....1643
Newark Is to Have a 3,000 Seat House....1677
New Illinois Organization Wanted.....1631
News of Los Angeles and Vicinity.....1629
No Film Legislation Contemplated in Iowa..1606
No Let-up in Building Boom.....1673
Northwest Film Men's Trade Board.....1622

Ohio and Kentucky Pay $30,000 for Garson Film 1605

Pathe Will Distribute Pearson Pictures....1648
Pathe's New Selling Plans Announced.....1646
Pennsylvania Has Measure for Bureau of Amusements 1643
Perret Discusses Mystery Plays.....1640
Photoplaywright 1656
Picture Men Make Hit at Albany.....1616
Picture Garden Tenders Benefit.....1680
Pittsburgh's Grand Has Gala Anniversary Week 1630
Playing Film Game on the Square.....1611
Poster Advertising Gets Control of Gude Company 1639
"Probation Wife, The" (Select).....1704

Producers' and Distributers' News.....1682
Projection Department 1652
"Puppy Love" (Paramount).....1703

Quebec May Legalize Special Children's Shows 1606

"Railroaders, The" (Triangle).....1705
Rails Against Waste and Lost Energy.....1629
Rambles 'Round Filmtown.....1618
Reviews and Advertising Aids.....1696
Rochester Showmen Not Complaining.....1674
Rubbernecking in Film Land.....1625

St. Louis Exchanges Establish Trade Rules..1648
St. Louis Film Trade Board Looks Into C. O. D. Trouble.....1605
San Francisco to Have New Ordinance.....1675
Select Nazimova Picture as Typical American Film 1639
Schaefer, Peter J., Back from Florida.....1632
Sees Films as Best Ambassadors.....1635
Sheriff O'Leary Proves the Human Value of Films 1638
"Sis Hopkins" Is Welcomed by Toledo Fans.1624
"Silk Lined Burglar" (Universal).....1697
"Silver Key, The" (Pathe).....1704
Smith, Albert E., Goes West to Attend Family Reunion 1624
Soldiers are James V. Bryson's Guests.....1678
Spoor, George K., Increases Forces.....1608
Sunday Opening Campaign Planned.....1614
Sunday Opening May Bring Bloomington Election 1614

Theatre Attendance Growing According to Tax Report 1606
Tips for the House Manager.....1655
"Toton" Rich in Publicity Value.....1659
Two World Men See "Common Clay".....1617

Votes 2 to 1 for Sunday Openings.....1615

War Work Has Made Clear Power of Screen Message 1622
Washington Theatre Uses Birds and Flowers in Lobby 1608
"When a Girl Loves" (Jewel).....1700
When A. B. Barkley Yelled They Came....1610
"When Men Desire" (Fox).....1697
World Pictures Reports on Business Conditions 1608
Would Recoup Dry Deficit by Soaking Ohio Film Men 1605

Zion Films, Inc., Rushing Work on Jewish Picture 1639

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.

National Carbon Co.....1714
Speer Carbon Co.....1711

ELECTRICAL & MECH. EQUIPMENT.

Amusement Supply Co.....1702
Hertner Elec. Co.....1704
Reynolds Elec. Co.....1701
Typhoon Fan Co.....1709
Porter, B. F.....1709
Universal Motor Co.....1701

MFRS. OF INDUSTRIAL PICTURES.

Empire City Film Laboratories.....1709
Erbograph Co. 1711
Evans Film Mfg. Co.....1709
Rothacker Film Mfg. Co.....1702

MFRS. OF MOVING PICTURES.

Hiram Abrams 1554
American Film Co., Inc.....1576-77
Bulls Eye Film Corp.....1598
C. L. Chester.....1601
Essanay Film Mfg. Co.....1547
Exhibitors Booking Agency.....1709
Famous Players-Lasky Corp....1552-53, 1555-58
First National Ex. Circuit, Inc.....1599
Fox Film Corp.....1584-85
Frohman Amusement Corp.....1583
Harry Garson 1566-69
Goldwyn Pic. Corp.....1590-93
J. Frank Hatch Enterprises, Inc.....1578
Haworth Pictures Corp.....1702
W. W. Hodkinson Corp.....1574-75
Independent Sales Corp.....1563
Jewel Productions, Inc.....1550-51
Victor Kremer 1603
Macauley Photoplays, Inc.....1586-87
Metro Pictures Corp.....1560-62
Oliver Films, Inc.....Colored Insert
Palmer Photoplay Corp.....1705
Pathe Exchange, Inc.....1572-73
Robertson-Cole Co. 1594-97
Rothapfel Pictures 1564-65
Select Pictures Corp.....1559
Selznick Pictures Corp.....1546
Triangle Dstrib. Corp.....1579-82
Tyrad Pictures, Inc.....1600
Universal Film Mfg. Co.....1548-49
Vitagraph Co. 1570-71
World Film Corp.....1588-89

MISCELLANEOUS.

Automatic T. S. & C. R. Co.....1713
Bioscope, The 1705
J. B. Bischop.....1711
Cinema, The 1701
Classified Page 1707
Eastman Kodak Co.....1713
Faries Mfg. Co.....1704
Greenwood Adv. Co.....1714
La Cinematografia Italiana.....1702
M. P. Directory Co.....1709
Munn & Co.....1704
National Elec. Ticket Register Co.....1704
National Ticket Co.....1701
New York Studios.....1711
Walter C. Simon.....1704
Williams, A. F.....1704

MOVING PICTURE CAMERAS.

Burke & James, Inc.....1713

MUSIC & MUSICAL INSTRUMENTS.

American Photoplayer Co.....1704
Professional School of Picture Playing.....1704

LOBBY DISPLAYS.

Exhibit Supply Co.....1705
Newman Mfg. Co.....1702

PROJECTION MCH. MFRS.

Master Machine Tool Co.....1703
Power, Nicholas, Co.....1716
Precision Mch. Co.....1715

PROJECTION SCREEN MFRS.

Gold King Screen Co.....1705
Minusa Cine Screen Co.....1711

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

MARCUS LOEW TO BUILD 100 THEATRES

Southern Manager Announces Big Building Boom With Extensive Remodeling in South and West

E. A. SCHILLER, general manager of Loew's Southern Theatre Circuit, while in conversation recently with Nat Bregstein, traveling representative of the Moving Picture World, disclosed the information that the Loew interests intend to build no less than 100 theatres throughout the country, twenty of these being in the South.

Mr. Schiller is about to take a trip with T. Lamb, designer of the New York Strand, Loew's Brooklyn Metropolitan, and Loew's Washington Palace, to New Orleans for the express purpose of remodeling the Crescent Theatre in order to bring its capacity up from 1,600 to 2,400. From New Orleans they will go to Memphis to design plans for Loew's new $600,000 theatre. St. Louis will be visited next for the purpose of getting under way the $1,000,000 Palace. The Golden Theatre, Kansas City, has been taken over by the Loew interests, and Mr. Schiller and Mr. Lamb will visit that city and plan the remodeling of the house.

Loew's Grand Theatre, Atlanta, the headquarters of the Southern Circuit, has just been completely remodeled at a cost of $60,000. It now seats 3,000, having the largest capacity of any theatre in the city. One of its features is a $12,000 pipe organ and the house is playing to capacity business.

Lionel H. Keene, manager of Loew's Garrick, St. Louis, is being transferred to Atlanta as assistant to Mr. Schiller.

Would Recoup Dry Deficit by Soaking Ohio Film Men

PUTTING more teeth in the Ohio film censorship law" might be the title of a little drama concerning the introduction in the State Senate of an amendment to the present law, whereby all posters and slides are to be censored, and giving the censors power to employ assistants.

The amendment was introduced by Senator Bebee, of Mt. Gilead, and it caused an uproar among the folks of the film industry in Cleveland. Immediately a special meeting of all exchanges was called, and vigorous opposition was developed. Home offices were notified, and an exchange manager was sent to Columbus to work against the bill.

Suffering Slides!

The purpose of the amendment, according to politicians, is to raise additional revenue as one of the means of offsetting the loss that will occur when the state goes dry. A charge of fifty cents for each slide is provided and twenty-five cents for each poster censored.

The newspapers also devoted considerable space in condemnation of the idea, one paper saying:

"We suppose if we call up a theatre and ask the manager to put a slide on the screen calling our doctor we will have to suffer and die while the manager sends the slide to Columbus to get it censored."

From information at hand when the exchangemen held their meeting there was no evidence that the members of the censor board instigated the amendment, although they recently asked for substantial increases in salaries.

A Full, Direct Report of Thought and Action of Industry's Leaders to All of the Industry.

I have just read your report of Moving Picture World devoted four pages to the story of the complimentary dinner given on February 27 to William A. Brady by the associates of the president of the National Association of the Motion Picture Industry. The other trade journals, for reasons best known to their editors, practically ignored an event which bulked large in interest to the industry.

The World has received from Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, and toastmaster of the Brady dinner, the following letter:

Editor Moving Picture World:

I have just read your report of and editorial on the dinner tendered to Mr. William A. Brady last month and I want to congratulate you on it.

Not since my activities in the industry began has there been a more worth-while meeting, and it is gratifying indeed to observe that your appreciation of it was keen enough to warrant you in evidencing it by giving it the space and the editorial comment which it merited.

After all a trade paper is of little account unless it carries, as the Moving Picture World did on this occasion, a full and direct report of the thought and action of the leaders of the industry to all of the industry.

Very sincerely yours,

ARTHUR S. FRIEND.

They Came, Saw, Yielded.

When the city council at Ames, Ia., was about to pass a resolution barring all Theda Bara pictures, especially "Salome," from the town Manager Sidney Meyers, of the Fox exchange in Omaha, went to Ames and insisted on showing the picture to the city councilmen. Reluctantly they attended a private showing. Gladly they remained. Enthusiastically, after the show was over, they not only refused to pass the proposed ordinance, but insisted that all their friends go see the picture.

St. Louis Film Trade Board Looks Into C. O. D. Trouble

A COMMITTEE has been appointed by the St. Louis Film Board of Trade to investigate film C. O. D.'s handled by the St. Louis postoffice and postoffices throughout this territory with a view to remedying the evil now existing where at the present too much red tape is required to get action on return shipments of film.

A statement is being compiled by Manager Ragland, of Select Pictures, each week showing the amount of money being held by various postoffices which is due the exchanges in St. Louis. The statement is being submitted to the Postmaster and the heads of the postoffice department in Washington in order to get action and have the returned C. O. D. money sent to the exchanges and not be left on hand in the various postoffices.

It has been suggested that it might be a good plan for exhibitors and exchange men to take up direct with their congressman the matter of bringing this situation to the attention of the postoffice department in Washington. Very often films are left to lay in postoffices several days and a great deal of red tape is required to get them out.

Ohio and Kentucky Pay $30,000 for Garson Film

JOSEPH S. SKIRBOLL, of the Pittsburgh First National Exchange, went to Detroit Sunday, March 2, not particularly to buy a picture, but as a favor to the producer to attend the first showing of "The Unpardonable Sin," the big Harry Garson production, featuring Blanche Sweet. While in the Wolverine City he ran into J. Frank Hatch, and before the two left town they had closed contracts for the picture, the former for the Western Pennsylvania and West Virginia territory and the latter for Ohio and Kentucky.

Hatch paid 30,000 for the Ohio and Kentucky rights to the picture and it is stated on reliable authority that he was offered $12,000 of an advance ten minutes after he closed the deal. This beats Wall Street by a city block.

No Film Legislation Contemplated in Iowa

THANKS to what seems to be a well organized "civil war" among the state officials in Iowa and before the legislature, there seems little likelihood of a censorship bill being introduced in either house. There was some talk at the beginning of the session about the possibility of this bill coming up. Only the unexpected will now bring the measure to a vote.

The senate has already passed the local option proposition on Sunday amusements and this seems bound to go through in the house. Even if it shouldn't, it will make very little difference for another two years at least, as the towns that have wanted to open Sunday have done so pretty generally and gotten away with it.

Exhibitors would feel safer, however, if the bill should become a law. In that event the small towns, under 5,000, would hold a special election to determine whether or not they would have Sunday shows and the towns bigger than that would have local option, it being up to the city councils to pass on the matter.

Iowa exhibitors have a good organization now and plenty of funds in the treasury, and if anything antagonistic to picture interests should be introduced during the month that remains of the present legislature's session will be ready to jump into the fray at a moment's notice and put up a hot battle.

Harry Houdini Signed by Famous Players-Lasky

HARRY HOUDINI, world-famed monarch of mystery, has been signed by the Famous Players-Lasky Corporation. The contract, which is for a long term, was closed by Jesse L. Lasky and Mr. Houdini last week, and work on the initial picture will be started about May 1 at the Famous Players-Lasky studios in Hollywood.

Although the name of Mr. Houdini's director is not available at this time, it is said that the productions in which he will appear will offer high-class mystery stories, especially written for him and affording him opportunity to properly present his most startling feats. A. B. Reeve, author of the famous "Craig Kennedy" stories, and John W. Grey are now collaborating on a story, which probably will be the initial vehicle for Houdini.

Quebec May Legalize Special Children's Shows

INSTEAD of putting through a bill to exclude all children under the age of fifteen years from attending performances at picture theatres in the Province of Quebec, Walter Mitchell, provincial treasurer, presented a bill to the Quebec Legislature on March 5 which provided for the raising of the age limit from fifteen to sixteen years for children who must be accompanied by adult guardians or parents when admitted to theatres, and which also provided for the classification of pictures by the Quebec Board of Moving Picture Censors so that exhibitors may give special performances which children of all ages may attend, whether accompanied by adults or otherwise. The substituted bill was given its third reading almost immediately.

Theatre Attendance Growing According to Tax Report

A HEALTHY increase in theatre attendance during January, 1919, as compared with the corresponding month of the preceding year, is indicated by the report made by the Commissioner of Internal Revenue of taxes collected on admissions to motion picture and other theatres, cabarets, etc.

The taxes collected from this source during the January just past amounted to $4,297,573.08, as compared with $4,261,224.41 during the same month of 1918, an increase of $33,348.67, and bringing the total collections for that part of the fiscal years since July 1, last, to $2,092,047.55.

A slight increase is also shown in the special seating tax collected from theatres, the total for the month being $19,460.37, as compared with $14,839.41 during January, 1918. Total collections since July 1 amount to $652,358.03, as compared with $564,036.85 during the corresponding period of the preceding fiscal year, an increase of $88,321.18.

Motion Picture Engineers to Meet in Philadelphia

THE Society of Motion Picture Engineers will hold its annual convention and banquet at the Hotel Adelphia, Philadelphia, on April 14-15-16.

This society has for its purpose improvement in all things pertaining to the mechanical branch of the industry and the uplift of the business in general. H. A. Camps is president.

The last meeting was held in Cleveland last November and met with great success. If the energy and "pep" which are being put into this one count for anything, it ought to excel the last.

Will C. Smith, general manager of the Nicholas Power Company, Inc., is treasurer of the organization and chairman of the arrangement committee in association with Joe Moulton of the General Electric Co. Mr. Smith says the Hotel Adelphia is splendidly equipped for their purposes.

Geo. Beban's New Feature Going on State Rights

HIRAM ABRAMS is now offering state rights on George Beban's latest production, "Hearts of Men," which is the first production Beban has ever offered to independent buyers. This is the last picture that will ever be offered to the trade by Mr. Abrams personally, as he is soon to devote his efforts to the general managership of the United Artists' Distributing Corporation, as announced last week.

All of George Beban's former photoplays have been released by Paramount, and this first departure on the part of the star from program releasing indicates he will in the future distribute his pictures through independent exchanges. Mr. Beban had in mind this new form of marketing his productions when he made "Hearts of Men."

Sol Lesser has purchased the rights to the Pacific Coast States.

Cincinnati Saloon May Be Converted Into a Theatre

A TREND which has been unmistakably in evidence all over the country since national prohibition became a future actuality, and which in Ohio has been emphasized by the fact that state prohibition becomes effective on May 26, is the conversion of many rooms now or formerly used as saloons into picture theatres. Many of them, of course, will become drug stores or soft drink parlors. In Cincinnati it is noted that some of the more desirable sites, especially in the downtown districts, will be converted into photoplay houses, either by the former saloonists or by other interests.

A prominent instance which has come up in Cincinnati is that of Saunder's Cafe, a popular resort on Vine street, between Sixth and Seventh, in the block above that in which the Lyric, the Grand Opera House, the Family and Gifts theatres are situated. It is stated that Detroit and Chicago interests combined are negotiating with G. W. Schuler, the owner, with a view to leasing the property for amusement purposes, and Mr. Schuler states that a deal is in prospect. The location is an excellent one for the purpose, and there is now no moving picture house in the block.

Famous Players-Lasky Will Release New Hearst Films

THE details of an arrangement lately entered into by the International Film Service, representing William R. Hearst and Famous Players-Lasky discloses Hearst's plans to enter heavily into the production of feature films, of lengths varying from eight to twelve reels, to be distributed through the exchanges that now carry the Artcraft and Paramount attractions. F. C. Zittel, general manager of International, negotiated the deal between Mr. Hearst and Adolph Zukor.

Cosmopolitan Productions will be the brand name of the new Hearst features, and the work of production will begin forthwith. The Paragon studios, in New Jersey, and a part of Biograph studios, in the Bronx, have been leased to serve until new studios are built on present plans. Allen Dwan has been engaged as the first director, and April 1 Robert Leonard will join the Hearst forces. "The Dark Star," from a story by Robert W. Chambers will be the first Cosmopolitan feature.

Mr. Zittel cites the fact that Mr. Hearst has access to countless stories by the best authors to be first published in Cosmopolitan Magazine, and the other Hearst publications, and later to be filmed for Cosmopolitan features. The International will continue its present activities, giving only the new Hearst productions to Famous Players-Lasky for distribution. In making the original announcement Mr. Zittel listed a host of authors and a large number of stories at the command of Cosmopolitan.

Keefe Resigns from Griffith Forces.

William E. Keefe, who has been associated with the publicity department of the Griffith studios for several years, has resigned to take up work in the East.

ELIMINATE DUPLICATED ADVERTISING

St. Louis Exhibitor Tells James D. Williams Why He Believes First National Is Right In Limiting Its Exploitation to Five Motion Picture Journals

THE manager of the First National Exhibitors' Circuit, James D. Williams, has strong opinions on the large subject of advertising duplication. In a recent circular letter Mr. Williams stated the Circuit prefers to "avoid this form of unprofitable extravagance and to divert the thousands of dollars we save in this way to the purchase price of the productions which are made for us.

The Circuit has decided to restrict advertising to five mediums. As to journals outside of that list he says those connected with the Circuit have no occasion to obtain personal publicity or flattering tributes.

"Very few exhibitors have the time or desire to read more than two trade journals at the most," declares Mr. Williams, "and with five of them on our list we are confident, as the result of careful investigations, that we cover the field thoroughly and well."

Among the film men to whom the letter of Mr. Williams was sent was William Sievers, the progressive exhibitor of St. Louis. Mr. Sievers, in an interesting letter to the First National executive, tells why the decision of the Circuit meets his approval.

By William Sievers

Owner First National Exhibitors' Circuit Franchise for St. Louis Territory

NO other industry in the United States, nor in the world for that matter, is as overrun with trade publications as the motion picture business. The mails are loaded with them. Unsolicited or otherwise, they pour into the offices of producers, players and exhibitors. Sometimes it seems as if every mail brings new arrivals. In some instances several copies of the same issue are received.

And throughout the motion picture world those who are interested cry for **elimination.** A "weeding out" is needed. Many of these journals are biased and prejudiced and therefore absolutely worthless. They are not read, but to the contrary are dumped into the waste-paper basket without ceremony.

Why speculate in advertising?

Such speculation results in increasing the total of the "loss" column.

An Unprofitable Extravagance.

Helter-skelter advertising, so to speak, in the first and last analysis, is an unprofitable extravagance. It is an old saying that the "man who does not believe in advertising has no business being in business." The same is true of the man who advertises after the fashion of an old lady giving $50 to charity who, not knowing which of the numerous institutions were worthy, appropriated it among all who were in the field for donations.

The scope of publicity for productions and concerns cannot be broadened by using mediums other than the five that are known to depend entirely upon the motion picture industry for support and it would certainly be a waste of money to buy space in additional magazines or papers.

To begin with, men and women engaged in the motion picture industry, in all its varied branches, are the busiest people in the world. Few can find time to read more than two trade papers. How many are there who find time to devote to five journals? Naturally they are going to devote a certain amount of time to publications dealing with their business. And again, quite naturally, they are going to select the best.



William Sievers

Prerequisites in a Trade Journal.

Briefly, three things are demanded of the journals selected, to wit:

They must be the recognized leaders.

They must be devoted exclusively to the motion picture industry.

They must be publications the news columns and editorial columns of which are not influenced by advertising.

Who is there in the business who wants to pour through a lot of information about the legitimate stage, vaudeville, carnivals and circuses to pick up random shots about the motion picture industry? And again, who is there who is interested in alleged "news" that is published in a magazine or paper that the reader knows can be influenced by cash or advertising?

Independence Essential, Too.

In recent years it has grown more and more apparent that the greatest thing in advertising and news matter is honesty and truthfulness. Barnum's days are over. Today if you advertise an elephant that measures 12 feet 2 inches in height, he must be just that tall—not a fraction of an inch under.

Along with this has come the knowledge that the publicity or advertising departments of all industries must be taken from under the control of the merchandising departments. Some organizations, the First National included, have learned the wisdom of this.

Again, advertisers must not attempt to influence the policies of the advertising mediums. They have no right to. Men and women engaged in publishing papers and magazines, like us, are only human. We, therefore, should be particularly careful about our relations with those in charge because it is sometimes hard for the editors to distinguish between Jones the individual and Jones the big advertiser.

Anybody who contaminates the source of public opinion commits treason. And a publication permitting such contamination should be barred from the mails.

News Must Be Truthful.

The right of every publication to determine its policies, to make its own criticism and write its own news must be kept sacred. And if the advertiser keeps advertisements clean and truthful he has the right to demand that all other advertisements in that publication be kept the same way. Also, such advertisers have the right to demand that the editorial expressions, while free, must be honest and, most important of all, that the news be truthful and honest to the last degree.

Advertising is valuable to the degree that the reader has confidence in the medium that prints it. And the reader has no confidence in the advertisements of a journal that is not honest in its news and editorial columns.

Some of the publishers of journals whose news and editorials are governed by advertising matter seem to think they are getting away with it. But they certainly are not. Every man and woman in the motion picture business can tell you offhand what publications are "strictly honest" and what publications will write nice pretty things about you for a fair-sized "ad."

Calls for Weeding Out of Garden.

One of the big troubles today is this: A publisher opens shop and puts his goods, so to speak, on the counter, and immediately feels that the advertisers owe him a nice house, and automobile and all those things. That is wrong!

As a matter of fact, the advertisers owe him nothing. The publishers of such periodicals, instead of producing something so good that the advertiser will want space, get a hammer or a club and start hammering for business. Men of this type have no scruples. Everybody looks alike. They want business and they don't care how they get it. Some of the weaker fellows, driven into the line by the aforementioned hammer, give this class enough advertising to make possible continuance of the journals. But the big fellows who really have something to advertise pay no attention to the onslaughts.

In its last analysis, a good old-fashioned Weeding Out of the Trade Journal Garden is what we need.

FILMS TO BOOST OUR INDUSTRIES ABROAD

Secretary of Commerce Redfield Plans to Extend Work of Advertising American Goods in Foreign Countries

A LARGE appropriation for motion picture advertising in foreign countries will be sought of Congress early in the coming session by Secretary of Commerce Redfield, in order to continue on a large scale the work which his department has successfully inaugurated in China. At the request of members, the Secretary recently appeared before the House committee on interstate and foreign commerce and explained something of the work which has been accomplished, and outlined his plans for the future.

Other countries, notably Great Britain and Canada, are far ahead of the United States in their use of motion picture films for advertising propaganda in foreign countries, he told the committee, and it will be necessary for us to get into this game "with both feet" if we are to overcome the handicap under which we will labor. In China, a large number of films showing the manufacture of various commodities in an interesting way have been exhibited, and have done much to advance the interests in that market of American manufacturers of those articles.

"We want to tell people who we are, what we manufacture and how, and what our manufactures look like and how they are used," said the Secretary. "We want to build up a tradition that quantity production and shop organization, those great American ideas, are supreme factors in determining the quality and price of goods. This can be done very efficiently by means of motion pictures, as we have already demonstrated, on a small scale, in China.

"The plan we propose is not new. It has been tried by a number of countries and always with satisfactory results. As a matter of fact, we have lost ground to make up in this matter. Our modus operandi may differ in details, but essentially the experimental work has been done. As long ago as 1913 our English cousins had what they term cinematograph pictures made of leading British industries which were to be exhibited in Europe, Canada, the United States and South America.

"It may be said further that England has what is known as the 'British Industrial Expansion' which is promoted by the Moving Picture Exhibition of British Industries, Ltd., under whose management were given last year exhibitions under the auspices of British chambers of commerce in allied countries and in self-governing dominions.

"The Canadian Government, through its department of trade and commerce, has been using motion pictures on a large scale, having expended for negative films and motion pictures since the sixth of last February $40,000.

"Our suggestions are very modest," Secretary Redfield said, in explaining what his department hoped to do. "We have recently sent abroad some thirty commercial attaches and trade commissioners. We want to furnish them and certain consulates with motion picture projectors.

"Our manufacturers will be glad to furnish films for this purpose, but there will be some expense incurred in editing these films and supplying titles in different languages. By editing, I mean removing objectionable features and reducing advertising to a suitable minimum."

One of our most prominent manufacturers, he added in explanation, recently submitted a film in which romance and business were mixed, and in which considerable kissing and embracing appeared. The film was intended for China, but was entirely unsuited for the Chinese, as those things are unknown in their domestic life. Accordingly, it was necessary to censor the film, and this work will require a practical film man with one or two assistants and the necessary equipment. LINZ.

George K. Spoor Increases Sales and Factory Forces

INQUIRIES have come in so rapidly in regard to the Spoor-Thompson method of processing film by automatic machinery, that George K. Spoor has increased his office and sales force, to work under the direction of Charles F. Stark, sales manager.

New business also has increased to such an extent that it has been necessary to enlarge the factory force and to put another machine into operation. There are now ten machines at the Chicago laboratories, each capable of processing 1,000,000 feet of film a week.



George K. Spoor.

"I am more than satisfied with the work of these machines," said Mr. Spoor. "They have worked even more smoothly than expected, and the results obtained have surpassed the anticipation of those who have tried this method.

"I am convinced that the time is now ripe for all the big manufacturers of the business to adopt this new process. Just as automatic machinery has pushed out individual work in other lines, so will it do in this. Human judgment is likely to be in error and the work as the result of such judgment to be lacking in uniformity. The automatic machine processes with an infallibility that no human effort can compare with and at the same time does away with unnecessary labor and loss from mistakes, thus saving enormous sums for the producer.

"I am more than gratified at the great interest shown by the industry in this new method. It has been phenomenal considering that it is a new process."

Washington Theatre Uses Birds and Flowers in Lobby

THE canary birds at Loew's Palace Theatre, Washington, are attracting a great deal of attention because of their efforts to rival the orchestra. The use of birds and flowers in theatres is new to Washington and the patrons of this house were both amused and entertained last week when, during a rendition by the orchestra of "In a Bird Store," the four real birds answered the notes of the musicians' bird whistles.

There is a great deal of favorable comment also of the use of real cut flowers in the promenade lounge. Lawrence Beatus, manager of the theatre, some time ago entered into a contract with Gude Brothers, one of Washington's leading florists, to keep the place "abloom" all the time. Every two or three days the flowers are replaced with fresh ones. Some times it is carnations, then come roses, and spring flowers. Flowers have this year been higher than ever before in the history of the business here, and the patrons marvel at vases containing fifty beautiful Democracy carnations, prize winners at the New York and Cleveland shows, which they know retailed at $4 a dozen, and at roses, long stemmed, that retailed at up to $6 a dozen.

The presence of birds and flowers in the theatre adds much to the real beauty of the place. It is a most delightful house to visit and Mr. Beatus exerts every effort to keep it at its best.

World Pictures Reports on Business Conditions

REPORTS coming in to the offices of World Pictures from its branch exchanges in reference to business conditions are all of the most favorable character. They all speak of the unprecedented prosperity of the motion picture theatres. On the condition of commercial and industrial lines it seems from reading these reports that in some industries there is an unsettled condition due to a readjustment from war to peace basis. The consensus of opinion among business men is that just for the moment it is best to be conservative until the labor question regarding wages shall have assumed concrete form. With others there seems to be a tendency to limit production until an outlet untrammeled by lack of cargo space on foreign shipping shall be provided.

In the meantime people are flocking to the theatre to find divertisement. There is no question that the United States is to have three or four years of wonderful prosperity. Ours is the only open market for raw and finished products not necessary to rebuild the waste of war ravages. This means that billions of dollars will flow into the country and with it will come a demand on labor and capital at a highly remunerative return.

HULSEY MAKES IT AN EVEN DOZEN

Texas Showman to Build in Dallas Second Largest Motion Picture Theatre in Country—Total Cost to Exceed Half Million—Ed. Foy to Erect Seven Houses

DALLAS is soon to have the second largest moving picture theatre in the United States—a theatre which will rank fifth in size with the large playhouses of the world.

After working tediously year after year E. H. Hulsey, director of the First National Exhibitors' Circuit, and the largest motion picture theatre owner and exhibitor in the Southwest, has finally acquired a 120 by 160 foot site on the busiest corner of Dallas—Elm and Ervay streets. The property was either purchased outright or secured by a fifty-five-year lease at a small section at a time. While the cost is not mentioned the land value alone is in excess of a quarter of a million dollars.

On this site, fronting on three important business streets, Mr. Hulsey proposes to erect at once a moving picture theatre which will seat 3,500 people. Construction work will commence as soon as tenants leasing the various buildings affected can move. Construction work is guaranteed before the end of this year. Just how much the new playhouse is going to cost has not yet been announced by Mr. Hulsey, who has left for New York to consult architects. It is thought that the building, on which no expense will be spared, will run up a bill footing no less than $250,000 or $300,000.

The new Dallas theatre is to be christened by Dallas people. A voting contest will soon be started in local papers, and a committee of citizens will pass upon names submitted.

On the north side of the new theatre, on Pacific avenue, where railroad tracks are being changed to create a downtown business boulevard for automobile traffic, a large automobile parking court laid in concrete and with watchmen and mechanics in attendance will be provided for automobilists who wish to park their cars while enjoying the show.

For Every Angle of Show Business.

Some of the features included by Mr. Hulsey for his new theatre include the largest pipe organ ever constructed in any southern theatre, a sixty-piece orchestra, a tea room, a children's theatre, completely equipped within the main theatre, for the presentation of picture plays for the little ones, and on the roof will be constructed an airdome, with a seating capacity of several hundred. There will be a nursery with competent women in charge to look out for the children, a house physician and an emergency hospital for the attention of patrons who may become fatigued or ill, an information bureau, play rooms, rest rooms for women and smoking rooms and lounges for men. There will be no flights of stairs in this great playhouse. Carpeted inclines will be used between floors. Besides the regulation number of fire exits fire tunnels will lead directly from the main auditorium and under the stage to the open air. A refrigerating plant in the basement will keep the theatre cool during the warmest of Texas weather. The building will be three stories high.

An Exhibitor's Dream Come True.

The new theatre represents the realization of the dreams of Mr. Hulsey, pioneer southwestern moving picture showman, in establishing himself as the owner of a theatre second to none in America. The new theatre will equal the capacity of the other three Hulsey shows in the Dallas business district. These shows are among the largest in Texas. The construction of the new Dallas theatre and the new Houston theatre, recently announced by Mr. Hulsey, will make him the owner of twelve big moving picture theatres throughout the state. The new Hulsey house at Houston is to seat 2,500, and will be modern in every respect.

Building Ten Years Ahead of Dallas.

"I am going to build ten years ahead of Dallas, and Dallas is the fastest growing town in the country," Mr. Hulsey declared. "I have been negotiating for this site for ten years and have finally acquired it."

Laurence Stuart, formerly manager of the Old Mill, but now with the American Army of Occupation in Germany, will be manager of the new Hulsey house upon his return. Herschel Stuart, at present managing the Hulsey interests here, will soon leave on a trip to eastern cities, which will include New York and Washington, in search of modern moving picture show ideas which he can incorporate into the plans of the new theatre. The Dallas Hulsey theatre will rank next in size to the Marcus Loew house in Washington.

Ed Foy Also Sees Bright Future.

Simultaneously with the announcement that a mammoth downtown moving picture theatre will be constructed in Dallas by E. H. Hulsey comes the news that Ed Foy is going to make Dallas one of the greatest suburban picture show cities in the country.

Ed Foy at present owns three suburban picture shows. He has made his plans public for the acquisition or construction of seven more theatres in widely separated sections of Dallas. This will put him in control of every suburban playhouse in the city except the shows conducted for negroes.

Ed Foy's Columbia Theatre, a successful moving picture playhouse, to the southeast of the heart of the city, is to be remodeled at once at a cost of $100,000. The theatre is to be rebuilt into a three-story building, the upper part containing twenty-three modern apartments. The auditorium is to seat 1,200 people, making it the largest suburban picture show—airdomes excepted—in this section of the country.

Wheels of Progress in Dallas Oiled.

The oil boom, bringing people from all sections of the United States to Texas and Dallas, coming on the heels of the restricted building period incidental to the war, has placed residences and apartments here at a premium. It takes influence and a long advance booking to get a hotel room in Dallas, be it ever so humble. The apartment house idea of Mr. Foy will doubtless prove an extremely profitable investment.

Theatres in Oak Cliff, a western suburb of Dallas, to the number of two or three are being negotiated for by Mr. Foy, who is also looking for other choice suburban locations, with the view of building three of four new shows. He will establish a moving picture playhouse circuit through the Dallas suburbs.

Besides improvements on the Columbia new pipe organs, costing $6,500 each, will at once be installed in the Ideal and Colonial, two other Foy houses.

The desire of Dallas people to walk a couple of blocks to a suburban theatre and seeing a picture at moderate prices, besides saving carfare to town, has been the means of making a great success of the Foy theatres, which have been run on modern lines.

Big New Zealand Exhibitor Sees Mary Pickford at Work

E. J. RIGHTON, managing director of Film House, Wellington, New Zealand, who came to the United States to make a study of American methods of film distribution, recently paid a visit to Mary Pickford, at her Hollywood Studio. Mr. Righton was accompanied by his wife, and the two spent an entire afternoon with Miss Pickford, watching her at work on "Daddy Long Legs," her first production for the First National Exhibitors' Circuit, which will be ready for the screen early in the spring.

Film House and the New Zealand Picture Supplies, of which Mr. Righton is the head, owns fifty theatres outright in New Zealand and controls one hundred and twenty-five more in New Zealand and Australia. It is said to be the biggest film company in the Antipodes.

"The purpose of my visit to the United States," said Mr. Righton to Miss Pickford, "is to establish a personal acquaintance with producers and distributors. I feel that personal contact is absolutely necessary to achieve the best progress in the film business. Now that the war is ended, splendid opportunities are opened to American manufacturers in Australia and New Zealand, as well as the Orient. I have made the trip across the Pacific with the express idea of pointing out to American manufacturers and distributors, the marketing possibilities in my country."

After a stay of several weeks in the United States, during which time they visited New York, as well as the Film Colony in Los Angeles, Mr. and Mrs. Righton sailed for Wellington from San Francisco.

WHEN A. B. BARKLEY YELLED THEY CAME

Kentuckian Turns from Horses to Run Theatre While Crowds Heed His Call and "Come On-n-n!"

A. B. BARKLEY, of Georgetown, Ky., which is not far from the Lexington that is famous for its horse races, has often leaned over the fence surrounding an oval a mile in circumference and yelled to one of a number of horses going around the aforesaid oval at full speed: "Come on-n-n-n-n! (whatever the animal's name happened to be) Come on-n-n-n-n!" Friends of A. B. Barkley say his "Come on-n-n-n-n" carried an appeal with it that was so potent, so irresistible that it has often pulled a horse from last place and brought him under the wire a winner.

A. B. Barkley no longer finds his chief excitement in horse racing and in yelling "Come on-n-n-n-n" to one horse. He has found a better game than that. It is running a picture theatre and yelling "Come on" to thousands of people.

His "Come on" is just as potent with people as it is with horses. A few days ago he booked "Shoulder Arms" for his theatre, the Georgetown Opera House. Then he yelled to the people of Georgetown, "Come on-n-n-n-n." He did his yelling by means of 24-sheet posters which he spread around the country as far as was necessary to reach all his clientele, by generous announcements in his newspapers and by attractive lobby display. And they came. More than half the town. Georgetown has 4,200 people and "Shoulder Arms" in one day played to 2,300.

Barkley says there is only one trouble with being an exhibitor, when you book quality attractions you miss part of the sport because you don't have to yell "Come on-n-n-n-n" more than once. Just make certain that every one hears the call and they'll come. After that you have to pay more attention to "Keep in line, please" and "Just a little while now and these people in there will come out. Then you can all find room," and such appeals. Barkley did astounding business with "Shoulder Arms" in a theatre seating 798 and with the "flu" still cutting capers.

Gets Up His Racing Blood."

Before he opened for business that day, however, A. B. Barkley had plenty of excitement and he had to pull off an automobile race. "Shoulder Arms" had been shipped from the Big Feature Rights Corporation office in Louisville. A. B. Barkley had advertised "Shoulder Arms" thoroughly. Everybody in his territory had heard his "Come on-n-n-n-n."

That morning he called up Louisville to see if the film had gone out on time. He was told that everything was according to schedule and that "Shoulder Arms" should arrive in Georgetown in plenty of time for the first show at noon. Then came the bad news. Some one dropped into A. B. Barkley's office fresh from the depot.

"Freight wreck jest out o' Lexington" was his news. "Number 8'll be anywhere from seven to eleven hours late." A. B. Barkley had a worse shock than if he had seen a horse carrying all his money nosed out.

"Great Scott," he yelled, "and 'Shoulder Arms' on board."

It was up to A. B. Barkley to act quick. He had yelled "Come-on-n-n-n-n" and the crowd was coming. He could see the early birds flocking around even then, and here he would be without a picture.

A. B. Barkley did act. He called the city garage to get the fastest machine it had ready for the fastest trip it had ever made. Then A. B. Barkley jumped in and started on the ride to Lexington.

Burned the Road Going and Coming.

Barkley says the rides by Paul Revere and General Sheridan were mild, leisurely little sprints compared with his. Just how fast he traveled he declines to answer for fear of incriminating himself with all the speed laws of Kentucky. But he got to Lexington and persuaded the express agent to let him have "Shoulder Arms."

Then he went back to Georgetown. All the way back he says he suffered from the heat because he had made the track so hot going over it hadn't had time to cool off. And Barkley kept the promise he made in his advertising to start promptly at noon.

"Shoulder Arms" began its first performance in Georgetown at 12 o'clock noon as had been announced. There were so many people waiting that Barkley had to get three men to handle the crowds. They came and they came and they came.

After Charlie Chaplin had aroused the last whoop of delight in Georgetown that night, A. B. Barkley counted up the business. He had made his price 20 cents for every seat in the house, even in the gallery he reserves for the negroes. As he took in 2,300 admissions of 20 cents each, it is easy to figure that Barkley had a profit well up into the hundreds of dollars for one day's business.

Get This Real Straight Tip from Weinberg of Buffalo

WHEN a patron calls up over the phone to find out the show for "tonight" spare him a few minutes. Many a little additional gab from a manager over the phone has brought mother and dad and the whole family over to the show when a sharp recital of the bill might have aroused no enthusiasm and caused them to stay at home.

Taylor Holmes Comes to See Himself and Stops to Talk

TAYLOR HOLMES, the popular film star blew in at a recent showing of his latest picture in the Triangle projection room. Before the arrival of those embarrassing moments when Orlando ("bugs") Winthrop, principal mover in the Triangle production "It's a Bear" flitted tantalizingly before Western cowboys, proving that a man can't always be judged by appearances, the critics had a brief opportunity to get acquainted with Orlando's impersonator.

It didn't take long for the star of "Efficiency Edgar's Courtship," "Fools for Luck," "A Pair of Sixes" and other memorable productions, to impress himself favorably on the little audience in the projection room. The time devoted to conversation with individual members was all too short to permit of large flashes from one of the brightest of screen intellects; but in the brief space of time it was learned that he had grasped one of the big essentials of successful screen craft, the necessity of keeping in mind the requirements of child audiences.

Mr. Taylor registered a regret that this was the case and also a well-emphasized belief that if "Tommy" liked a picture "Pa and Ma" were almost sure to go out of their way to look it up if for no other reason than to find out whether or not "Tommy" was in good company. If the "proof of the pudding" is good in nine cases out of ten pictures featuring the same star are going to be placed on the family schedule—therefore it is good business to make sure that your picture contains not only things that "Tommy" likes, but a moral balance that is going to satisfy his parents that he is being properly impressed.

Thus soliloquized Taylor Holmes, who has yet to be seen in a picture which you could not take your best girl to see with perfect safety and satisfaction.

Exhibitors Agree with Goldwyn on Fewer Pictures

SAMUEL GOLDWYN'S prediction that fewer and better pictures are necessary to maintain the quality standard demanded by exhibitors and the public has resulted in many letters and telegrams of approval from prominent theatre owners in several territories. Mr. Goldwyn departed last week for the Goldwyn studios in Culver City, Cal.

Bernard Depkin, Jr., managing director of the Parkway Theatre Company's chain of houses in Baltimore, supports Mr. Goldwyn's contention in the following letter: "I hope Mr. Goldwyn's prediction will come true. We simply must have good stories and quality pictures and the over-production now going on is detrimental to the future welfare and progress of the industry."

Henry N. Azine, a well-known exhibitor of Duluth, wired Goldwyn that he is heartily in favor of fewer and better pictures. "Better pictures, better exploitation, longer runs will aid the exhibitor and the producer. I agree with Samuel Goldwyn." Mr. Azine is managing director of the Rex Theatre.

Harvey C. Horater, managing director of the Alhambra Theatre, Toledo, expressed his approval of fewer and better pictures in the following letter: "I have always contended that over-production is hindering the progress of the motion picture industry. I, personally, have proved that pictures can be given longer runs by extra publicity and exploitation."

Charles Branham, Detroit's big showman directing the destinities of the Majestic Theatre, believes that Samuel Goldwyn's prophecy is bound to come true and that other leading producing companies will follow suit. "I have always been in favor of quality pictures," writes Mr. Branham, "and the first step toward obtaining quality productions is to eliminate crowding."

PLAYING FILM GAME ON THE SQUARE

That Is Keynote of Minneapolis Salesmen's First Annual Dinner–Exchange Managers Outline to Road Men Policies of New Board of Trade–To Improve Service to Exhibitor

PLAYING the film game on the square was the keynote of the first annual salesmen's dinner given by the Minneapolis Film Board of Trade in the Gold Room of the Radisson Hotel in Minneapolis recently. About 150 members of the local film colony were present, including exchange managers, salesmen, bookers, cashiers and others holding positions of importance in the various exchanges of the city.

The meeting was primarily for the purpose of instructing salesmen on the policies of the new film board of trade. It was a genuine innovation—the first gathering of its kind in the history of the moving picture industry in this territory. Exchange managers did most of the talking, while others listened.

E. A. Eschman, manager of the Minneapolis World Exchange and president of the Flm Board of Trade, made the introductory address, pointing out to the salesmen that they were not banded together to rob anyone, but were organized to help the film business wherever they could and to give the exhibitor the best possible service.

Transportation Facilities Improve.

A. F. Fischer, manager of the Metro Exchange and chairman of the transportation committee, spoke on the subject of transportation charges and outlined what the Film Board of Trade had done to better conditions in that connection. He pointed out that as a result of its activities Minneapolis exchanges in the past month had secured two additional deliveries of film and four additional pickups daily, representing a saving to the different companies of approximately $150 a week as well as better service.

Before the transportation committee brought pressure to bear upon the express companies it was necessary for the exchanges to employ transfer men to make special deliveries of film. There are now six deliveries and eight pickups made every day at the Minneapolis exchanges and the services of the transfer men are no longer needed.

E. S. Holmes, manager of the Vitagraph exchange, who spoke on the subject of payments, explained that everything connected with the film industry was on a cash-in-advance basis. "The exhibitor," he said, "receives his cash in advance at the box office and there is no reason why the film companies shouldn't be run on the same plan." He urged salesmen to impress this point upon exhibitors, to the end that closer co-operation with the exchanges might result.

Salesmen Must Be "Square."

J. F. Cubberley, manager of the Famous Players-Lasky exchange, spoke on the importance of making the right kind of contracts to the exhibitor. If contracts were properly sold in the first place by the salesmen, he said, there wouldn't be half as much trouble experienced. Salesmen, he added, must be square at all times and "if they are not selling clean, they must be compelled to look for jobs in some other line of business."

John Hicks, Jr., manager of the Minneapolis Goldwyn branch, said changes in bookings caused as much trouble for the exchange men as red tape did for the army. Exhibitors, he said, must be discouraged from the practice of coming to the exchanges at the last minute and switching their bookings around. More than half of the work in the booking department is caused by unnecessary changes in bookings.

George Fosdick, booker for Universal, corroborated Mr. Hicks' statement and discussed other problems faced by bookers. E. R. Pearson, manager of the Minneapolis First National Exchange, and vice-president of the film board of trade, cautioned the salesmen against the folly of misrepresentation of pictures to exhibitors.

Legislation was the subject of an address by F. S. Meyer, manager of the American Film Company exchange, while Ben Goldman, counsellor for the Film Board of Trade, made an appeal for general co-operation.

Unselfish Selfishness Necessary.

Charles Stombaugh, manager of the Pathe exchange, spoke on the "Unselfish Selfishness of Exchanges." "We do not want to hog everything, but we must be selfish in some of our demands to the exhibitor in order to take care of the next exhibitor," he said.

R. K. Evans, manager of the Film Clearing House exchange, urged salesmen to quit the practice of knocking a competitor's service in order to sell their own. "A knock is often a boost, and it has been known to act as a boomerang even in the moving picture business," he said.

Other speakers at the meeting were C. M. Van Horn, Pathe; R. N. Abbey, First National; S. M. McIntyre, Metro, and Carl Michael, manager of the General Exchange. Following the speeches an open discussion was led by Mr. Michael. The entertainment committee in charge of the banquet was composed of Thomas Burke, Ben Friedman, R. K. Evans, Harry Muir, John Hicks, Jr., Ben Judell and W. H. Lawrence.

Sam Taylor Joins Vitagraph Staff.

George Randolph Chester, now editor for the Vitagraph Company, has added to his scenario staff Samuel J. Taylor, former Kalem and Universal editor, who has just been discharged from the army after a year in the service in Washington, where he was in charge of the scenario department of the motion picture division of the Medical Corps. Taylor is one of the youngest of the experts on screen technique, and will picturize the works of authors and playwrights for Vitagraph feature productions.



"Banking" on Chaplin.

Essanay's Reissue of "The Bank" Might Be Called Laughing Stock, as the Bank's Currency Issue Is Gilt-Edged Foolishness.

CANADA TO HAVE MANY NEW THEATRES

Coming Year Will See Astonishing Strides in Dominion's Film Business—Houses Now Planned

CANADA'S post-war reconstruction period has really become the "Theatre Building Period" of the Dominion. In every large city and town in practically the whole country, announcement has been made regarding the building of new theatres or the reconstruction or enlargement of old houses. Activities in this direction will keep many workers employed for months while the many new theatres will also considerably aid in providing permanent employment to many people other than those associated with building trades.

Announcement on top of announcement has been made in a number of cities and, if all plans are carried through, millions of dollars will have been invested in new theatrical properties before next winter. In several cities, such as Toronto, London, Ottawa, Kingston and others, a race has been started by rival interests with a view to securing valuable sites and opening the theatres as soon as possible.

Four New Marcus Loew Houses.

A notable incident in the present theatre building activities in the Dominion is that Marcus Loew of New York arrived in Toronto on March 8 to go into details for the construction of new Loew houses in Toronto, London, Ottawa and Kingston. Upon his arrival announcement was made that an $800,000 Loew theatre would be erected near Bloor and Yonge streets, Toronto, making the second Loew house for Toronto.

Pantages Coming East.

The information has also been divulged that Alexander Pantages, the Western theatre magnate, had acquired the A. J. Small circuit of ten theatres in Ontario and Quebec. These theatres will compete with present and prospective Loew theatres in eastern Canada and they are located at Toronto, Hamilton, London, Ottawa, Montreal, Kingston, Peterboro, St. Thomas and St. Catharines. At present the latter are largely used for the presentation of spoken dramas, but the policies will be changed to pictures and vaudeville. Each of the theatres is to be altered and improved, it is stated.

Griffin Enterprises Growing.

Another circuit in eastern Canada which has been showing a reawakening in activities is the Griffin Theatrical Enterprises, a reorganized company of which was incorporated very recently. This company proposes to add to its chain of theatres in Ontario and to renovate those already in hand. It is also intimated that the company will practically conduct a film exchange on its own account. An opportunity has been extended to the general public to make investments in the reorganized company. Heretofore the Griffin interests have been controlled by a closed corporation represented by John and Peter Griffin. They have had as many as thirty theatres in Ontario.

Other Firms Active.

Messrs. Jule and J. J. Allen of Toronto have been making great strides with their theatre building campaign while the Paramount Theatres, Limited, a subsidiary of the Regal Films, Limited, has also been building and acquiring many houses. Sharp rivalry exists between the Allen and Paramount interests in Ontario and Quebec, but the Allen theatres are not confined to these two Provinces.

Frankly, Canada is threatened with an avalanche of new and reconstructed moving picture and combination theatres, and the end is not yet in sight. It is impossible to give details of all the theatres now actually being built or projected.

Allen's Alone Will Build 15 Houses.

Announcement has been made that upward of thirty moving picture theatres will be built or reconstructed—the statements to this effect being made within the past few weeks. It is evident, however, that this does not begin to cover all the operations, as the Allen's alone have come out with the announcement that they will build fifteen new theatres within the next twelve months and that each of these houses will cost from $125,000 to $300,000. They have already told of the new houses in Toronto, Halifax, St. John, London, Ottawa and Winnipeg. Plans for some nine or ten other cities in the Dominion will be announced shortly, they stated.

The Griffin interests have not yet announced exactly what building they will do while N. L. Nathanson, managing director of the Paramount Theatres, Limited, has plans up his sleeve for new theatres about which he has no details for immediate publication.

An Outline of What's Doing.

Very briefly, this is Canada's theatre building programme:

Toronto, Ontario—Allen's Bloor Theatre, opened March 10; Allen's Danforth Theatre, to open in May; Alhambra Theatre, to open in April; Allen's St. Clair Theatre, to be built; Loew's $800,000 Theatre, to be built; Pantages Million-Dollar "Double" Theatre, started; Peter Pan Theatre, at the Beach, to be built; Family Theatre, at the Beach, to be doubled in size; St. Julien Theatre, to be rebuilt; Strand Theatre, to be remodeled.

London, Ontario—Allen Theatre is projected; Loew Theatre is to be started.

Ottawa, Ontario—Loew Theatre is to be started; Allen Theatre will be built, it is announced; new theatre and recreation building to be built by C. J. Booth.

Montreal, Quebec—Pantages Theatre to be built.

Halifax, N. S.—New Allen Theatre.

St. John, N. B.—New Allen Theatre.

Winnipeg, Manitoba—Osborne Theatre has been rebuilt; New Allen Theatre is planned; Monarch Theatre, to be reconstructed; Avenue Theatre, to be remodeled.

Almonte, Ontario—New theatre proposed by Ottawa Valley Amusement Co.

Kingston, Ontario—Loew Theatre is planned.

Midland, Ontario—New theatre to be built by Mr. A. Bugg.

Ottawa—Russell Theatre, to be remodeled.

Hamilton—Grand Opera House, to be remodeled.

London—Grand Theatre, to be improved.



It's Not a Gamble That the Lamb Gambols Off with the Lion.

It's a sure thing. For Billie Rhodes is the aforementioned lamb in "The Lamb and the Lion," released by Exhibitors Mutual.

PICTURE MEN MAKE HIT AT ALBANY

At Hearing in Capitol, Representatives of Industry Have All the Best of Argument—Brady Rebukes Head of Opposition, Who Fails to Drop Threatened Bomb

Albany, March 12.

By C. L. Grant

WHEN the Rev. O. R. Miller, of this city, editor of the Reform Bulletin, and self-appointed leader of the opposition to Sunday motion picture shows, at a hearing on the Sunday movie bills at the State Capitol this afternoon, read from his Bulletin the following:

"If a man from Mars dropped down to earth and visited our motion picture houses and witnessed the majority of the features now playing, his impressions would be that our married women were all unfaithful, and that most of our earthly mothers have never gone through the manifestation of the marriage ceremony"

he literally put his foot in it, for he failed to reckon with William A. Brady, who had been summoned from Detroit to attend the hearing and who a few minutes later crammed the words down Miller's throat by reminding him that he "should not bear false witness against his neighbor and that A. A. Spiegel, credited by Mr. Miller with having made the assertion, had been dead for several years and that the film company which he represented was out of business.

All in all, and speaking from the standpoint of an uninterested spectator, today's hearing scored a distinct hit for the motion picture interests. In the first place the representatives of the exhibitors, for there were no manufacturers present, excepting possibly Mr. Brady, who attended, however, more as one who was perhaps the best qualified man in all America to speak from the side of the industry in the war, had all the best of the argument. In the next place the movie representatives, profiting from the experiences of the past two years or so, staged their side of the hearing in a much better manner than heretofore. There was no lost time, no wrangling to speak of, and the arguments were presented in a clear, forcible manner that struck home.

Protesting Woman in Majority.

The hearing brought even a larger crowd than was expected. There was an unusually large number of women present, the majority, judging from the applause, being in opposition to Sunday shows. All quarters of the state were represented. Many, unable to gain admittance to the room, stood in the small corridor, or managed to get a look in by standing on chairs. The hearing consumed two hours, each side being given an hour. The opposition opened its guns shortly after 2 o'clock by which time the room was packed to suffocation. The Rev. Mr. Miller was on hand with a plentiful supply of pamphlets, but failed to make good a recent boast that he "might drop a bomb that would land some one behind the bars." Given but two minutes during which he could express his views, Mr. Miller was rather in the background a good part of the afternoon.

Invades Sabbath, Says Father Dunnay.

The opposition opened with the Rev. Joseph A. Dunney, of this city, associated with the Catholic diocese of Albany and director of parochial schools. The priest went on to say that in this instance avarice and greed were supplanting the gospel and that where any action was attempted which would be harmful to the state, as he believed Sunday motion picture shows would, that it was up to the state to protect itself.

The Rev. Joseph Jones, representing the Church Federation of Albany, followed. His arguments were along the same lines, saying that the primary concern of those behind the bill was a further enriching of themselves and that modern day legislation was along lines that sought to give men and women longer hours of rest and recreation and that the opening of Sunday shows would require a large army to work seven days in a week.

Canon Chase Again on Hand.

The Rev. William S. Chase, of New York, representing the State Civic League, and a familiar figure on similar bills the past two years, was on hand with a declaration that the bill was unconstitutional in that its passage would grant one form of commercialized Sunday amusement and forbid others, and saying that back of the bill was a demand, not for Sunday movies, but for Sunday money. The Rev. D. J. McMillon, of the New York Sabbath Committee, spoke saying that Sunday shows would be harmful to the young who should be in Sunday school.

The Rev. D. L. Jameson, of New York State Sabbath Association, the Rev. John L. Stratton, of New York; Mrs. Sarah McNair, the Rev. Robert Watson, representing the Presbyterian Ministers Association of New York City; the Rev. John Study, of the Buffalo Federation of Churches; the Rev. O. R. Miller and the Rev. H. L. Bowlby, of New York City, general secretary of the Lord's Day Alliance of the United States, all spoke, their arguments requiring from two to ten minutes each.

Mitchell Draws Comparisons.

The opposition opened with Roscoe R. Mitchell, an attorney representing the motion picture exhibitors of western New York. Mr. Mitchell first asked the audience if pictures were worthwhile to a community, and if they were, should not the people be permitted to say whether or not they should have the privilege of seeing them on Sunday as well as any other day of the week. He asserted that the country club, the automobile and the Sunday excursion were forms of Sunday amusement which were not barred. "The bill is a home rule one," declared the speaker, "and does not force Sunday shows on any community. There is necessity of Sunday movies to prevent the further spread of unrest that is sweeping the country."

Brady Talks of Black Sheep.

An air of expectancy greeted the announcement that William A. Brady would be the next speaker. Mr. Brady walked across the floor and standing in front of Mr. Miller said: "Thou shall not bear false witness against thy neighbor. Mr. Spiegel has been dead for three years or more. The remark you quoted was written four years ago. Times have changed," said Mr. Brady. "There are black sheep in every flock, maybe you have some in yours. I have read of them.

"We have been and are today entertaining the soldiers, your boys, over there and back here, with pictures and talent. Do you pay them? No sir, the public, and not the Rev. O. R. Millers, are paying for the incidental expenses, but our men and our women are casting aside thousands and tens of thousands of dollars in salaries to bring cheer to the men. If Sunday amusements in the way of Sunday movies is good enough for the soldiers, then it's good enough for the peace soldier. And it's good enough for the working man, who perhaps traveling an hour or more to reach his home at night, is tired and only on the Sunday does he have the time and inclination for the rest and the recreation which the Sunday motion picture show provides."

Mr. Brady defended the industry, saying that if indecent pictures were being fostered on the public, that he himself would be in favor of a bill that would jail the offender.

Arrests Decrease with Sunday Shows.

Royal K. Fuller, one time associated with the New York Herald and of late with the American Recreation Society, gave some instances of the good that had been accomplished by opening the movies on Sunday in Ilion, where no sooner did Sunday shows start than there was a most remarkable falling off in the Monday morning cases in police court.

The workingman was represented by two speakers at the hearing, the first being Emmanuel Koveleski, of the Central Trades and Labor Council of Rochester, and the second being John J. Doyle, of Buffalo. The first speaker said he had been sent to Albany by the working people of his city, while Mr. Doyle said that as taxpayers of this great State the hundreds of thousands of workingmen should have a right to say whether or not they should have some form of innocent amusement on Sundays and that the voice of labor demanded Sunday movies. Mrs. Delos Eldridge, of Rochester, followed, saying that Sunday movies appease the present day restlessness and that if the young men and women are in the picture houses and not roaming the streets they are better morally. She cited instances in Rochester to better illustrate her point.

Autoists and Golfers Sunday Breakers.

The Rev. W. H. Jackson, of Long Island, who said at the opening that he had used the film for nine years past and that during that period had been able to accomplish more good and se-

cure larger audiences than during the previous twelve years, declared the church could not well afford to take upon itself the responsibility of crushing the demand for the Sunday movie. He said it was the duty of the church to use, not to fight, pictures. The Rev. Mr. Jackson said he was pleased to have been associated with the motion picture industry and that the real Sabbath breakers were the autoists and the golfers.

One of the best arguments of the entire afternoon was presented by Dr. Royal S. Copeland, health commissioner of New York City, who prefaced his remarks by saying that he was not interested in any branch of the industry.

Recreation Necessary, Says Copeland.

"There is nothing that makes so much for good health as recreation," said Dr. Copeland. "Men and women have got to have some form of innocent amusement on Sundays. There is today the greatest percentage of insanity among farmer's wives than among all others of the sex. The reason is apparent. It may not be right for me to attend the Sunday movies because I have time during the rest of the week, but I do contend that the working man and woman, laboring until dark and arising early, should have the right to see a show on Sunday afternoon or evening. And furthermore clean pictures make for better morals. The man who laughs is our best citizen.

"Furthermore, we are about to be confronted with the most serious six months in the history of our country. The use of drugs and narcotics will increase with the closing of the saloon. A campaign against drugs shown on the screen will do much, but don't let us have our tens and hundreds of thousands wandering about, becoming drug takers. Give them a clean, bright show. Make them laugh. Educate them to higher ideals. Labor is in a terribly disturbed state. If labor today demands entertainment, labor is entitled to have it."

Captain William Harrigan, late of France, scored a hit with the crowd in his arguments for Sunday shows. The closing talk was by Attorney John J. McInerney, of Rochester, who said that action should not be taken which would cause men and women to become bitter toward religion and that the loss of Sunday shows in many cities would drive thousands to following false leaders who were stirring up unrest on every possible occasion. He said the ministry should not forget what had happened in Russia, where the people were held down. The speaker said the exhibitors were not fighting the ministers and that it was not up to the ministers to fight the people.

William C. Capes, secretary to the State Conference of Mayors, presented figures showing that twenty-three cities in the state and Sunday movies, that these cities represented 6,361,000 persons, or sixty-three per cent. of the population of the state; that thirty-five cities were without Sunday movies, that nine of the number would open their houses if allowed by law, and that all the cities of the state were in favor of home rule.

The committee announced that there would be no further hearings on the bills unless requested, but that each side could file briefs or arguments for further consideration in executive session.

Among the exhibitors present today were Sydney S. Cohen, Charles L. O'Reilly, New York; Harold Franklin, Jules Michaels, J. Schubert, Ira Mosher, Buffalo; C. A. Hayman, of Niagara Falls; Henry Cole, New York; Irving Salyards, John Farran, W. A. Calahan, Rochester; S. I. Berman, Brooklyn; Lew Buettner, Cohoes; George Roberts, Albany, and Morris Silverman, of Schenectady.

C. L. GRANT.

SUNDAY OPENING CAMPAIGN PLANNED

Association Co-operating with New York Exhibitors in Fight to Legalize Shows on the Sabbath

A COMPREHENSIVE program has been mapped out by the Legal and Legislative Committee of the National Association in co-operation with the New York State exhibitors in the campaign to legalize Sunday opening in New York.

At a meeting of this committee held last week, Max Spiegel, of the Strand Theatre Circuit, who is chairman of the Exhibitors' Publicity Committee, was present when plans were made for adding trailers to all releases in the state during the next few weeks and which are to be supplied by the producers. In addition to this, the news weeklies are incorporating some of the suggestions in each of their releases.

A new feature of the committee's campaign will be the organization of the film salesmen in each of the districts in the state through the meetings which are to be held at central points, the first one being assembled for Sunday, March 9, at the 18th Street Theatre at 4 o'clock. William A. Brady, president of the National Association, promptly offered the use of his 48th Street Theatre for this purpose, and was to address the meeting, but was called out of the city.

Nathan Vidaver, chairman of the National Association's Committee, will preside and introduce Max Spiegel, who will outline what is desired on behalf of the film salesmen.

The Legal and Legislative Committee is distributing literature among the exhibitors showing them how to proceed with the organization of a local Sunday campaign and offering various ideas and suggestions.

Getting Civic Bodies Interested.

The National Association's Committee has undertaken to interest the civil, social and commercial organizations throughout the state in the Sunday bills, requesting that resolutions be adopted and sent to their representatives in the Senate and Assembly at Albany.

Editorial commendation on behalf of Sunday opening is also being sought through the daily and weekly newspapers in each locality, and many strong editorials in support of Sunday pictures have been received during the past week indicating that the press is in entire sympathy with this movement.

The activities of the committee are under the direction of Nathan Vidaver, counsel for the World Film Corporation; Lewis Innerarity, secretary of Pathe, who is secretary of the committee.

The feeling is very general throughout the State in favor of local option Sunday motion picture legislation, and it is believed that the bills which are now pending before the Legislature at Albany will be passed at the present session and promptly signed by Governor Albert H. Smith, who has always advocated the legislation proposed.

Sunday afternoon, March 9, there was a meeting of film salesmen at the Forty-eighth Street Theatre, called by Samuel I. Berman, executive secretary of the New York State League. There was an attendance of fifty or more salesmen who travel out of New York exchanges, and the purpose of the meeting was to instruct them in the work of propaganda for Sunday opening. These salesmen in their contact with exhibitors were advised how best to present the subject that showmen may, in turn, get their patrons interested in the movement.

Sunday Opening May Bring Election in Bloomington

IF by any chance the bill to legalize the operation of picture theatres in Indiana on Sundays after 1:30 p. m. becomes a law, an election likely will be held in Bloomington, Ind., to guide the mayor and the city council in their action of allowing or forbidding the theatres to operate.

A controversy has arisen in Bloomington in regard to the Sunday picture question, and much hard feeling has been the result. In view of the fact that the opposing factions appear to be fairly well divided, a "local option" election on the question has been suggested to Mayor Weaver and the members of the council. They say such an election will be held in event the bill is passed.

Referendum on Sunday Opening.

Assemblyman Hyland, of Essex County, N. J., has introduced House bill 291, which provides for the legalization of Sunday sports of all sorts and of Sunday entertainments in the theatres. Under the provisions of this proposed measure a petition bearing the signatures of 100 citizens would be sufficient to have question printed on the ballots at the next general election, and if approved by a majority of the voters, it would become a law. Mr. Hyland's bill was referred to the committee on social welfare.

Start Campaign for Sunday Shows.

The exhibitors of Utica opened the campaign for signed petitions for Sunday pictures in a fine manner and with the aid of members of the Local Trades Assembly of the various unions a canvass was made with splendid results. Out of 100 business men only four refused to sign the petition. Copies of petitions were distributed in the lobbys of the houses and in addition to announcement slides, personal appeals were made.

Cards had been printed with wording urging the people of the city who attended the theatres to sign the petition, and in the New Orpheum Theatre where a number of these cards were hanging a woman patron tore them all down and destroyed them before she could be stopped.

MANY AGAINST NEBRASKA CENSOR BILL

Clubwomen Revoke Indorsement—Many Leading State Associations Sign Petitions for Its Killing

ON March 15 the lower house of the Nebraska Legislature began a hearing on House Bill No. 355, which plans a state board of seven members to censor every film and every moving picture advertisement to be shown in the state. On that day the house gallery was filled with showmen and exchangemen from all over the state, and some of them, the most influential organizations in Nebraska, had delegates at the Capitol to fight the bill.

During the week ending March 9, certain things occurred. First, the Omaha Chamber of Commerce, the Manufacturers' Association, the Bankers' Clearing House Association, the Hotel Men's Association, the Central Labor Union and other organizations of less importance went on record as opposing the bill, and sent communications to the Governor and to the state representatives from Douglas county, asking them to help kill the bill.

Second, commercial clubs, business men's clubs, community clubs and organizations in many smaller towns and cities over the state went on record as opposing the bill.

Women Revoke Indorsement.

Third, the Alliance and Hastings Women's Clubs, which indorsed the bill at the time it was presented under the auspices of the State Federation of Women's Clubs, revoked that indorsement, and sent letters and telegrams to the Governor and to the state representatives, demanding that their names be taken from the petition because they had erroneously indorsed it.

Fourth, not one note in favor of the bill has been heard.

Fifth, the newspapers of the state have continued hammering, both editorially and in their news columns, against the bill.

Sixth, thousands of motion picture customers have signed petitions protesting against the bill and these petitions will be presented at the psychological moment.

While all this looks favorable, still the Nebraska film exchangemen and showmen are not resting on their oars. Daily meetings are held in Omaha and representatives of the industry are at the state capital daily watching developments. More ammunition is being sought all the time and if the house passes the bill the fight will be renewed with still more vigor in the senate.

Rochester Now Open on Sunday.

The Rochester Theatre Managers' Association have launched a vigorous campaign to create sentiment in favor of Sunday opening. The theatres in that city are now open on Sundays, by virtue of a provision of the law which Attorney John F. Kinney brought to light after they had been closed for years. The Common Council has long wanted to close the theatres on Sunday, and in response to a recent questionnaire the city officials replied that they would close them if they had the power to do so.

Select Official Aids in Sunday Fight.

A wire just received from Arthur S. Kane, general manager of Select Pictures Corporation, conveys the information that he has interrupted the trip which he is making to cities containing Select Exchanges, and other prominent cities in the South and Middle West, in order to spend a day or two at Austin, Texas, and render assistance to the Texas exhibitors, who are fighting to maintain the Sunday opening privilege which they are now enjoying in leading Texas towns, and to kill a bill which is now pending in the Legislature which would close all Texas theatres on Sunday.

Ohio League Appeals to the Public.

The Ohio State Screen League, through its members—the exhibitors of Ohio—are appealing to the patrons of the theatres to write their respective state congressman and legislative members to support the Banker Bill, which will give local option as to the operation of film houses on Sunday throughout Ohio. All Dayton theatres were supplied with slides the past week, as well as thousands of heralds for distribution to the public, and it is said that many patrons wrote letters asking support of the bill.

Albany Censor Bill Finds Sponsor.

Albany, March 5.

A bill to create a board of moving picture censors, consisting of three members to be appointed by the regents at an annual salary of $4,000 each, was introduced today by Assemblyman John W. Slacer, of Buffalo.

The board would be required to examine all films and report its approval of the reels found to be "moral and proper and its disapproval of such films or reels as it shall find to be sacrilegious, obscene, indecent or immoral, or tending to debase or corrupt the morals."

It would make it unlawful to exhibit any film in this state unless first approved by the censors. For each examination, a fee of $1 for each 500 feet of film would be required.

VOTES 2 TO 1 FOR SUNDAY SHOWINGS

Yakima Citizens Side with Fred Mercy Against Ministers' Association to Tune of 3734 to 1909

AFTER a six months' fight on Sunday closing between the Ministerial Association of Yakima, Washington, and the Mercy Amusement Company, which controls all the theatres in that city, the city council decided on February 20 to allow the theatres to remain open on Sunday.

At the meeting of the council at which the decision was finally made the mayor, Forrest H. Sweet, voted in favor of closing the theatres, but the two councilmen went against it. Their vote was the direct result of petitions circulated among the residents of Yakima. The total number of names on the petition against closing was 5,307, while the list of those for closing total only 2,999. The council refused to consider names of those people, however, living outside of the city, and those giving no address were also considered non-residents. This resulted in the following figures: 3,734 city residents against closing; for closing, 1,909.

Fred Mercy was recalled from a trip to the East and found things in a critical condition. He had preferred to ignore the movement as one of sectional interest, not sufficiently widespread to be of serious danger to his interests; but he was confronted with a warning from the city council that the question would be decided by petition and by the fact that the opposition already had several hundred names on its petition, which had been circulating for weeks. Arrayed against the Ministerial Association and several organizations of laymen he had only had his assistant, Mr. Bartholet, and his attorney, H. B. Gilbert. He knew that he had some public sentiment behind him, but he did not know how far-reaching it was.

It was at this point that he hurried to Seattle to appeal for help to the Northwest Film Board of Trade. A meeting of the trustees of that organization was called, and they decided to send their counsel, Harry Sigmond, to help Mr. Mercy size up the situation and determine on a course of procedure.

It was decided to concentrate all efforts on getting signers for the counter-petition. In winning this fight Mr. Mercy and the Northwest Film Board of Trade feel that they have nipped in the bud what would have been a serious movement for amusement men all over the country, for further investigations by Mr. Sigmond disclosed the fact that the Yakima Ministerial Association had planned, if they won their fight, to carry the question to the state organization and have a bill for state-wide Sunday closing introduced into the Legislature at Olympia.

Chaplins on Presidential Ship.

Charlie Chaplin made the trip across the Atlantic with President Wilson on the George Washington and was introduced to the President who was returning to Paris. That is, the "canned" Charlie did.

In selecting the films to be shown aboard the war ship to entertain the President and his aids, the Government asked for the four Essanay-Chaplin films, which are now being reissued. The films were sent aboard the George Washington March 4, together with a print of the George Kleine film, "The Unbeliever," and were turned over to the Chaplain.

The four Chaplin films are "A Night in the Show," "The Bank," "Police" and "Shanghaied."

Thousands of exhibitors in every state in the Union are paying $3 a year for The World and receive benefits that repay their investment over and over again. Their desks may be loaded down with unopened and unread circulars, posters, house organs and "promotion" letters—but they READ The World because they pay their money for it and find in its pages the help they need in conducting their business.

FILM MEN WORKING FOR SUNDAY OPENING

Picture Industry of Western Pennsylvania Take Steps to Secure Passage of the Rorke Measure

TO assure the passage of the Rorke Bill in the Legislature, which calls for Sunday amusement in Pennsylvania the Campaign Committee of the Moving Picture Industry of Pennsylvania, Western Division, has been organized and is installed in headquarters on the third floor of the Westinghouse Building, Pittsburgh, where meetings are held daily. Plans have been made to give the public an opportunity to express its desire for clean Sunday entertainments, including motion picture shows.

From the Committee headquarters letters are being sent out to the owners of picture theatres in all of the counties of Western Pennsylvania, stating that only by organized effort on the part of the industry and the earnest work of every exhibitor in the State of Pennsylvania can the bill be passed.

In addition to the organization in Pittsburgh, formed to direct the campaign in western Pennsylvania, a chairman has been appointed for each county. These county chairmen have been assigned the task of going about among the exhibitors in their own counties and organizing the educational campaign. Petition cards will be sent to exhibitors, which are to be passed out at each performance to the patrons who will be requested to sign their name and addresses if in favor of Sunday amusement. These then will be sent to Harrisburg.

A central meeting of all County Chairmen at the Committee Headquarters was held Sunday afternoon, March 9, at which several matters of importance were decided upon, and the various county chairmen given their instructions.

Following is a list of representative show and exchangemen who are actively engaged in this proposition: J. B. Clark, chairman; J. P. Harris, first vice chairman; L. F. Levinson, second vice chairman; M. Feitler, third vice chairman; P. Antonoplos, treasurer; L. F. Levison, chairman finance committee; E. J. Connelly, chairman publicity committee; Denny Harris, chairman Four-Minute speakers; John McAleer, secretary.

Film Philosophies

By Edwin O. Weinberg, Manager, Elmwood Theatre, Buffalo.

The manager in love with himself won't grow thin on top worrying about rivals—and it's many a live-wire that's burned out because he thought the wellknown public came to his house because HE ran it.

* * *

They say it's better to wear out than rust out, and in the exhibitor's game the gink who embalms his ideas won't have his orchestra or box seat chairs worn out from folks sitting in 'em.

* * *

Giving 'em one good picture after two bad ones have sent them home howling is like giving a man poison and then asking forgiveness by handing him an antidote.

* * *

Human nature likes to be waited on. That's why a manager on the floor is worth three in the back office.

* * *

Music is Satan's greatest enemy, and it can be his ally. Nothing so riles an audience as an orchestra that plays with one eye open and sticks in a "hurry" when the heroine is on her death bed.

* * *

Some managers seem to think the motion picture organs for exhibitors were intended to grace their desks as ornaments. Others read them, feed on the experience of others, and become general managers of a string of houses.

* * *

The manager who doesn't read a trade paper generally sneaks out of the house after the cashier has checked up for the evening and doesn't show up again until the next evening. He's as interested in his work as a returned soldier is now in a pair of spiral leggins.

* * *

If someone doesn't kick about your show now and then you can make up your mind that the program has made him too bored to care or that your average performance is mediocre.

* * *

When you pick a poor picture and they walk out on it the first night, it's a darn sight better to put it on the shelf the second night and substitute another and stand the loss. Your patrons will admire you for admitting your mistake.

* * *

Farewell to the "kidding" film salesman. He's in the same class with the almost extinct buffalo and the hand-painted neckties.

* * *

Do you assume that pained I-wish-you'd-let-me-alone look every time a patron drops into the office to see if you found a mink muff or a pound of coffee? Many a lost article returned as if it was a pleasure to do it has made a patron put a lot more faith in a house and its policy.

* * *

I can tell what sort of a gink the manager is by looking at his house. If he's careless the theatre will look it.

* * *

The manager who doesn't advertise generally finds it's too much extra work. Any effort for business naturally necessitates additional energy.

* * *

You don't need to tell folks you are a bang-up successful movie man. The nightly attendance will speak for you.

* * *

Spasmodic advertising does just about as much good as osteopathy on a warped door jamb. You can't master a piano by taking a lesson now and then, and you can't coax human nature into your house with a half-hearted call every few weeks.

* * *

Folks go into some theatres knowing darn well they wont get any more than they paid for. And they don't look for surprises. But they go into others more frequently where the manager springs a feature additional or a novelty in at least once in a month of Sundays.

* * *

Lucky is the manager who is a real manager and not a veritable office boy. Some managers have about as much authority as an eighteenth assistant deputy post master general. These ginks get heart failure every time the main stockholder drops in.

MARYLAND EXHIBITORS HOLD MEETING

First To Be Held in League's New Headquarters in Baltimore—Discuss Plans for Ball After Easter

THE holding of the annual moving picture ball after Easter, to which several film stars will be invited, was one of the chief subjects which came up at the meeting of the Maryland Exhibitors' League, which was held on Sunday night, March 9, at its new headquarters, on the third floor of 419 East Baltimore street. This meeting signalized the formal opening of the new headquarters. Louis Schlichter, president of the league, occupied the chair.

The arrangements for the ball will be made by a committee of fifteen volunteers, who were appointed, headed by Frank A. Hornig, who will act as temporary chairman. This committee has been invested with full power to act for the league. Those who are serving as the ball committee include Julius Goodman, E. C. Sandell, Arthur B. Price, W. E. Stumpf, Thomas D. Goldberg, J. Rabinowitch, Milton Caplon, L. Rosenbauer, Irvine Levine, W. C. Pacey, M. A. Berger, G. W. Hoeffer, C. B. Eyer and Frank A. Hornig. Mr. Goldberg urged that every member of the league consider himself a committee of one to work for the ball. While the matter of electing delegates to the convention, which will be held in St. Louis in the near future, was taken this action was deferred to the next meeting of the league.

C. B. Eyer, the secretary of the organization, spoke of the service which had already been given by the league through its secretary to various members.

Mr. Schlichter dwelt for a few minutes of the meeting on the taxes, which will be heavy after the revenue from the liquor is taken off after July.

Mr. Goldberg made a little talk on the contributions which had been made by the various members to the furnishing of the new headquarters, and after his speech several of those present contributed to the fund, and $94 was collected.

Exhibitors in small towns are just as important in their individual communities as are the managers of the "Picture Palaces" in big cities. The small-town manager makes his bread and butter out of his theatre, and needs just the help The World brings to him with every issue.

TWO WORLD MEN SEE "COMMON CLAY"

Pathe Screen Version of Cleves Kinkead's Stage Play Featuring Fannie Ward, Viewed on Separate Occasions, Is Pronounced Masterly Production of Powerful Drama

TRUE screen drama, adapted with skill and intelligent sympathy from a famous stage play, "Common Clay" is one of the strongest releases ever put out by any producer. It held a crowded house at the Rialto literally spellbound. To the author of the original play—Cleves Kinkead—is due full credit for a broad and kindly view of erring human nature and a manly tenderness toward unprotected women, led into error through an influence nature implanted in their hearts. To Ouida Bergere, who wrote the screen version; to Director George Fitzmaurice; to Fannie Ward and her highly capable support—Easter Walters, Fred Goodwin, John H. Cossar, Helen Dunbar and W. E. Lawrence; to A. H. Woods, producer, is due the highest credit for a harmonious co-operation to a common end—a complete and satisfying screen drama of power, influence and good taste.

Such a result is not achieved without sincerity, unity of purpose and an infinity of pains, but the reward is a product satisfying to the general public; for the easiest play to understand is that done with the greatest skill. Revelation of the human heart as it is—just Common Clay under certain conditions—is far more convincing and more affecting than improbable idealizations of human character, the fault of most dramas being non-recognition of our own faulty natures. This Pathe release drives at the truth, pictures our social conditions as they are—our people with their masks off. Fannie Ward rises to her opportunities with keen appreciation of every phase of her role—a star in stellar element. But for the customary narrative sub-titles, which mar practically all of our screen products—one of those conventions which the stage has shaken off—"Common Clay" could have been justly called a flawless production according to modern standards.

"Common Clay" will win for all classes of exhibitors the reputation of the stage performance, and the star's high repute serving for the billboard attraction; but the big value is that which can be counted on—"a satisfied body of spectators."

LOUIS REEVES HARRISON.

Old Story in New Setting.

SIX weeks ago when Robert C. McElravy, of the Moving Picture World reviewing staff, saw "Common Clay" at the Pathe projection room he gave it as his opinion that the screen drama "is one that will grip the emotions strongly." The engagement of the picture at the Rialto Theatre, New York, bore out the verdict of the projection room showing. A subject that would have seemed hackneyed without the spirit of sincerity in which the story is written is further reinforced and made convincing by the earnest acting of Fannie Ward and her support. The betrayed maiden is quite as common on the stage and the screen as she is in real life, and is always a pathetic figure when treated with honest compassion. Cleves Kinkead has chosen to tell the old story in a new setting and to marshal a series of familiar situations so adroitly that the drama quality in the fate of Ellen Neal has its old power of working its will with the spectator.

How the Spectators Took It.

It was interesting to watch the effect of the Kinkead picture at a matinee during the Rialto week. The introduction of the overworked little shop girl and the efforts of a former employe of the store to get her to take the wrong turning promised nothing startlingly new to most of the spectators, but they soon yielded to the human note in the story, and followed with increased concern the course of circumstances which saw the girl driven from home by her brutal step-father and lured into a disreputable hotel.

The raid on the place by the police and the arrest of Ellen, which terminated with her being sent to a reformatory, was a course of events that moved along a natural but increasingly engrossing path. Then came her discharge from confinement, her employment as a maid in the home of the wealthy Fullerton family and her meeting with young Fullerton.

A Human Story.

It is easy to foreshadow her betrayal and the departure of her lover for the battle line, leaving her to face the consequences alone. All this time it was plain that the spectators had not lost their sympathy for the girl. The depth of her affection for Hugh Fullerton was so apparent at their last meeting that when she took Hugh's child to his father and mother and asked for the aid the baby needed the refusal of the grandparents was resented.

Driven to seek the aid of the law for her child she listened in amazement as Jennie Peters, her supposed mother, told the story of her real mother and how she sacrificed life itself for the sake of the man she loved. Ellen's decision to follow her mother's example and spare her lover brought the further revelation that the judge who was hearing the case was her own father and that he was eager to make amends by acknowledging her as his own daughter. The closing scenes, in which Ellen is given the benefit of refining influences and is introduced to Hugh as the judge's daughter, paves the way for the happy ending that was received with general satisfaction. "Common Clay" is chiefly remarkable for offering another example of how easy it is to interest humanity at large in the familiar stories of life if honesty of purpose is supplemented by technical skill.

Fannie Ward's Deep Emotion.

As the central figure of the Kinkead drama Fannie Ward's impersonation of the loyal little heroine contributes largely to the success of "Common Clay." It is soon made evident that her power as an actress is more a question of feeling than of art. In the lighter scenes or those demanding quick action she is not at her best, but her ability to portray suffering and deep emotion by a sustained expression that seems to come from every part of her being is exceptional. The screen is able to catch and to hold such an expression with unmatched efficiency.

Fairness demands that the acting of another member of the cast be given the order of superior merit. As Jennie Peters, the foster-mother of the heroine, Easter Walters is flawless.

EDWARD WEITZEL.



Fannie Ward's Sincere Acting Contributes Largely to "Common Clay's" Success.

Rambles Round Filmtown

With WALTER K. HILL.



The Rambler.

Recalling the Days of One Reelers.

TO those who trafficked in films ten years ago and to the newer captains, lieutenants and privates of THE industry the following reprint from Variety dated December 11, 1909, is offered as truth dug from a hectic past. Acknowledgment is made to Sime Silverman for his courtesy and permission to print. We wrote this for Variety at a time when the Infant was being tossed from Patents Company to Independents with reckless disregard. Kid Industry was in the air most of the time, thriving on painted scenery and "chase" episodes that made a one-reel "feature" stepbrother to an Olympian marathan.

They're off!

"CHAINING THE CANARY LOOSE." A 1,000-Foot Effort.

The family is very pood. Mother has lost her job as a manicure and father can get no work as a longshoreman in the Longacre Building. Two little girls, one 24 and the other 13, are starving. The son, who follows the horses, orders the father to go to work. Rising slowly from the silk-covered Ostermoor, which has been carelessly left in the corner, the old man kisses the whole family good-bye, makes a face at his son, and exits, followed by the dog.

When All France Was Idle.

Father is looking for work. At the 189th foot the son discovers that they are at the post at Jacksonville and his "sure thing" is dying on his hands. Angrily he sets forth to find his father and make him look harder for work.

To assist the old man he takes along his field glasses. At the 190th foot the 24-year old little one crawls under the mattress for her beauty sleep; also to forget that she's hungry. At the 195th foot, mother comes in with a roll of French bread sixteen feet long and hands it to the 13-year old little one, who starts at the middle to eat it in both directions.

Long Bread—Short Features.

She seems to be very hungry, and is so engaged in trying to choke herself with the bread that she forgets to ask her mother where she got the money to buy it with. While one daughter is under the Ostermoor and the other is engaged in wilting the French loaf, the mother sits down in front of a painted writing desk, and with one stroke of the pen writes this "slide," which shows upon the screen:

Here's the Fatal Note.

"Dear Husband and Children: I am tired of being a manicure. The tips are getting smaller every day and all sorts of persons are butting into the business. Forgive me and kiss our children. I have brought home the last loaf of bread I shall ever bring to you loafers. I am going out to get some money honestly—if I can— if not, I'll go back to manicuring. Your wife and mother, Louise."

It is finally the 200th foot and not a darned thing has happened. Surely there is film enough in that stretch to start something.

The mother leaves the house, and the camera catches a crowd of 300 people of all sizes and sorts watching the picture man operate. She is encouraged by the spectacle, for she knows that the members of her family are not the only people in France out of work. She knows by actual count that Pathe Freres have 300 men, 500 women, 350 children, and a large assortment of live-stock, wagons, hacks, automobiles and other things in their employ that are starving and out of work; in fact, having visited the picture shows herself, she knows that there is more idleness and hunger in France in proportion to the length of the bread loaves and the amount of wine that is consumed to the running foot of film than could be stacked within all the beautifully painted interiors Edison has in his studio.

Don't Forget—Ten Years Ago.

Of course, that sentence may be a little complicated, but one must recall that this is a moving picture description and there must be some sort of complication in this one at any cost. Sorrowfully, mother passes down the painted street; forgetfully, once, she nearly walked through the canvas, but the director yelled at her just in time, so she turned to the left.

This happened at the 225th foot, and nothing as yet has been accomplished. At her wit's end, she avails herself of the "comedy" idea best liked by some producers, and, turning into the corner drug store, she buys a box of Red Circle pills. At the 247th foot she still has them. At the 250th foot she has not.

The "Old Stuff" Went Best.

As she came out of the drug store she met her son going in, and, hiding behind a pile of vegetables, she hears him telephone a bet; she knows by the faces he makes that the hand-book man will not accept a mouth bet, and, seeking safety in flight, she starts a "chase," which runs for 113 feet. More than 700 people out of work watch the foolish antics of the mother rolling the Red Circles up hill.

At the most exciting point in the chase there appears on the screen, "One Moment, Please, to Adjust Machine." We have almost reached 400 feet and, following film traditions, nothing has happened.

Father Defies Tradition.

However, at the 401st foot, father finds work. He is employed in the harvest field. It is 90 miles back to town and his starving folks. Night is coming on, and the trolleys will soon stop, and it looks as though he would have to walk. Tired from his long 30 feet of cutting barley, he falls into deep sleep on his shovel handle. His dream starts at the 501st foot and runs 600 to an inch.

They Also Dreamed Footage.

The fairy queen waves her wand and the Erie Canal comes to view. A drunken sailor in a motor boat invites the father to step in and take a ride. Thinking it is pretty soft for him, the old man gladly accepts, and, when last seen, the boat runs under the Brooklyn Bridge. Having been so long neglected, it is time to turn the camera on the desolate home.

Exit Mattress!

The 24-year old child, having had her sleep out, finds herself rather hungry, and, coyly hoisting the Ostermoor to her shoulder, takes it out of the room, indicating in the most unintelligable pantomime that she is going to pawn it to buy something to eat. The betting is even that she will bring back three long loaves of bread and a bottle of red wine. The younger child, being full of bread, evidences no interest in the proceedings. But the son; what of him? At the 503d foot he is seen tending bar.

July 1, 1909—NOT 1919.

Of course it is a painted bar, with painted bottles, painted cash-register and painted rail whereon to rest the wearied foot; those things cost too much and are too hard to borrow, or we would use the real article. But under the circumstances we catch our inspiration from our best film producers and paint 'em.

Games with real cards are going on at three real tables. The door swings back and in comes the bar-boy's 24-year old sister on the arm of a man who has rescued her from the jaws of an automobile. The rescue occurred at the 503d foot, just as she was leaving the house with the mattress on her shoulder.

Her Middle Name Was Gratitude.

Grateful to her rescuer, she lets him pawn the mattress, and together they set forth to spend the money. Curiously enough, they come to the place where her brother is tending bar. Curiously enough, he serves them drinks. Curiously enough, neither brother nor sister recognize each other; both seem intent upon the money which had been obtained by pawning the family couch.

Action Averages Well.

But their purposes are different; the girl wants bread, her brother wants the money to play the races, for, although over 500 feet have passed, he is still a gambler at heart, although a bartender for moving picture purposes. Now the film takes us to a beautiful garden (painted, of course, but nevertheless a beautiful garden).

The sun has set, and it is, naturally, twilight. The daughter who, at the 241st foot, we left full of six feet of French bread, is seated on a (painted) rustic bench reading a popular moving picture trade paper. We don't know where she found such a thing, but she's reading one just the same.

The gardener, on the alert for poachers who have been molesting the park flowers for the purpose of selling them to the Greeks, comes upon her suddenly and engages her in earnest conversation.

Substituting for Sub-Titles.

She writes a note, drops it on the bench, and leaves him to read it. He carefully opens the paper, and these words are thrown upon the screen: "Sir: Although I am a moving picture actress today I may be with Frohman tomorrow. Go home to your wife and tell her that. Rose."

The mother (see 425th foot) has managed to roll the pill to the top of a dangerous precipice. In her eagerness to make a good film, she pushes the pill from the dizzy heights of the cliff, falls over after it, beats it to the sands below, and the pill in dropping strikes upon her chest, knocking the wind out of her.

Two Kinds of Tides.

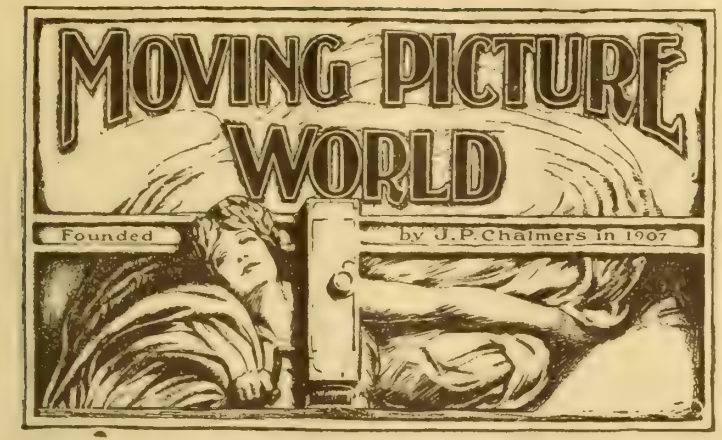
The tide is coming in, and it looks as though the film would have to end at the 619th foot; but no, for, look! see! Father and the drunken sailor in the motor boat are coming this way, and, fortunately, land right where the senseless mother is stretched flat on the beach. Recognizing her, the husband, with a cry of pain, turns away and lets the drunken sailor tie a rope around her waist and pull her back up over the cliff.

Father Boosts Detail.

The mean, old husband will not even lend a hand. At one time he is seen to fumble in his pockets and bring out a long knife with the evident intention of cutting the rope.

In this move, however, he is thwarted by the youngest daughter, who has walked down to the foot of the garden, where

(*Concluded on page* 1683)



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Saturday, March 22, 1919

James D. May Be Starting Something

LARGE controversial opportunities there are in the general subject treated by William Sievers on another page of this issue. The St. Louis exhibitor writes James D. Williams an answer to the First National executive's declaration of his company's policy in regard to duplication of advertising effort. Mr. Williams stated in a communciation to all of the circuit's representatives and stars that no longer would use be made of more than five trade press publications. Mr. Sievers subscribes, and most emphatically, to the policy as outlined. He says no other industry anywhere is as overrun with trade publications as is the motion picture business. And he adds the mails are overloaded with them.

When Mr. Williams and Mr. Sievers allow themselves five organs in which to exploit motion picture enterprises they are employing a good-sized margin of safety. Men there are in the business, and men who may be uncovered without the expenditure of any large amount of energy, who will insist that less than five journals may be employed in picture exploitation without overlooking any essential exhibitor elements. Nevertheless the step taken by the First National is in the direction of the reduction of overhead, in the direction of economy—and also of common sense.

Making the Film Men Pay

THE man in the street has been more or less concerned recently as to just where would be found the source of revenue to make up the deficit created by the going into effect of prohibition. Politicians in Ohio are not among those who have been at all in doubt, according to a dispatch printed on another page of this issue. A senator has introduced a measure providing for a censorship charge of 50 cents for each slide intended for display on an Ohio screen and an impost—imposition sounds better—of 25 cents for each poster designed for exploitation purposes.

State politicians make no attempt to conceal the motive behind the Bebee measure. It is to make up in part the dry deficit. Very likely other members are hard at work on bills which will saddle on the screen the remainder of the burden created by the putting out of business of saloons and distilleries and breweries. Exchange men have begun an active campaign against the Bebee measure. Exhibitors everywhere throughout the state should join hands with them and serve notice on the lawmakers that the motion picture industry is not a Lady Bountiful, that it has troubles of its own without contracting to take on those of the world at large.

William Fox Goes Abroad

WE printed last week the story of William Fox, accompanied by Messrs. Sheehan and Carlos, going abroad for an indefinite stay. This week we print what Mr. Fox had to say just before his departure. He remarks truly when he declares that "An important part of the obligation to be assumed by men who achieve leadership in the motion picture industry within the next decade will be the promotion of good-will between nations—presenting and interpreting the characteristics, customs and aspirations of nations for the enlightenment of the people of other nations."

This is along the lines suggested by Mr. Brady in his talk to his associates on the occasion of the recent dinner in his honor. He frankly advocated the extending of the hand of fellowship to the producers of England, France and Italy. Mr. Fox is preparing to do his part in the creation of the better understanding, and it would seem that in no industry is there quite so much lack of international understanding as in that of the motion picture. The work of Mr. Fox and his associates will be followed with deep interest.

Canada Investing Millions in Theatres

THEATRE building in Canada is starting in a big way. In the larger cities there is keen rivalry for choice sites. As our Canadian correspondent points out, if present plans are carried through, millions of dollars will have been invested in screen structures before next winter. Marcus Loew is reported to have in mind four houses, one each in Toronto, London, Ottawa and Kingston. This will mean for Toronto two houses for the New York showman, the new structure to cost $800,000. The list of houses projected in the Dominion will make interesting reading.

From St. Louis, the World's traveling representative sends word that Marcus Loew is reliably reported to intend building a hundred theatres, twenty of these to be situated in the South. There will be a $600,000 house

in Memphis, and in St. Louis, Mr. Loew will soon start work on his Million-Dollar Palace. His Grand in Atlanta has been enlarged so that now it seats 3,000 persons.

Down in Dallas, E. H. Hulsey plans the second largest house in the country, the fifth largest in the world. It will be built on a plot 120 by 160, the value of the land alone being estimated to exceed a quarter of a million dollars. The cost of the building is expected to equal or to exceed this sum. Mr. Hulsey declares he is building ten years ahead of his city. The new structure, together with the 2,500-seat house projected for Houston, will make an even dozen amusement places directed by the Dallas man.

Ed Foy, owner of three suburban Dallas houses, announces his plans for the construction of seven more theatres in the same city. Mr. Foy is to spend $100,000 remodeling the Columbia, making it into a three-story building and containing twenty-three modern apartments. This latter accessory is due to the high cost of rents in Dallas, an outgrowth of the influx of population ascribable to the oil boom.

Sunday "Openers" Have Their Inning

MOTION PICTURE men are learning by experience. At the hearing in Albany on March 12 on the measure legalizing the showing of pictures on Sunday the representatives of the industry did not make the mistake of depending upon themselves in the presentation of their arguments. They seized the advantage that goes with the impersonal touch, of leaving their case in the hands of men and women who are interested in the Sunday question from the viewpoint of amusement seekers and not of purveyors. Undoubtedly this had its influence upon the listening legislators, who naturally are more concerned over the opinions of the man in the street than they possibly can be over those of the one whose financial interests are in the balance. It will hearten picture men everywhere to read in the fine story of the day's proceedings printed on another page that "There was no lost time, no wrangling to speak of, and the arguments were presented in a clear, forcible manner that struck home."

William A. Brady celebrated his return to the leadership of the industry by taking a verbal fall out of the head of the opponents of Sunday showing. That he did cram the misleading words down the throat of the Rev. Mr. Miller, as our correspondent phrases it, easily will be believed by the many film men acquainted with the style of Mr. Brady. All in all, it seems that the forces working for the legalizing of Sunday pictures are stronger by reason of the Albany hearing —and that is matter for congratulation.

Laemmle Bars the Notoriety "Actress"

A PROMINENT Chicago newspaper recently devoted considerable space to an interview with a young woman who had been one of the figures in a murder case. It seems her father had killed her middle-aged suitor or something like that. The story is described as readable, to contain "human interest." Several times in the telling the young woman remarked "she was going into the movies."

"Perhaps she is," Carl Laemmle suggests. "I am quite positive, however, she will not do so through the medium of the Universal, nor by way of any self-respecting producing company. Personally I would not insult the intelligence of our patrons by adding this young woman to the roster of Universal players. Had this young woman at the time of the tragedy been a stellar player her value because of this notoriety would have decreased overnight at least 50 per cent. I very much doubt whether she would as a matter of fact ever recover her prestige."

There would seem to be no occasion for adding anything to what Mr. Laemmle says.

There's Only One "Little Old Broadway"

YOU'VE heard it before and often: "New York is the biggest 'hick' town in the universe." Go into the center of town, at Broadway's busiest corner, point into the air and in five minutes traffic, on the sidewalks, at least, will become congested. The management of one of Longacre Square's great cinemas knew his New York when he hired a girl to "Rube the town," impersonating a screen character of the moment—"Sis Hopkins," who was endowed with the hard-fisted philosophy of life that, in effect, "does nothing for nobody" without quid pro quo. The crowds that followed the female clown whenever she appeared on Broadway proved again—if it needs be proved—that human nature is the one element that runs true to form the world over. Don't let anyone fool you—New Yorkers are no different than the residents of Skaneateles. We are all "rubes" (with a thin veneer of city varnish)—because the vast majority of us were born in the country and are "rubes" at heart. For every native New Yorker who has gained fame there are a hundred who moved into the big city from some rural community and worked their way to prominence amid big city competition. All of which may indicate that the "ballyhoo" belongs on Broadway just as much as it belongs with the traveling carnival caravan.

What the Showman Has a Right to Expect

FILM salesmen who visit picture showmen in Minneapolis territory sat down to a banquet the other day—for the first time put their knees under a table where the policies and purposes of their employers were discussed. The feast was spread, primarily, to assemble salesmen for the purpose of instructing them in the ways of the lately organized film board of trade. The "high spot" was indicated in the remarks of one exchange manager who said. "If salesmen are not selling clean, they must be compelled to look for jobs in some other line of business." The picture showman has a right to square dealing without question. More and more as the industry shapes and "finds" itself exchange managers are seeing to it that the "square deal" is the foundation stone of the only policy that can endure.

"Big Ben" Rings While Industry Slumbers

AMERICAN business men are oversleeping. Secretary of Commerce Redfield says so. Foreign manufacturers and goods distributors are awake to the dawn of a new day and are sending films into other lands as harbingers of salesmen to come. The cinema is being more than ever used by other nationalities to pave the way to a better understanding of what is manufactured and how the product is assembled. Pictures of factories and their workings are used as educators—the purse of the merchant and his patrons is reached through the eye of understanding. There is an immense opportunity for the promotion of American products on the screens of foreign lands. There should be enterprise among captains of the film industry; the manufacturer of merchandise suited to export needs should be "sold." Thus far, in a general sense, the strictly "industrial" film has been marketed only on the screens of our own country. "Big Ben" is ringing. The dawn of a "perfect day" is breaking.

Personal and Otherwise

ADOLPH WEISS, who conducts the Avenue A Theatre on the east side of New York, has increased the admission from 10 to 15 cents. The Avenue A is one of the most modern and up-to-date theatres on the lower east side. The people in that section, appreciating the accommodations it affords and the quality of pictures it gives them, have not stopped their patronage to any noticeable degree. Mr. Weiss said:

"I made it perfectly clear to my patronage that the increase was imperative on account of the increase of film rentals, taxes and the high cost of labor I am obliged to employ to give the service and attention which such a house as the 'Avenue A' requires."

* * *

William A. Brady went to Detroit the latter part of last week. He stopped at Rochester Thursday, March 13, where he was the guest of George Eastman. We understand that invitations were extended to several prominent persons in the film industry to attend a test of an Eastman automatic sprinkler, to be used in connection with film storage vaults.

* * *

David K. Niles, chief of the film division of the Department of Labor, is in Washington this week.

* * *

Tom Moore, of Moore's Theatres Corporation, Washington, D. C., left on March 8 for a trip south, to remain indefinitely.

* * *

Harry Lande, exchangeman of Pittsburgh, Pa., was in Gotham on March 6 browsing about.

* * *

David Cohen, proprietor and manager of the Star, the Symphony and the Armory theatres of Binghamton, N. Y., was in New York on March 7, where he had been busy for three or four days. In answer to our inquiry as to what he was doing on Broadway, he said: "Binghamton is dry, and business is good." He also informed us that he had just taken over the Armory, which he intends to run as a combination house —moving pictures and vaudeville.

* * *

William Dillon, the well-known exhibitor of Ithaca, N. Y., was in town for a few days. He left for home on March 7. Mr. Dillon has been very active with the New York State Exhibitors' League in the Sunday opening campaign.

* * *

It was good for sore eyes to see Anthony P. Kelly looking just as natural as ever after his siege of the "flu" and his discharge from the navy. You can't keep a good man down, and Tony is hard at it writing another stage play, which we hope, if such a thing is possible, will prove a bigger success than "Three Faces East."

* * *

The National Association of the Motion Picture Industry will soon release the series of films depicting big moments of the motion picture stars, moments of big fights, daring, thrills, love, comedy and many other interesting moments incidental to the production of big features. These films were contributed by the different producers to be rented for the benefit of the National Association for the defraying of any accrued indebtedness. The N. A. M. P. I., it is said, will release these films for the benefit of the "Exposition Company," indirectly an off-shoot of the N. A. M. P. I., in meeting the indebtedness incurred by the abandoned Boston exposition and the one held at Madison Square Garden, New York, last September. The films are to be released first in New England.

* * *

Arthur B. Reeve and John W. Grey are busy writing another serial, entitled "A Million-Dollar Mystery."

* * *

Leo Wharton is on his way to Texas, for what purpose we could not learn. It looks like business. The Lone Star State is full of it.

* * *

Charles S. Hart is still busy closing up the affairs of the Division of Films of the Committee on Public Information. He expects to finish his task by April 1. We have heard indirectly that Mr. Hart has some intention of going into the publishing business, touching upon some foreign matters of international importance.

* * *

It was indeed a pleasure, a double one —to meet Mr. and Mrs. C. Lang Cobb on Broadway last week. Mrs. Cobb had the distinction for some time of being the only saleswoman in the industry, and, judging from what C. Lang told us, she will be actively engaged in a similar capacity in the near future.

* * *

Robert E. Wells, of the Universal Film Manufacturing Company, formerly located at St. Louis, is now special representative at the Pacific Coast studios at Universal City. He was in New York City the week of March 2, and left for the West this week.

* * *

George Merrick and Louis Weiss, independent dealers in film and exploiters of features, and well known in the film centers of the larger cities, have gone west. A study of the conditions west of the Rockies and a special mission in Los Angeles and San Francisco are the objectives of their trip.



Helen Jerome Eddy
Talented Actress in Exhibitors Mutual "The Turn in the Road."

At Home and Abroad, Too, This Prophet Hath Honor

From the Detroit Free Press, March 8.

EDWARD WEITZEL, formerly a well known Detroiter, is now associate editor of the Moving Picture World magazine. In a February number of that elaborate publication Mr. Weitzel has a critical review of the luminous and forceful acting of Nazimova in a screen version of "'Ception Shoals." As an example of English writing it deserves to rank with some of the best work of the late William Winter, and as a comprehensive and analytical survey of the subject it is a model.

Rothacker Week-Ending in New York.

Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, Chicago, was expected to reach the Biltmore Hotel by Thursday, March 13, to spend a few days in New York. Mr. Rothacker comes to increase his orders for the mechanical work on film features and to pick up a few more industrial contracts. On the work Rothacker did in developing and printing Anita Stewart's latest production, "A Midnight Romance," much favorable comment has been passed, George Fischer, manager of Saxe's Alhambra, Wilwaukee, taking the trouble to send Rothacker a special telegram of congratulation.

Harry P. Diggs Promoted.

Harry P. Diggs, formerly director of publicity, Independent Sales Corporation, and Film Clearing House, has been assigned to the exploitation department where he will assist Lynn S. Card, general manager, of Independent Sales, and will give his personal attention to exploitation work in co-operating with the exhibitor in putting on Independent features. Mr. Diggs returned last week from Detroit where he spent the week assisting the management of the John H. Kunsky houses in the run of "Wanted For Murder."

Joseph Kelley, formerly connected with the editorial department of the Motion Picture News, has succeeded Mr. Diggs as director of publicity for the above mentioned companies.

Blackton Rents Studio Another Month.

While working on the scenario of the next picture he has underlined for production, J. Stuart Blackton has extended the contract renting his own studios in Brooklyn to the Macdon Comedy Company for another month. He will then have his new script in "shooting" shape and will resume activities in the plant himself.

Thurston Hall Returns to Universal.

Thurston Hall, formerly with Paramount, has returned to Universal City and signed a contract.

Hall was seen in support of Carmel Myers in "Who Will Marry Me?" and is also playing opposite Priscilla Dean in "Raggedy Queen."

George Le Guere Back at Work.

Having recovered from a six months' illness, George Le Guere will return to the screen in support of Norma Talmadge in "Nancy Lee."

NORTHWESTERNERS JOIN TRADE BOARD

Moving Picture Showmen Combine Their Interests with Commercial Organization for Mutual Good

THE Northwest Film Board of Trade has begun the actual working out of a plan which it has had under consideration for some time; a plan by which it is hoped that problems relating to the motion picture business in the Northwest may be worked out to the common advantage of exhibitors and exchange men. The idea was formally laid before the exhibitors of Seattle and neighboring towns at a luncheon given by the Board of Trade at the New Washington Hotel on Wednesday, March 5.

After an elaborate menu had been served Toastmaster J. A. Koerpel called on the Board of Trade's counsel, Harry Sigmond, to explain the plan of co-operation between the Board of Trade and the exhibitors. The outline, as given by Mr. Sigmond, was for exhibitors to be organized as associate members of the Board of Trade, to pay the dues of the Board of Trade and to have the advantage of having the business details of their organization looked after by the Board of Trade's counsel, but that on questions pertaining to them as exhibitors only their organization was to meet and function separately from the film men, while at the same time the film men should keep the identity of their organization.

On questions pertaining to the common good of the industry, however, the two organizations were to pull together as one, as in combating Sunday closing and censorship movements. It was to be the duty of the counsel, Mr. Sigmond explained, to keep in touch with the prospective action of the State Legislatures on motion picture questions and with all other movements pertaining to the business, so as to be in a position to combat any movements antagonistic to it.

The plan had already been informally presented to most of the exhibitors present, and they were ready with enthusiastic speeches of approval when asked by the toastmaster to express their opinions. Those who spoke were J. Von Herberg, of the Greater Theatres Company, Seattle; Jim Clemmer, of the Clemmer Theatre; George Hood, of the Metropolitan; Joe Muller, of the Palace Hip; W. H. Quinby, Liberty Theatre, Bellingham; Jack Rantz, Rialto and Dream, Bremerton; Ed. James, of the Liberty, Tacoma.

Mr. Koerpel, after expressing the satisfaction of the film men at the reception given by the exhibitors to the plan, importuned them to remember in thus organizing themselves that it was for the good of the industry and themselves that they do not only fight outside evils but also that they should purge the industry of exhibitors who show the wrong kind of pictures. The meeting was ended by an address of welcome to the exhibitors as associate members by H. G. Rosebaum, president of the Board of Trade.

War Work Has Made Clear Power of Screen Message

FEW people realize the extent to which, in moving picture theatres, various kinds of patriotic efforts have cut into profits. A house with a continuous program usually makes a cash donation whenever a Four-Minute speaker or a patriotic film takes up time in addition to the regular program. Such is the statement of John H. H. Fennyvessey, of the Theatres Operating Company, which controls the Family, Strand and Rialto theatres.

"In most cases," says Mr. Fennyvessey, "people believe that a loan or other extra patriotic film which the manager secures without cost is a maker of money for him. Such is not the case. It is a source of loss. The regular program cannot be shortened, with the result that the time of a complete show is lengthened, and during that extra time we are unable to resell the seats.

"Usually, and more particularly at nights, we play in our houses to capacity and at certain hours of the evening there are many waiting to get in. Whenever we run propaganda films it means that we cannot empty the house as often as usual and many people go away. The time taken up by a Four-Minute man or by such a film is usually just sufficient to compel us to hold back on the resale of a number of seats, cutting considerably into our total for the day.

"However, we have learned the value of the screen as a medium for propaganda, and are now using it in our own interests. In all of our theatres films, slides and Four-Minute men are at present engaged in creating public sentiment for Sunday opening. The city fathers have expressed their desire to close the theatres on Sunday. We do not think the people agree with them, so we are using our screens to impress on the people the necessity of letting the administration know their wishes."

Livingston's Opera House To Be Remodeled by Haight

WILLIAM HAIGHT, owner of the Orpheum Theatre of Livingston, Mont., has leased the Hefferlin Opera House of the same city for a period of five years and will remodel the property completely, making it into an attractive and up-to-date combination house.

Mr. Haight has placed the work of remodeling the theatre in the hands of Frank Hornbeck, a local architect, at a conservative estimate of $12,000. Ernest Stamm, who redecorated the Auditorium and McVickers theatres in Chicago, was in Livingston recently, laying out a decorative scheme for the New Orpheum, as Mr. Haight plans to call his house. A beautiful silk tapestry effect in green will be followed, with tan and ivory trimmings.

A new projection room is being installed upstairs. This will result in fifty additional seats being placed in the balcony. The dressing rooms on the stage are being renovated and running hot and cold water with modern fixtures installed. Mr. Haight plans to have one road show a month, two nights of Pantages vaudeville, and the best feature pictures on the remaining nights.

Power's Export Trade Increases.

Export business is looking up with the Nicholas Power Company. Word comes from the Empresa Royalty, their agents for Spain and Portugal, stating that the Power's Cameragraph is in use in the principal theatres in Barcelona, and that many installations have been made in various theatres in Madrid, among them the Cine Ideal, Principe Alfonso, Cine Espana, etc.



"It Beats the Dutch." "Where Are the Papers?" "Snappy Cheese."

Scenes from Three International Cartoons, Distributed by Educational Films Corporation.

MRS. NIXON ENTERTAINS FILM MEN

San Franciscans Enjoy Three-Day Outing as Guests of Owner of Reno's Handsome Majestic Theatre—Bay City Men Go Sleighing, Snowball Each Other and Quaff Ozone

By T. A. Church

FILM exchange managers, members of the trade press and news cameramen, together with their wives, were the guests of Mrs. K. I. Nixon, owner of the Majestic Theatre, Reno, Nev., at an outing that began on the evening of February 22 and came to an end three days later. The affair was purely of social significance, Mrs. Nixon having expressed a desire to have her friends in the moving picture business visit her at her beautiful Reno home and enjoy a day of winter sports at Truckee.

The start from San Francisco was made on the evening of Washington's Birthday and scarcely had the ferryboat left the pier than a system of fines had been adopted to insure an absence of all business talk, a terrific handicap to some who made the trip. At Oakland pier the party boarded a special car and was soon off for Reno, almost two hundred and fifty miles away, with the Sierra Nevada mountains intervening.

The metropolis of Nevada was reached early the next morning and the visitors were given an opportunity to inspect this beautiful city in its light covering of white, surrounded by snow-covered mountains. At noon a wonderful lunch was served in a dining room of the Riverside Hotel overlooking the Truckee River and the travelers gave splendid evidence of a hurriedly acquired mountain appetite.

The Nixon Home a Beautiful One.

Mrs. Nixon was indisposed and could not attend this delightful affair, but at the end of the repast the entire party of thirty-two motored to her beautiful home on the outskirts of Reno, where all were received most graciously. This home is one of the most beautiful in Nevada, commanding a wonderful view of valley, city and mountain, and is one of the show places of the state. Moving pictures were made here by the news cameramen, who were much in evidence throughout the entire trip.

Following the reception at Mrs. Nixon's home the party repaired to the Majestic Theatre, where a program having some surprise features was offered. Slides depicting some of the leading lights on San Francisco's Film Row were projected on the screen and the visitors roared at the eclipse of Sol L. Lesser by Louis Reichert, the full moon of the trade; the spats that lend that distinguished appearance to E. O. Child; the "Lure of the Circus" that became the "Lure of Reno" at the hand of the cartoonist; the golden smile of G. C. Parsons, of Goldwyn fame, and the verbose declarations of William Jennings Citron. The regular program consisted of a Universal Weekly, Charles Chaplin in a "Dog's Life," and Mildred Harris (Mrs. Charles Chaplin) in "When a Girl Loves." Meyer J. Cohen, the Demosthenes of Film Row, made a very telling talk from the stage and assured the people of Reno that the visit of film exchange managers and cameramen would result in much publicity of a desirable nature, at the same time congratulating them on having such a live-wire exhibitor among them as Mrs. Nixon.

Majestic a Progressive House.

The Majestic Theatre is one of four moving picture houses in Reno, which has a population of about seventeen thousand. This house is not only an institution in that city, but of the entire state as well. It is a very handsome theatre with a seating capacity of about 1,100, there being two balconies. A feature is made of the musical program, the recently installed Wurlitzer Hope-Jones organ being presided over by Mr. Adrian, an organist of exceptional ability. The admission prices are 10, 20 and 30 cents, with increases made occasionally when special attractions are secured. C. H. Knox is the house manager. Of all her extensive holdings Mrs. Nixon takes the greatest pride and interest in the Majestic Theatre. She has made a careful study of the moving picture business, gives her personal attention to the selection of programs and to the advertising, and is ever looking for ideas to keep the Majestic Theatre in the front rank.

Reno Squaws, Too, Face Camera.

That Reno, with all its modern ideas, still retains many of the charms of frontier life, was shown in a striking manner that afternoon as the visitors from San Francisco were passing from the theatre to face the battery of moving picture cameras that were recording the event. Several squaws, dressed in the brightest of colors, came out with them, two of them carrying papooses on their backs in buckskin and bead papoose-frames used by the mountain Indians.

That evening the San Francisco visitors, with other guests from Reno, were entertained at a banquet given at Kane's Cafe, and to the delight of all Mrs. Nixon was able to attend this affair. Mayor Frank J. Byington made an interesting talk and lifted the ban on dancing, the first time that such a concession had been made since the new regulations went into effect. Major Meyer J. Cohen again did the honors for the film industry and expressed to Mrs. Nixon the sentiments of her guests for such gentle hospitality.

Party Gets Touch of Real Cold.

Monday morning found the tourists bound for California, and after a ride of a little over an hour the special car was side-tracked at Truckee, where several made their first acquaintance with a snowdrift and enjoyed the novel experience of seeing a thermometer register below zero. After breakfast two great sleighs were commandeered and the entire party was taken to Donner Lake, four and a half miles away, where in 1846 the Donner expedition of eighty persons was overtaken by terrific snowstorms and one of the saddest pages of California history was written. A heroic monument was



Mrs. Nixon Wouldn't Let 'Em Talk Shop.

So these film folk said "'S no fair," and went out and had "Snow Fun"—at Donner Lake, near Truckee.

erected on the site last year by the Native Sons of the Golden West.

Near Donner Lake the trade press representatives of the party were subjected to gross indignities, being dragged from the sleighs by a party of film pirates disguised as Indians and buried to a depth of eight feet in the snow. The only excuse advanced for the deed was that they had "panned" sundry and divers film releases held to be of no merit.

Discover Tony Moreno and Kate Price.

Before returning to Truckee the party was taken to a studio where a Vitagraph company is working on a serial starring Antonio Moreno, the working title of this being "Mystery Mountain." William J. Bowman is the director in charge and is assisted by Jack Pierce. Kate Price is a member of the company, which has been at work in the mountains for four weeks and which plans to remain there for about six weeks, returning to San Francisco to complete the production.

The afternoon was spent in ski-ing tobogganing, snowballing and mountain climbing, with staid film exchange managers performing the most undignified deeds and taking falls that would put "Fatty" Arbuckle to shame. The return to San Francisco was made that night.

All These Were There.

Those making the trip were Louis Reichert, manager for Metro, and president of the United Motion Picture Industries of Northern California; M. H. Lewis, manager for Famous Players-Lasky Corporation, and president of the San Francisco Film Exchange



"Whoopee"—at Truckee

Mr. and Mrs. Ralph Quive, of Vitagraph, San Francisco.

Board of Trade; G. C. Parsons, manager for Goldwyn; William Jennings Citron, manager for United; H. L. Knappen, manager for Select; Mell A. Hulling, representing Pathe; A. M. Bowles, representing the American; Floyd St. John, manager for the World; M. Eppstein, representing the Universal; R. B. Quive, manager for Vitagraph; Charles Muehlman, manager for Fox; Major Meyer J. Cohen, representing All Star; A. M. Knowles, Motion Picture News; Jack Lustig and S. E. Greenwald, the Bulletin and Kinogram; L. C. Hutt, Pathe News; O. H. Stollberg, International News; V. D. Colvig, Gaumont Weekly and Tam Film and Slide Company; Earle Snell, San Francisco representative of Mrs. Nixon and manager of the excursion; T. A. Church, Moving Picture World; G. C. Blumenthal, Metro; Mrs. Reichert, Mrs. Cohen, Mrs. Lewis, Mrs. Citron, Mrs. Quive, Mrs. Parsons, Mrs. Hutt, Mrs. Stollberg, Mrs. Knappen, Mrs. Church, Mrs. Knowles and Mrs. Snell.

As a token of appreciation of the wonderful time tendered them by Mrs. Nixon, the film exchange managers who made the trip are having resolutions engrossed.

Albert E. Smith Goes West to Attend Family Reunion

AN interesting family story has just been discovered in connection with the trip West of Albert E. Smith, president of the Vitagraph Company. Mr. Smith plans to go to California about the middle of March and coincident with his departure from the East, a number of brothers will be journeying, literally from the four quarters of the globe, to a family reunion at the home of Mr. Smith's father in Santa Barbara, Cal. George Smith, a brother of Albert E. Smith, is now en route from London. George Smith is in charge of the English affairs of the Vitagraph Company. First Lieutenant Victor Smith, another brother, who was abroad with the American Expeditionary Force, is on his way back, and a third brother, J. P. Smith, is on his way from Australia. J. P. Smith is Vitagraph's representative in Australia and the Far East.

In all, there will be seven brothers to greet the father when they gather at Santa Barbara, and the reunion will occur about March 17. This will be the first family reunion since 1886. F. J. Smith is the only brother who is not directly connected with the Vitagraph Company.

The Vitagraph president is combining business with his trip, for so much of the company's production is now handled at the Western studios that Mr. Smith will spend considerable time at his Hollywood offices.

Gives Weekly Runs to Stewart Films.

Following the remarkable run of "Virtuous Wives" at the Strand Theatre, Louisville, the remaining five of the series of new Anita Stewart special attractions to be distributed by First National Exhibitors' Circuit have been booked for the Strand for a week each by I. Libson, who is associated with the B. F. Keith interests in the operation of the theatre.

Mr. Libson recently made a remarkable contract for First National pictures for the Strand and adds to this the Anita Stewart pictures.

The significance of this contract is that it marks the departure of the Strand from its policy of not playing week runs. Until the run of "Virtuous Wives" the Strand had played only two pictures for a week. These were "Shoulder Arms" and "America's Answer." The success of "Virtuous Wives," however, has smashed this tradition of the house.

"Sis Hopkins" Is Welcomed by Picture Fans in Toledo

WHEN the Grand Central from New York backed into the Toledo terminal on Sunday evening, March 9, a young army of picture fans, headed by H. C. ("Doc") Horater, managing director of Toledo's Alhambra Theatre and a number of newspaper reporters and cameramen, swept past the gatekeeper and formed a "reception committee" in front of Pullman Number Nine.

The "Sis Hopkins" who stumbled into Toledo was the same "Sis Hopkins" who stumbled along the main thoroughfares of New York during the week's engagement of Mabel Normand in "Sis Hopkins" at the Strand Theatre. The model engaged by Goldwyn to aid in the exploitation of the picture left New York at mignight Saturday for Toledo to help "Doc" Horater put over "Sis Hopkins" at the Alhambra, where it is now having its Toledo premiere.

Mr. Horater escorted the model from the station to his theatre. Goldwyn had wired Mr. Horater that the model would get off the train in her "Sis Hopkins" make-up and the Toledo newspapers published the telegram and ran columns of publicity. "Sis" arrived at the Alhambra Theatre in time for the start of the second show. In reel two of the picture, during the scenes where Mabel Normand springs through acrobatic stunts in a pumpkin grove, the screen was raised, the lights were flashed, the orchestra struck up "Turkey in The Straw" and out stumbled "Sis Hopkins," who, to the complete surprise and delight of the audience, entertained them in a five-minute skit of eccentric dances, clowning and imitations.

During the engagement of Mabel Normand in "Sis Hopkins" at the Alhambra, the model will promenade about the main business and residential thoroughfares, attired in that outlandish get-up.

Master Machine Company Expands.

The American Standard Machine Picture Company, newly named The Master Machine Tool Company, has recently moved from the plant at 168th street and Southern boulevard into larger quarters at 2638-2640 Park avenue, New York, occupying the entire building.

Of interest to film men is the statement made by M. D. Kopple, president of the company, in connection with developments in projection machines. Mr. Kopple stated that the engineers of the plant had made many improvements upon previous models and that the new models are being standardized for rapid production and early delivery.

Keeney Opens Theatre in Kingston

Frank A. Keeney's newest theatre was opened in Kingston, New York, this week with a policy of high class photoplays. The house, which is situated on Wall street in Kingston's business center, is a handsome and imposing structure with a seating capacity of 1,308. An orchestra of twenty pieces and a $20,000 pipe organ furnish the music. Two solo singers also appear in the program.

The entire receipts of the opening performance were turned over to the Ulster County Chapter of the Red Cross.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios By Giebler

I WENT out to the Astra studios last week, and as I journeyed thither I thought of the last time I visited Louis J. Gasnier's movie mill, two years come this May, when he was operating in Jersey City.

I had a guide that time in the person of Tom North, of Pathe, and I wished that Tom might have been along on this trip. I could have initiated him into the mysteries of our transportation system by leading him to a P. E. car at Sixth and Hill, then riding with him to Broadway in Glendale, after which we would journey in a jitney to the end of the route in the same able and courageous manner that he herded me down into subways, tunnels and other holes in the ground and brought me up somewhere in the wilds of Jersey City.

Tom was a good, reliable guide, and so thoughtful. Realizing as he did that people from the West are not happy unless they can look at scenery when they travel he led me to the back of the train and pointed out the picturesque topography of the Hudson River tunnel.

Wishing Rabbits and Bees on the Poet.

I could have shown Tom some scenery too—old Mount Baldy, covered with snow, in the far distance; nearer, the Verduga Hills, "rock-ribbed and ancient as the sun; the valleys stretching in pensive quietness and dotted with rabbit ranches and beehives between."

Part of the above quotation was written by a chap named William C.



Ruth Roland and Harry Moody in "The Tiger's Trail."

Bryant. Bill wrote the "rock-ribbed and ancient as the sun" stuff and some of the other words, but I doped out the beautiful thought about the rabbits and the beehives myself.

They were making the eighth episode of "The Tiger Trail" at Astra, one of the thousand-thrill series that Louis Gasnier contributes to the Pathe program. And the millions of fans that pulsated with Pearl White in her "Perils," shivered with delight at Grace Darmond's "Shielding Shadow," followed the mystifying moments of Mollie King's "Mystery of the Double Cross" are going to have the time of their young and old and middle-aged lives when they see Ruth Roland and George Larkin in "The Tiger Trail."

Can't See "Tiger Trail" for Villains.

Gilson Willets wrote the story of "The Tiger Trail." Bert Milhauser is doping out the continuity, and Paul Hurst is directing under the personal supervision of Mr. Gasnier.

There are some wonderful sets used in the serial—a lot of underground stuff, and scenes in the galleries of a mine, where Ruth Roland is trapped by the villain, and the mine flooded.

This set is built up out in the middle of a lake, and when Miss Roland is rescued by George Larkin she is actually in water up to her chin; and to make it more realistic the water in the lake come down from the Verduga Mountains and is icy cold.

Giebler Almost Features in "Tiger, Tiger."

There are three villains, one vamp and six tigers in "The Tiger Trail." George Fields is a Hindu priest; Mark Strong is head heavy; Fred Kohler is assistant villain, and Harry Moody is "Tiger Face," a sinister character, with the marks of a tiger on his countenance. Chet Ryan is the juvenile; Easter Walters the vampire, and Mlle. Dion, late of the Comedie Francais in Paris, has the part of a dance-hall queen.

Studio Manager C. Rehfeld took me over to the tiger cages. Rehfeld is an engaging chap, and so eager to entertain that it is really quite touching. He offered to let me go right in the cages because he was anxious to give me a new sensation. I thanked him for offering to trust his tigers to me in that free and off-hand manner; but as Billy Campbell had allowed me to beard a lion in his den out at the Sunshine studio a few months ago, during which few moments I accumulated enough "sensation" to last me all summer, and as I was anxious to renew my acquaintance with Louis Gasnier, I declined the offer, and we went back to the office.

Not Exactly Jerkwater but Jerky.

Mr. Gasnier has not been in California long, yet long enough to talk in the boostful terms of the native son when he gets on the subject of sunshine and weather. Mr. Gasnier has purchased the former Diando studio, where he is operating, and a number of acres surrounding it. He has already made a great many improvements in the place, and a great many more are being planned. The stage space is to be doubled and facilities will be added that will make it one of the best equipped plants on the coast.

The best way to get to the Rolin studio, another plant that makes films for the Pathe, is to take a car to Broadway and North Second street, and be hoisted up to Court street in the little car on the inclined railway. The little car has no conductor. You push a button on the outside of the car, go inside and sit down and read a sign which says:

"This car starts with a slight jerk. Please be seated."

The reason it is best to be seated first and read the sign afterward is



"A Cold Lunch"

Featuring Harold Lloyd and Bebe Daniels.

that by the time you have read down to the words "please be seated" you will have sat down anyway, and almost anyone can seat himself with more grace and dignity than an inclined car that uses a slight jerk in the process can do the job.

The Rolin studio always has been very exclusive all alone up on top of its hill on Court street, and now that Tom Ince has moved out to Culver City it is the only big movie mill left in Los Angeles proper.

The exclusiveness is only geographical, however; in all other respects the Rolinites are as friendly as a basket of chips, as they say in Missouri.

I found the studio and the big yard that surrounds the plant boiling over with actors, of all sizes and shapes, ranging from Sammy Brooks, who can put a yardstick under his chin almost without stooping, to Noah Young, who is one of the strongest men in the United States and holds the amateur weight lifting championship of the country.

Roach Is Director and Costumier.

Hal Roach, president of the Rolin Company, who does a little directing now and then to keep his hand in, was making a comedy that must have taxed the costume department of the studio to the limit. The plot was a regular

"Bringing Up Father" idea, and might have been written by George McManus, of the cartoons.

Mother and daughter plan a masked ball. Father is given the invitations to mail and, of course, forgets all about them until the night of the party. Then he goes down to a burlesque theatre and rounds up the whole show, picks up a dozen people on the street, takes them to a costumer and rigs them out and marches them to the house as guests.

I watched Hal Roach handle a big set he was working on. He had a conglomeration of troubadours, toreadors, princes, poets, peasants, cavaliers, gondoliers, chorus girls, chorus men, Chinamen and convicts all mixed up in one big mess.

Charles Stevenson, Marie Mosquina, Earl Mahan, Noah Loung, Fred Newmeyer, Sam Brooks, Estelle Harrison, Dorothy Terry, Golden Madden, Catherine Sturter were all in the bunch, and Walter Lundine was grinding the camera crank while Lije Cromly was helping direct.

Harold Lloyd in a "Tight" Situation.

Bebe Daniels was dyked out in a Colonial costume and looked most piquant, and Harold Lloyd was wearing a minstrel's outfit, plumed hat, cloak, and a sword, and in spite of all this Harold was not happy.

He was complaining bitterly against the sartorial and haberdasherial habits of the ancients.

"Wearing tights on an open-air stage early in the morning in the winter is not my idea of having a good time," he said.

I sympathized with Harold and said I felt sure that a troubadour with goose bumps was no doubt as unhappy as anybody else with goose bumps.

Bebe Daniels said she didn't mind the cold, but she was not dressed like Harold was. Miss Daniels was enthusiastic about cold weather when she got out some pictures made while the company was up in Bear valley on location a few days ago, pictures that showed her and Harold lunching on large lumps of snow. But that did not help Harold any. He just stood there and looked at the pictures and shivered.

Belgium Film on Peace Ship.

An official accompanying President Wilson on his second trip to France requested that the picture, "Belgium, Kingdom of Grief," be placed on the George Washington. A copy of it was placed on the Presidential peace ship for the benefit of the President, who will visit Belgium.

The film will be used as propaganda during the coming Victory Loan drive on special recommendation of the Illinois Council of Defense, which used the picture during the Fourth Loan campaign in the Auditorium, Chicago.

Camden Theatre Incorporated.

The New Temple Theatre Company, with offices at 419 Market street, Camden, N. J., has filed articles of incorporation with the secretary of state at Trenton. The New Jersey Corporation & Trust Company, of the above address, is listed as statutory agent. The concern is capitalized at $2,000. The incorporators include F. R. Hansel, I. C. Clow and John A. MacPeak.

HODKINSON TO DISTRIBUTE FOUR STAR

Gets American Field for the New Films While Foreign Rights Go to J. Frank Brockliss, Inc.

THE W. W. Hodkinson Corporation is going to handle the new "Four Star" pictures, the recently announced Harry Raver productions which start off with Leah Baird in "As a Man Thinks," a screen production of Augustus Thomas' famous play of the same name. This announcement is made this week and comes as a matter of interest to the trade which has been waiting since the first rumor of the new productions to find out what distributor was to handle them. The official name of the producing organization is Artco Productions, Inc., but the "Four Star" appellation is bound to stick, because the pictures will feature equally as stars the author, director, producer and the lead.

Of the first picture Augustus Thomas is the author, George Irving is the director, Harry Raver is the producer, and Leah Baird is the star of the cast.

Will Handle Other Products Too.

The announcement of the Hodkinson Corporation's affiliation with these new productions is doubly interesting, as it comes on the heels of a rumor that has been filtering through the trade that the Hodkinson people are going to handle an entirely new sort of product from now on, featuring their policy of securing only "better than average" pictures and eliminating those which do not come up to this mark. And better than average, in these days, means a great deal.

As a matter of fact, the Artco Productions are but the first of the new Hodkinson line. Beginning with these pictures the Hodkinson organization is handling three other new lines of big product. The announcement of the next will be made in a short time, and the trade will be notified of the others in due succession.

In regard to the "Four Star" series, Mr. Hodkinson believes that he has here a product thoroughly worthy of standing out as the first of his new series.

Author, Director, Producer, Star.

Augustus Thomas, the author of "As a Man Thinks," is one of the most successful American dramatists, with a world-wide reputation. George Irving has an enviable reputation earned by his many successful productions.

As a producer Harry Raver has acquired the distinction of doing something different. His reputation as a producer of feature pictures rests upon many well known successes. Mr. Raver was also the first to bring such well known stage stars to the screen as Ethel Barrymore, Dustin Farnum, Digby Bell and others.

The cast, chosen for special types, is headed by Leah Baird, known for her portrayal of emotional roles. In "As a Man Thinks," she is given opportunity to wear evening gowns and tailored creations that will arouse the admiration of the feminine part of the audience. In support are such well known actors as Henry Clive, Warburton Gamble, Betty Howe, Charles C. Brandt, Alexander Herbert, Joseph Smiley, Mrs. Brundage and Mlle. Amazar.

Brockliss Gets Foreign Territory.

J. Frank Brockliss, Inc., has secured the entire foreign territory for the first year's output and is arranging to give these pictures a wide circulation. The only open territory remaining on Four-Star productions is the Dominion of Canada, which Mr. Beck, treasurer of Artco Productions, Inc., expects to dispose of very soon.

The policy of the firm of J. Frank Brockliss, Inc., for the ensuing year is to deal only in pretentious photoplays of out of the ordinary merit. Sidney Garrett, president of the Brockliss company, is enthusiastic regarding the coming Leah Baird-Augustus Thomas picture plays.

Liberal Ideas Shown in Exploiting Big "U" Film

ORIGINAL methods are employed by Manager J. H. "Curly" Calvert, of the Universal Exchange, Omaha, in booking "Hearts of Humanity." Manager Calvert is holding private screenings of the big release about his territory, in each instance inviting not only exhibitors, but fifty of the leading citizens of the city where the screening is being held.

In Omaha the picture was screened at the Brandeis Theatre for a week's run, beginning March 16. Leading citizens of Omaha were invited along with representatives of the press. Manager Calvert distributed mailing cards and asked those with the cards to write their true opinion of the picture. Every card was highly favorable.

At the Strand, Sioux Falls, S. D., Manager Dundas held a private "milkman's matinee" after the last show of the evening. Operator G. W. Bennewitz gave the picture perfect projection. Nearly 300 people saw the picture.

At York, Neb., where Sunday shows are unknown, a private screening was held Sunday afternoon, members of the local welfare board attending. An overseas soldier in the audience swore the battle pictures were made in France. Every criticism here, too, was favorable. A similar experience was at Sioux City, Iowa, where the picture was screened.

Carey Workers Return from Service.

When Harry Carey returns to Universal City from his 5,000 mile personal appearance tour of the West he will be greeted by nine former members of his company who have just been mustered out of the army. Johnnie Thwaites, wounded at Messines, has returned to Universal City; Teddy Brooks, decorated with the war cross; Sid Rockwell, formerly assistant director; Walter Kirkpatrick and George Lackey, who have seen service in the camouflage corps; William Ormond, wounded at Chemin des Dames; William Gettinger, who went through the Argonne; Sergeant Wilson Carruthers, one of the famous "Princess Pats," and G. F. McGonigle.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Plans for Making and Distributing Product of United Artists Taking Definite Shape

HIRAM ABRAMS, the newly appointed manager of the United Artists Association, left Los Angeles for New York, where the general headquarters for distribution of the Artists combine will be maintained.

Benjamin Schulberg, the assistant manager of the new company, is already in the East where a conference between the three chiefs, Oscar A. Price, the president, Abrams and Schudberg, will be held for the purpose of working out distribution and release plans for the films turned out by the four artists.

The appointment of the three named executives indicates an intention on the part of the independent stars to push their plans in a vigorous manner. Oscar A. Price, the president of the United Artists Association, resigned his position as assistant to the Director General of Railways to become the head of the star combine. Mr. Price conducted the national publicity for the Second Liberty Loan, and came under the notice of William G. McAdoo, now head counsel for the four stars, who was then Secretary of the Treasury and Director-General of Railways. His marked ability caused Mr. McAdoo to name him as his assistant.

Lubin Looking Around.

Sigmund (Pop) Lubin, pioneer picture producer from Philadelphia, who is in Los Angeles to look around and enjoy the climate for a while, admits that he may again take a flyer in the picture game and that he foresees a great future for the art.

Mr. Lubin entered the motion picture business nearly 27 years ago, when his pictures were very short films depicting moving trains and street cars and chases and things of that sort. Mr. Lubin declares that it rather does him good to see the best known stage stars anxious to get into the films.

"I remember," he says, "when an actor



Sigmund Lubin.

was insulted if you suggested that he appear in the films. You can't insult them with a contract now. If we did get any actors in the early days we had to make them up so no one would recognize them or they wouldn't work. I may go into the film producing business again, but when they talk of the millions it costs to get anywhere now, it makes me stop and think."

What the Stars Are Doing.

Douglas Fairbanks, who has just completed his last picture for Artcraft entitled "The Knickerbocker Buckaroo," has leased the W. H. Clune studio on Melrose avenue, and will start his first picture there as soon as new stages and other improvements now being made are completed.

Mary Pickford has finished "Daddy Longlegs," her first release under her contract with the First National Exhibitors Circuit, and will move to the Brunton studio to make the two other pictures that will complete her contract for the First National.

D. W. Griffith has three films to make for the First National people before he can begin operations as a member of the Four Star combine; and Chaplin has six comedies to deliver on his First National contract.

It is thought now that productions of at least two of the Big Four will be ready for exhibitors by the first of September.

Donovan Company Enters Field.

The Donovan Photoplay Company, which was organized a few weeks ago, has been operating at 419 Lorraine Boulevard, has just completed its first production, a two-reel picture entitled "The Valley of the Shadow."

Jack Donovan, who is well known to the profession, and is the head of the new company as well as its leading player, was honorably discharged from the Government Air Service at the Rean



Alice Brady Has Unlimited Possibilities in "Marie Ltd."

Her part in the Select feature calls for a wide range of expre ssion.

aviation field on January 8th. Mr. Donovan states that his company will make several more two-reel pictures and then will begin production of five-reel features of the comedy-drama type.

Lloyd to Become Independent Producer.

Frank Lloyd, director at the Fox studios in Hollywood, announced on March 4th that he had severed his connection with the Fox company, and will shortly go into film production on his own account. Mr. Lloyd has directed a number of the William Farnum pictures, among them "Les Miserables," and "A Tale of Two Cities."

Christie Films in England.

Charles H. Christie, business manager of the Christie Comedy Company, has signed a new contract with the Gaumont Film Hire Service whereby that distributing organization will continue to release Christie comedies for another year. According to reports from the Gaumont Service, 75 per cent. of all the theatres in England are running the Christie films.

Warner Production Begun.

H. B. Warner, who has finished his stage engagement in the East, reached Los Angeles last week, and began work Monday at the J. D. Hampton studio on his first picture under the new management, "The Man Who Turned White," from a story by F. McGrew Willis. Barbara Castleton will play the heroine of the story, and Robert McKim, Walter Perry, Frank Lanning and Jay Dwiggins will interpret the chief supporting characters.

Sloman Directing "The Westerner."

"The Westerner," a Stewart Edward White story, has been begun at the Brunton studios this week under the direction of Edward Sloman, former director at the American studios at Santa Barbara. Forrest Stanley heads the cast of players.

Clergymen Visit Studio.

Three noted clergymen, visitors in Los Angeles, were piloted around the Hampton studio grounds one day last week by J. Warren Kerrigan and William Desmond. The priests were the Very Rev. John Cavanaugh, president of Notre Dame University; Father E. P. Murphy of Portland, Ore., who wears a war medal; and Father P. F. McAran, of New York. The clergymen had never before visited a studio and they displayed great interest in the making of moving pictures. Father Cavanaugh declared that it was a wonderful industry and he does not believe he has lost his illusions because he has been inside a studio.

Cole on West Coast.

R. C. Cole, of Robertson-Cole, film distributors, arrived in Los Angeles on March 4, to attend to business affairs in connection with his company. This is Mr. Cole's first visit to the film capital since he entered the picture industry.

Smiling Billy a Benedict.

A passport clerk in the Federal building of Los Angeles spilled the beans for Smiling Billy Parsons—who has been keeping his marriage a profound secret—when he made application for passports to the British Isles, France, Spain, Turkey and the Balkans, for himself and his wife, Mrs. Levita Parsons, who was recognized at once by the clerk as Billie Rhodes. Isadore Bernstein and several employes of the National studio admitted that Parsons and Miss Rhodes had been married, but they would not say when the wedding took place. Mr. Parsons and Miss Rhodes and other members of Mr. Parsons' company plan to make a tour of the world, and will make comedies in every country they visit.

Fund to Prevent Freak Laws.

A dinner dance and entertainment will be given by men and women connected with the making and distribution of motion pictures at the New Dome Cafe in Venice on the evening of April 24, to raise funds to fight against unjust legislation, freak laws and detrimental discrimination in connection with the moving picture industry. The affair is being arranged by officials of the Theatre Owners' Association and is in charge of a committee composed of Glen Harper, F. A. MacDonald, Bert Lustig and J. M. Young.

Sentence Cut to Three Years.

The sentence of Robert Goldstein, Los Angeles motion picture producer, convicted in United States Judge Bledsoe's court of violation of the espionage act for producing the film, "The Spirit of '76," has been commuted by President Wilson. Goldstein was sentenced on April 29 last, to serve ten years in the Federal penitentiary on McNeil Island and to pay a fine of $5,000. Advice that came from Washington this week said the sentence had been reduced to three years' imprisonment and the fine has been remitted.

Stars' Cars Hit Boys.

Two Los Angeles boys have had the distinction of being hit by automobiles belonging to film stars during the past week. One of the machines belonged to Olive Thomas and the other to Clara Kimball Young. Both boys had to be sent to hospital for repairs, but both are recovering.

Visitors from Vancouver.

Mr. and Mrs. J. A. McGill, of Vancouver, have been visiting in Los Angeles. Mr. McGill operates three picture houses in his home town.

Miller Has Been Ill.

Fred A. Miller, of the California Theatre, who has been ill for two weeks, is recovering and expects to be back on the job in a few days.

New $3,000,000 Studio in Hollywood.

F. S. Reed, manager of a new corporation known as The Bonnie-Reed Film Manufacturing Company, has announced that his company proposes to build a large film plant at Bronson avenue and Wilton place, Hollywood, which will contain at least ten separate studios for as many stars, and which will cost in the neighborhood of $3,000,000 when completed.

Mrs. Prudence Bonnie, who has had some experience in acting before the camera, and W. H. Henning, are associated with Mr. Reed in the project, and a studio at Niles, California, owned by the company, will be moved to Hollywood.

Mr. Reed is the inventor of the embossed film, which it is claimed gives the same appearance of depth as is given in stereoscopic views, and he plans to manufacture and sell this film to his tenants at the proposed new plant.

The site selected for the studio has caused an uprising of the citizens of Hollywood who live near the location, who claim that the erection of a studio there will cause private property to depreciate in value. A delegation of citizens made a vigorous protest before the Public Welfare Committee asking that a tract of thirty-five acres, which includes the site of the Bonnie-Reed plant, be excluded from moving picture zone No. 2.

The committee took the protest under advisement with the understanding that it would be considered later in connection with the proposed regulatory ordnance no wbeing prepared. The outcome is awaited with interest.

Studio Shots

VERNE HARDIN PORTER, photoplay author, has taken a bungalow at Venice, and on Saturday evening gave a housewarming to his friends of the film world.

Edith Roberts is playing at the Ince studio opposite to Charles Ray in his new production.

William Desmond has finished "The Mints of Hell" for the Jesse D. Hampton Company, the final scenes having been taken in the snow at Truckee.

Jack Mower, leading man for May Allison in her new Metro picture, has gone north to look after his goat ranch.

Bessie Love was honor guest at the Exhibitors' luncheon at the Alexandria Hotel.

Lila Lee has returned to the Lasky studio after a vacation of six weeks in the East.

Charles Swickard will direct May Allison in her next Metro production.

Niles Welch, Julia Faye, Gertrude Claire and William Conklin are the chief supporters of Enid Bennett in her coming Ince picture.

Jack Holloway, back from the army, is assisting Thomas Heffron, director, at the Jesse Hampton studio.

Al Ray is limping around the Fox lot this week, the result of having stepped on a nail which punctured his foot through his shoe.

Earle Williams has begun production on "Mons. Picard," at the Vitagraph plant, under the direction of James Young. Kathryn Adams is his leading woman.

Sylvia Bremer has returned to Los Angeles after having appeared in several Eastern made productions during her stay in New York. Miss Bremer has been granted a divorce in the Los Angeles courts from her husband, Edwin A. Morrison, a theatrical manager of Australia.

H. E. Herbert is Dorothy Dalton's new leading man.

Frank E. Woods, supervising director at the Famous Players-Lasky studio, sprained his back while working in his garden and was laid up for several days.

Gloria Swanson is expecting her father, Capt. Joseph Swanson, who has been with the American Army in France, to come to Los Angeles soon, where he will make his home. Capt. Swanson expects to be released in the near future.

Wheeler Oakman, just returned from overseas, has been engaged as Viola Dana's leading man.

A colored footman in uniform now stands guard at the entrance of the administration building, modeled after the Mount Vernon home of George Washington, at the new Ince studio at Culver City.

John Gilbert has returned from a belated honeymoon, which he and his bride spent in the northern part of the state.

Jack Curtis will play an important supporting role in the new Lewis Stone production.

Joseph De Grasse is directing Dorothy Dalton in her current Ince picture. Joe's

latest production is "The Wild Cat of Paris," with Priscilla Dean.

Gladys Brockwell was marooned by heavy rains while on location one day last week, which prevented her from keeping an engagement to appear in person at Ray's Garden while her new picture "The Strange Woman" was showing.

An engagement has just been announced between William Desmond and Mary MacIvor, his leading woman. No date has been set for the wedding.

Mary Miles Minter and her mother from Santa Barbara registered recently at the Alexandria for a few days' stay.

R. D. McLean, noted actor of the stage who is wintering in Los Angeles, is playing a small part with J. Warren Kerrigan in "The Best Man."

R. Cecil Smith, continuity writer for Thomas H. Ince, has been confined to his home by illness.

Lewis S. Stone, his director, Lloyd Ingraham, and a company of players, have gone to Eureka to film logging camp scenes in a coming feature.

Robert Brunton has set aside a suite of offices at the Brunton studio for a corps of income tax specialists to assist the stars and players working at the plant who need assistance in making their returns to the tax collector before March 15th.

Olive Thomas has gone to San Francisco to make additional scenes for "Upstairs and Down."

Exchanges Fight Removal of Philadelphia Censor Board

PHILADELPHIA exchange managers held another meeting Monday, March 3, at the Bellevue-Stratford, and passed resolutions to fight the new order for the removal of the present quarters of the State Board of Censors in Philadelphia to Harrisburg. The new order directed against the interests of the film industry in this section appears to be contrary to what the Governor has pledged upon his election to the business men of Pennsylvania, namely an administration of constructive legislation instead of a destructive one even for the film industry.

The official removal notice sent by the chief executive of the state for the removal of the present location of the censor board without first ascertaining how it would effect the film business appears entirely incompatible with the Governor's assurances and promises to the business interests concerned. Every effort will be made to have this injustice rectified before any serious damage is suffered by the exchangemen in this territory. As a matter of fact all of the important exchanges are located in Philadelphia, and there should be every reason why the Governor should not order the removal of the board until he has fully investigated the situation from all angles. A committee of exchange managers has been formed to call upon the Governor and explain their side of the matter.

Barbara Castleton to Lead for Warner.

Barbara Castleton has been engaged as leading woman for Henry B. Warner, who recently arrived in California to begin production for Jesse D. Hampton, who will release the Warner features through Exhibitors-Mutual.

Barbara Castleton is well known to picture enthusiasts, having appeared in a considerable number of features. Miss Castleton is a native of Arkansas, but was educated in New York. She began her stage career in the success, "It Pays to Advertise."

RAILS AGAINST WASTE AND LOST ENERGY

Fred. B. Williams of Detroit Asserts Distributor Is Not Properly Co-operating with Showmen

UNLIMITED space has been freely given by all the trade magazines on articles dealing with the stupendous waste, of not only capital but the energy devoted to the advertising and exploitation of the products of all of the picture producing firms. This willful waste has brought about Government investigations which have resulted in the placing of a higher taxation on the film industry and the moving picture theatres than on any other class of business with one exception—and that is the manufacture of "deadly weapons."

Is the moving picture industry a business or a disease? Will the executives at the head of this, the fifth greatest industry, continue to flounder around in the sea of experiment rather than settle down to legitimate commercial principles of doing business and begin to wake up to the realization that there is a unity of mutual interest between the exhibitor and the producer?

Waste and lost energy are the subjects to be dealt with in this article; criticism of the business methods employed by the producing firms is farthest from my thoughts, so we'll dive head first into the subject.

Every producing company has its publicity department, usually managed by the best men available in the business who have no doubt made a wonderful success in other lines of business and who feel confident of their ability to put over sensational publicity for their various releases, but not being in any way familiar with the amusement business which is very different in every particular from a commercial business, their efforts are to a great extent lost as far as the direct value to the consumer is concerned or the theatre patron to whom the commercial advertiser always directs his energy for the consumption of the article to be sold.

What Becomes of Publicity.

This waste of energy is owing to the fact that the efforts are not exerted in the proper channels for direct results, or in other words the exhibitor in the territory has not been conferred with as to the best methods to reach the patrons of his theatre, thereby causing a waste of both energy and money with no results.

The managers of the publicity departments of the various producing firms have a list of the newspapers throughout the country and mail each of these papers regularly, press stories and data descriptive of their coming releases. Ninety-nine per cent. of this is waste, for in almost every newspaper office this matter is dumped into the waste paper basket. The same condition exists with the tons of advertising matter mailed to the exhibitor, for the average exhibitor will not take the time to read the press sheets and advertising suggestions which have been so carefully prepared for his benefit, for if he is an advertising exhibitor he feels content to merely advertise the name of the star and the play and then raves like a maniac over lost money.

The publicity methods as outlined above are all good, the principle is based upon the successful results as obtained in other business lines; the executive offices of the producing companies are being handled by the greatest and best business men in the country, but the value of the "Follow Up System" or "Producer to Consumer" system of advertising has almost been overlooked.

With all this wonderful, highly efficient one hundred per cent. horse-power executive ability, working consistently for the success of every picture release, and receiving the hearty co-operation of all of their branch managers, the fact remains that it is a case of positive lost energy by going up-grade with the brakes all set tight.

Practical Remedy Suggested.

What is the remedy? Educational propaganda direct to the exhibitor forming the connecting link between the publicity departments of the producing firms and the exhibitor. Various attemps have been made by some of the companies by sending a Special Representative to call on the trade, but in most instances this "S-R" has been a man with practically no experience whatever in the business, especially from the exhibitors' side, who usually made an ass of himself in trying to tell the other fellow how to make a success of the picture business.

The result is, the "S-R" has made a fool of himself and also belittled the company he was unfortunate enough to represent. Why have not some of these companies conceived the idea of securing the services of some reputable and successful exhibitor to act as their special representative to make direct calls on the exhibitor who is struggling against big handicaps and work with him for a few days, devoting his time to helping him realize the value of the advertising matter he receives from the producer, help him to properly put on a picture as it should be shown to secure its full value, in other words, give to the exhibitor what has so long been promised—co-operation. Cut out the waste and make use of the lost energy.

Montagu Love Appearing in "The Net."

Montagu Love, the well-known World Picture star, again will be identified with the spoken drama. He has joined the company presenting "The Net," which is now running at the Forty-eighth Street Theatre, New York. Mr. Love is playing the leading role. This does not mean that Mr Love has forsaken the screen. A story for a super-picture is now being written in which Mr. Love is to create the pivotal character, and as soon as the manuscript has been delivered to the World he will again take up his work as a film star.

Universal Still Adding Press Men.

R. L. Crume, well known Canadian newspaper writer, has been added to the Universal Film Exchanges, Inc. publicity staff. Mr. Crume will act as publicity manager of the Montreal exchange. Mr. Crume is now engaged in laying out publicity campaigns for showings of "The Heart of Humanity" in the Montreal territory.

ANNOUNCE MINNEAPOLIS TRADE RULES

Theatre Men Make Own Rights Clear in Changed Articles Handed Back to Film Board of Trade

THE action of the Theatrical Protective League in accepting the five trade rules of the Minneapolis Film Board of Trade and adding four strong amendments is the talk of Minneapolis moving picture circles. In explaining the action of the exhibitors organization William A. Steffes, president, said:

"The report of the Theatrical Protective League shows that it is absolutely opposed to the five points unless they are amended to some extent. There is no question but that the rules would be a benefit to all exhibitors if they would live up to them, but we cannot see why we should be compelled to do things that the Film Board of Trade requests us to without first giving us a hearing in the matter. And furthermore, the articles state what would happen if the rules were not lived up to by the exhibitors, but do not state what the exhibitors could demand in case the board failed to live up to the articles. The Theatrical Protective League would be glad to welcome any criticism from out of town exhibitors, local exhibitors, or exchange managers of the articles as we have them amended.

The Film Board of Trade articles, with the amendments passed by the Theatrical Protective League added, are as follows:

All transportation charges to and from the exchange must be paid by the exhibitor.

Since the film business is entirely a cash business, payments for film rentals must be made cash in advance or film will be shipped C. O. D. No credit will be extended to any exhibitor. Should any exhibitor refuse a C. O. D. he shall not be accorded the privileges of C. O. D. shipments, but shall be furnished film only providing film rental is received in advance of shipment.

(Amendment.) Moved and seconded that Article II be approved, providing the C. O. D. can be refused with a just cause.

The exhibitor must carry out all terms as specified in contracts made with exchanges. No verbal agreement will be recognized. Exhibitors are cautioned to read carefully all terms of all contracts signed.

(Amendment.) Motion made and seconded that Article III is to be accepted, providing the following clause is inserted: "All exhibitors of this organization will abide by Article III, but they will not recognize or adhere to any rules or regulations which may be made by any film exchange or exchanges that are not specifically stated in the contract."

No change of subject by an exhibitor shall be allowed for any booking within fourteen days of such play date, without payment for both the original and substituted subjects, it being understood that exhibitor may play the original subject on any later date the exchange has open.

(Amendment.) Moved and seconded that Article IV will be agreed upon, providing: Exchanges will live up to Article IV, which means if they substitute a show under fourteen days' notice of play date that the substitute show is to be received gratis by the exhibitor with the original show which is to be played at some later date which can be agreed upon by exhibitor and exchange. Further, providing that if an exchange cannot furnish advertising matter at least fourteen days in advance of subject we will consider this as a breach of Article IV and will therefore claim the same damages from the exchange as if they had not delivered the show.

No film shall be held by the exhibitor beyond play dates as per contract. Any and all damages occuring to an exchange or brother exhibitor through disregard of this rule shall be borne by the exhibitor responsible.

(Amendment.) Moved and seconded that we agree to Article V, but exhibitors so disappointed will demand a substitute show from the exchange along with the original, gratis, and all cost of advertising on said picture upon presentation of written receipt for same or the equivalent amount of two shows.

Whether the Film Board of Trade will accept the "riders" inserted in their rules by the Theatrical Protective League is the question now uppermost in the minds of moving picture men. Exchange managers have been rather reticent on the subject, although several have openly criticized the amendments as too radical, especially to those made to Articles No. IV and V.



An Arch of Triumph for Benny Leonard.

Furnished by Syd Chaplin and Doug Fairbanks at a party at the Metro studios. Under the arch are Leonard and his manager, Billy Gibson, Alice Lake, George D. Baker and May Allison. At the left is David H. Thompson, Metro studio manager.

Pittsburgh's Grand Has Gala Anniversary Week

THE outstanding event in Pittsburgh's film circles the week of March 10 was the gala celebration in honor of the first birthday anniversary of the million-dollar Grand on Fifth avenue. Just one year ago from that time the handsome structure, which rose from the ruins of the old Grand, to the best entertainment that the photoplay and a large group of skilled musicians could provide. The success of this venture has been phenomenal, and a year has justified the great expenditure and the extensive effort to which the Harry Davis Enterprises Company, the owner, went.

A year of success has determined the management to continue the policy it has been following of presenting an extensive and exclusive program of new pictures each week, along with the best that may be obtained in music. Its orchestra of thirty musicians is now a well-trained organization, and, as in the past, particular attention will be given to making the new musical program both high class and entertaining.

The Grand, which is the most beautiful playhouse between New York and Chicago, smashed all records for business anniversary week. A triple feature program was put on at the usual prices, and to say this made a hit with Pittsburgh movie fans is putting it mildly.

"Better 'Ole" Breaks Record.

Manager A. L. Shakman, of the Eighty-first Street Theatre, New York, notified the Cinema Distributing Corporation, leasing "The Better 'Ole" to exhibitors through the World exchanges, that his Monday night business of March 10 with this picture broke a record. The Eighty-first Street is one of the newest and largest of the Broadway "uptown" houses. Manager Shakman supplemented his regular advertising blotters and street-car cards. Where he usually gives a gist of what his show is in the electric lights he gave the latter over to this slogan: "Ullo, I'm in the Movies Now, Old Bill."

Holzman Reaches Into Kentucky.

Philip Holzman, formerly owner of the Novelty Theatre, Evansville, Ind., has embarked in an enterprise outside of the Hoosier state by purchasing the Grand Theatre of Henderson, Ky.

Elaborate remodeling and redecorating will take place this summer and the Grand will be ready for a combination career under the direction of Mr. Holzman in the fall.

Chicago News Letter

by Jas. S. McQuade

NEW ILLINOIS ORGANIZATION WANTED

Chicago Local of M. P. E. L. Approves Plans for Commission Government—Jack Pickford on Grill

THE regular monthly meeting of Chicago Local, Illinois Branch, M. P. E. L. of A., was held at Fraternity Hall, Friday afternoon, March 7. The meeting was well attended and proved both interesting and constructive.

Early in the proceedings a resolution was moved and unanimously adopted that unless Jack Pickford can prove himself not guilty of the allegations against him and published in the daily press regarding his conduct in the United States Navy, that it be suggested to exhibitors throughout the country that they show their patriotism and their abhorrence of such practices by refraining from the use of pictures in which he appears.

Approve Constitutional Changes.

A special order of the day was the report of the committee appointed at the last meeting to prepare the necessary changes in the by-laws of the league for the commission form of government. The committee proposed a constitution and a set of by-laws which were unanimously approved after being read.

It was recommended in the report that a new organization of exhibitors be brought into being and that it shall bear the name of the Illinois Exhibitors' Alliance, and further that it should be a state-wide organization.

Some of the Details.

The new constitution provides for the election of twelve commissioners, who shall employ a secretary and appoint a treasurer. It also orders that at each monthly meeting one of the twelve commissioners shall act as chairman and preside for that particular month at the meeting of the commissioners as well as at the monthly meeting of the organization. Thus the twelve commissioners will serve so that there will be a different chairman at each of the twelve monthly meetings held during the year.

The initiation fee has been set at $10, and the dues have been fixed at $1 per month. In addition, it is provided that $1 per month shall be paid by each member to the contingent fund.

Unit Organizations in States.

It was the prevailing opinion of those present at the meeting, that judging from the past experience of exhibitors' organizations, it will be better for every state that each shall have its own unit organization, thus adhering to the state rights plan, while each state organization will take care of any adverse legislation or questions that may arise in that state.

Every exhibitor in Illinois, who is not interested financially, or otherwise, in any other department of the moving picture industry, is entitled to membership in the Illinois Exhibitors' Alliance.

It was then unanimously agreed that the present officers of the Chicago organization, known as the Motion Picture Exhibitors' League, shall continue in office. This was done in order to hold that organization intact, so that in case of need the members may meet and decide on any policy that may be required for mutual protection.

Discuss Censorship Situation.

The censorship situation in Chicago and the state of Illinois was next discussed. While taking the position, as a matter of principle, that they were opposed to censorship of any kind for moving pictures, the members held that, as a matter of expediency, it was best to meet the present situation in the most practical way. It was pointed out that the Chicago Censorship Commission is endeavoring to have the Buck bill so amended that Chicago will be permitted to censor pictures concurrently with the state censor board, which means a double censorship for pictures exhibited in Chicago and a double tax on producers.

To escape this evil of double censorship, the members of the Illinois Exhibitors' Alliance decided to favor "a uniform, state-wide, intelligent censorship."

And here the writer begs to ask: How are we to get **intelligent** censorship from a state board? Has Ohio or Pennsylvania furnished such censorship?

Is it possible to get men and women on a state censor board who will give us intelligent censorship?

Appointments of this kind are more or less controlled by politics, and they are prone to be bestowed on candidates for the positions in order either to discharge past obligations or are conferred as favors in order to win future political support.

Buck Bill Should Be Defeated.

The writer would strongly advise exhibitors in Illinois, and everybody interested in the moving picture business, to defeat the Buck censorship bill at Springfield at this session of the legisla-



"As a Man Thinks" Presents Some Beautifully Artistic Scenes.
Given by Director George Irving in the Hodkinson picture, featuring Leah Baird.

A. Neff, at that time national president of the M. P. E. L. of America, was instrumental in getting it passed. He died several years ago, but shortly after the passage of the bill he assured the writer that it was only an experiment. He died, however, knowing that state censorship has not fulfilled his expectations.

Why was "The Birth of a Nation" refused a permit in Ohio?

It was plainly and clearly a matter of politics, as everyone on the inside knows, and an outrage on the man who produced the picture.

Fight state censorship everywhere to the last gasp.

His Unfitness as a Censor Proven by E. P. Overholzer

UNDER the head "Don't You Pity Pennsylvania," in the Herald-Examiner of Sunday, March 2, Kitty Kelly, the moving picture critic of that paper, had a most interesting article on the recent speech made by Ellis P. Overholzer, secretary and member of the censorship board of Pennsylvania, before the Chicago Censorship Commission.

The narrow-mindedness of this state-appointed censor of films is especially shown in one of the statements made by him on that occasion. It reads: "Of course, I approve of the pictures under the law, but there are scarcely any that I really approve of." Many other statements made by Mr. Overholzer in his Chicago speech reveal an utter absence of fairness and honest critical judgment. Kitty Kelly's article, which follows, will show that.

A prophet came out of Pennsylvania, Ellis P. Overholzer, and projected his practice of state censorship into the Illinois iris through the City Council's censorship committee the other day. Mr. Overholzer, secretary, and one of three members of the Pennsylvania board appointed by the Governor, explains that he is a university man, "something on a historian," once a teacher and once a dramatic critic, and he is out abroad in the country urging states immediately to pass legislation for state censorship, so that the censors may get together in a "congress" and tell producers what is acceptable and what isn't.

And these are some of the statements this gentleman, who had oversight of 12,000,000 feet of film last year, made:

"The moral character of pictures is not improved; temporarily there has been some little betterment since the war's end in the development of comedy drama, but I do not expect the condition to last.

"The fact that our rulings are subject to the revisions of the courts of common pleas a little deters us from doing as much as we should like to do, for we do not always find the courts with us."

Mr. Overholzer lamented that a censor board should be subject to any such court, but grievingly admitted that he had been informed it couldn't be legally avoided.

Mr. Overholzer accused the picture people of doing everything possible through their titles to get people into the picture theatres And he read a long list of "lurid names" compiled about three years ago! The only modern one he mentioned was "Virtuous Wives," Anita Stewart's success made out of Owen Johnson's best seller novel. "We had to let that go through. I understand it's the name of a book, and we have to allow some leeway when a book title has been used," he admitted.

When speaking of the influence of the motion picture on the country more than on the city he asserted that "the women who used to wear old-fashioned clothes now go around in clothes modeled after Madame Petrova's."

Alas! for the judgment of the omnipotent Overholzer that he should have picked the form-molded, taper-waisted togs of Petrova to saddle on the country cousins when he had such as Billie Burke, Mary Pickford, Norma Talmadge and dozens more to set for his fashion leaders! He made a real faux pas there!

And here is his crowning sentiment:

"Of course, I approve of pictures under the law, but there are scarcely any that I really approve of."

Now, really, ought the world's greatest amusement be put into the hands of any one or any body of people so unappreciative of it, and so out of sympathy with it, who sees only the bad of it, and is blinded to the good and the promise?

Would you who enjoy seeing pictures like to see them under the thumb of Ellis P. Overholzer?

Peter J. Schaefer Back from Sojourn in Florida

PETER J. SCHAEFER, of Jones, Linick & Schaefer, returned from Bellaire, Fla., Monday morning, March 3, after "three weeks of splendid golfing," to quote his own words. "Nothing bothered me, because I wouldn't let it," he said, after his arrival. "I put the lid tight down on business."

Mr. Schaefer was recently appointed chairman for Illinois, in connection with the Buck bill for state censorship, by the N. A. M. P. I., at a recent meeting in New York City. He expected to meet Fred Elliott, secretary of that organization, in Chicago, Tuesday; but at the time of writing, Friday evening, March 7, Mr. Elliott had not made his appearance.

In expectation of Mr. Elliott's arrival, Mr. Schaefer had called a meeting of representatives of the trade, from all departments, for Thursday, March 6, to discuss the censorship situation.

McMillan Affected with Cancer of the Tongue

J. H. McMILLAN, who has been connected with the film business in Chicago, in various capacities for many years past, and who has been unfortunate in several business ventures which proved failures, has been stricken with a malignant cancer of the tongue which threatens his life.

He was recently compelled by his malady to resign his position on the sales force of Select, and without funds he is now fighting for his life in a way that has won the admiration of his friends. His wife and two young children are wholly dependent on him, which makes his lot still harder.

Through the aid of several good hearts, he was enabled to visit the Mayo Brothers Hospital at Rochester, Minn., for an operation; but was advised that radium treatments were necessary before an operation could be performed. These treatments are expensive, and being without funds, he was unable to take them. The main operation will be still more expensive.

Several film friends have now undertaken the task of raising sufficient money to save his life, and toward this end have arranged to give a ball at the Madison Square ballroom, Tuesday evening, March 18, the hall having been donated for the occasion.

William E. Heaney, C. H. Sedell and Frank J. Flaherty are on the relief committee, and tickets are being mailed broadcast to Chicago and Indiana exhibitors and others in the trade who know Mr. McMillan. It is urged that hearty and liberal response be made by all who receive the letter, with tickets enclosed, from the committee. The closing paragraph of the letter reads as follows:

"It is up to the film and theatre men to help a fellow brother in distress, this being the first time that one of our own kind has been in need of help. We are enclosing five tickets (one dollar each) which we ask you to buy, also an addressed envelope for the return of your money. Kindly do what you can to help a real man in his battle for life, and send your money in as soon as possible, or return the tickets."

The writer need scarcely add that this is a most worthy case, and if this article should be read by any film men whose hearts prompt them to aid in saving Mr. McMillan's life, even if no tickets have been sent them, they can inclose their offering in a letter addressed to Frank J. Flaherty, manager, Film Clearing House, Inc., 207 S. Wabash avenue, Chicago, who will duly acknowledge receipt of the amount.

Mr. McMillan has worked with Mr. Flaherty when he was manager of Universal and of Mutual, and for the past six months has been salesman for Select in Indiana territory. Select has treated the sick man most liberally.

Advertising Agency Opened by Irving Mack for Exhibitors

IRVING MACK, who has been publicity and advertising manager in Universal's Chicago office for the past two years, resigned that position Saturday, March 8.

Mr. Mack announces his intention of opening an advertising agency in Chicago to assist exhibitors in Chicago and tributary territory in putting over their feature attractions in a big way. He states that he has already signed contracts with four of Chicago's leading picture theatres to do their newspaper and special advertising and that he expects a gradual increase in that line.

In addition to this work Mr. Mack will be the publicity representative in Chicago for several moving picture stars and also for a number of film companies. His office is at the Mid-City Printing Company, 40 N. Wells street. This firm prints picture theatre programs and advertising specialties, and Mr. Mack is part owner.

Before joining Universal Mr. Mack held the position of assistant publicity manager with Jones, Linick & Schaefer for four years, and prior to that was connected with the advertising department of the White City, an amusement park, under the management of Morris Beifield.

During his stay with Universal Mr. Mack proved himself a live wire, and through his long acquaintance with Chicago dailies succeeded in getting considerable publicity for the company.

Lubliner & Trinz Open Their Twelfth Theatre

LUBLINER & TRINZ opened their twelfth house, the Ellantee, Saturday, March 1. This theatre is located at North Clark street and Devon avenue, and seats 1,500 persons. The Ellantee has a large, well-to-do neighborhood to draw from and its future looks very promising. The name of the house is taken from the initial letters in the names Lubliner & Trinz.

The opening was marked by the usual crowds for such an occasion. The leading feature of the popular program was "Boots" (Artcraft), in which Dorothy Gish appears in the leading character.

An orchestra of twelve pieces, led by Lee Brill, and a large Kimball pipe organ played the accompanying and special music.

The admission to the Ellantee is 17

cents, including the war tax. Julius Trinz is manager.

Including the Lakeside, on Sheridan Road, which was leased from the Ascher Brothers shortly after the opening of the Pantheon, the Lubliner & Trinz circuit has now thirteen houses. All the others were specially built by them.

Fred R. Martin Now with Film Clearing House, Inc.

FRED R. MARTIN, well known in film circles in Chicago, the Middle West and adjoining territory, recently received honorable discharge from the quartermaster corps of the National Army at Camp Dodge, Ia., with the rank of sergeant. It took just six months of persistent work for Fred to gain a foothold in the army, but his contingent was unable to go across the seas, owing to the lack of bottoms in ocean going service.

Fred was manager of the G. F. Company's office in Omaha at the time he enlisted, and years before that had been a member of the Chicago business staff of the Moving Picture World and, later, traveling salesman for Metro, Fox and Triangle in the Middle West.

Not being in a financial condition to await a vacancy in the ranks of the G. F. Company which had been promised him, Mr. Martin has accepted the position of special representative of Film Clearing House, Inc., in Iowa and Nebraska. This territory is well known to him, and his acquaintance with exhibitors in it will doubtless result in a repetition of his former successes.

The writer can commend Fred as an honest salesman, who looks out for the interests of his customers as well as for the interests of his company. His former successes have been based on that policy.

Navy Seeking Volunteers in All Branches of Service

AT the present time the navy is particularly in need of young men to enlist in the hospital corps and machinist branch. Yeomen are also in demand.

Young men between the ages of 18 and 25 who have had a fair education may enlist as hospital apprentice, second class. Upon enlistment, the young man is sent to one of the special schools that have been established for the instruction of men of the corps. At this school he receives a thorough elementary course of instruction in anatomy, first-aid and emergency surgery, pharmacy and chemistry. Those who contemplate the study of medicine, dentistry, pharmacy, etc., will find experience gained in the hospital corps to their advantage.

Men who have had a limited amount of actual shop experience, and who are between the ages of 18 and 35, may enlist as machinist apprentice in the rating of "Fireman, 3rd Class, for Machinist Mate." Those enlisting in this branch are transferred to the Machinist School, Charleston, S. C., where they are given a thorough knowledge of the machinist trade.

The Yeoman branch is open to men between the ages of 18 and 30. Candidates for this rating must write a legible hand and be competent typists. A knowledge of stenography will aid the candidate to promotion, but if he is not a stenographer at the time of enlistment, he can join a class in stenography after hours. This affords an opportunity for young men to acquire a good clerical knowledge.

Apply to your postmaster for further particulars, or write direct to the Navy Recruiting Station, Transportation Building, Chicago, Illinois.

Levy New Mutual Manager.

Max Levy, who has been city salesman for Metro, in Chicago, for over two years, and afterward with Celebrated Players in a similar position for several months past, was recently appointed manager of the Chicago office of the Exhibitors' Mutual Distributing Corporation. He succeeded Dan Donnellan, who resigned.

MICHELENA BACK IN BIG ATTRACTION

Talented Actress Will Appear in "Just Squaw" Directed by George Middleton—Ready in April

AFTER an absence from the screen of more than a year word comes from the Coast that Beatriz Michelena, who is still fresh in the minds of the motion picture industry because of her previous big successes, "Salomy Jane," "Salvation Nell," "The Unwritten Law," and the "Woman Who Dared," will again be offered in another big attraction.

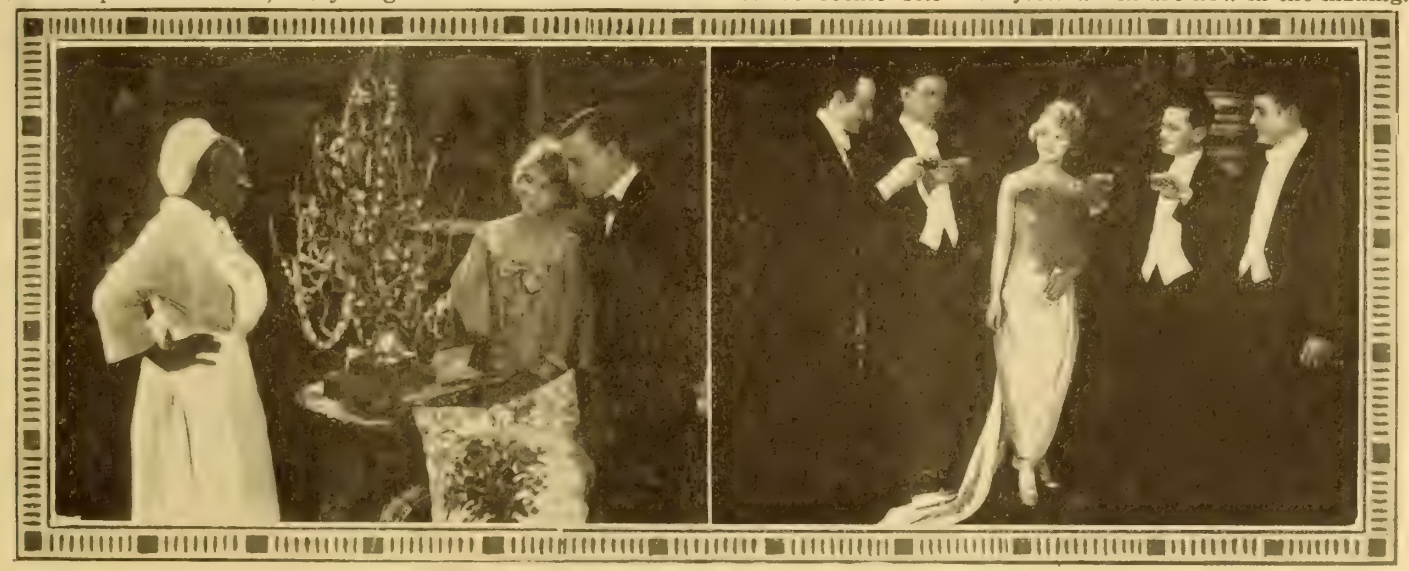
According to present plans, a premiere showing of this Michelena subject, "Just Squaw," will be given in New York some time in April. This presentation will be in keeping with the bigness of the picture. The production activities of the new picture have been kept quiet until such time as the film was completely finished. It was the desire of the producers to determine the entertaining value of the picture before announcing it to the market.

This picture was made under the direction of George Middleton, whose work with Miss Michelena in the past will be recalled. In the handling of the production Mr. Middleton is mentioned as having interpolated many novel situations as well as effective scenic bits that will enhance the value of the superfeature.

In "Just Squaw" Miss Michelena is supported by Andrew Robson, William Pike, Albert Morrison, D. Mitsoras, Jeff Williams and Katherine Angus.

The story of this new production was written especially for Miss Michelena by Earle Snell. The author has injected into the play many pieces of business that are typically suitable to Miss Michelena's personality and type of acting. Among other things he has given prominence to a vividly realistic fight, that is swift and full of action, and involves Miss Michelena in such a fashion that it develops a high degree of suspense.

While the releasing organization for its distribution has not been decided upon as yet, negotiations are now going forward according to the announcement and it is expected that within the next few weeks definite news on this matter will be given out. This production will be issued under the brand name of "Superior Pictures" as will also her future subjects which are now in the making.



"A Lil Bit o' Honey Dat De Bees Ain' Foun'"
Is Gladys Leslie in Vitagraph's "Miss Dulcie From Dixie."

HUMAN APPEAL OF "THE BETTER 'OLE"

Bairnsfather's Cartoon Comedy Wins the Spectator Through the Humorous Personality of Brave Old Bill

EVERY one hasn't had the good fortune to hear Irvin Cobb talk about the war. Those who have are talking about the experience and trying to convey to their friends the delight they experienced when they listened to the heavyweight gentleman from the South tell stories of the great conflict, which filled them with uproarous mirth, when they didn't fill their eyes with tears.

With the easy familiarity of an old friend, and aided by his command of dialect and gift of pungent humor and intense pathos, the speaker made his audience see and feel the human side of this world struggle by force of the personal note he put into all he described. Wearied of trying to grasp the full significance of the war and the extent of its ultimate affect on mankind, here was one who could make real varying incidents of both a heroic and a humorous nature, and by bits of truthful narrative his hearers could measure with some degree of accuracy the whole of the terrible slaughter and understand that even this appalling waste of life was not an unmixed evil; that by it the dross in the souls of men and of women in all corners of the earth has been forever burned away.

Like an Old Friend or Near Neighbor.

It is precisely the same element in Captain Bruce Bairnsfather's cartoon-comedy, "The Better 'Ole," that has made it a success on the stage and on the screen, and inspired one dramatic critic of the first rank to call it the best war play yet produced. The lack of any attempt to use the customary aids of the dramatist has left the author free to build up the personality of "Old Bill" until he becomes like an old friend or a near neighbor, who has dropped in on you to relate at first-hand scenes in which he played a part and to tell you of how he and his companions kept one another sane and fit by a fine scorn of apprehension and a never-failing sense of humor that took advantage of every chance to laugh in the face of danger.

Cobb's story of the five sailors on the sinking raft joining in the chorus of "Where Do We Go from Here?" is matched, time after time, in the incidents that comprise the material of "The Better 'Ole."

Doubling the Humor of the Cartoons.

The lighter moments of the Bairnsfather picture are mellow with a spirit of fun that comes as a surprise in spite of the wide circulation of the original cartoons. Every body of spectators evince the same familiarity with the drawings of the cartoonist, but it always creates a pleasant shock to see "Old Bill" and his pals in the flesh on the stage or as animated personalities on the screen. When Alf wades through a puddle on the floor of the dugout and "Old Bill" greets him with "Taike yer feet out o' that water! We've got to sleep in it tonight!" the cartoon becomes doubly humorous.

Such bits of fun bear little relation to Bill's going over the top ahead of time in order to blow up the bridge and save a French detachment, but they are among the well remembered pencil sketches that showed to friend and foe alike the sort of stuff the English Tommies were made of; and they receive the same hearty welcome extended to a valued friend.

The Reward of Determination.

Bert's persistent efforts to light his cigarette with the patent lighter is another waggish reminder of why the British bulldog is chosen to symbolize one of the greatest virtues of the men who fought for the empire ruled over by George the Fifth. A simple enough indication of character, but the satisfaction that glows on Bert's face is shared by the spectators when the lighter finally concludes to work.

Then there is Alf's exhibition of the same unswerving pursuit of an idea, as applied to the conquest of every woman he meets. His dogged determination indicates a firm, if susceptible, nature, and marks him as a near relative of the man who met a friend on the street and was sympathizing with him over a serious loss in business.

"It really is too bad, old chap!" he exclaimed. "I haven't been able to think of anything else since I read about it in the paper. If there is any way that I can help you—"

At this instant a pretty girl passing by looked up and smiled at the sympathetic friend. Hastily exclaiming, "Excuse me a moment!" he followed her down the street, and never came back.

Old Bill's Snug Little Pub.

It is this truth to life that creates new friends for "Old Bill" and cements the kindly feeling of his old ones. Rather sad to contemplate his finish—the keeper of a public house.

After all, though, loyalty to his time-honored institutions is another of an Englishman's characteristics. And his snug little pub must have been "The Better 'Ole," of which the brave old walrus often dreamed when on guard in the front-line trenches.

EDWARD WEITZEL.

Carey Gets Big Welcome at the Brandeis in Omaha

HARRY CAREY, Universal's Western star, received a royal welcome upon his arrival at Omaha, March 8, on his tour of the principal cities of the West. Accompanied by Mrs. Carey, the Western star arrived on an early train from the Northwest and was greeted at the depot by Manager Curly Calvert, of the Universal exchange, a number of exhibitors and a large crowd of film fans.

Mr. Carey appeared at the Brandeis Theatre where his latest release, "Roped," was being shown, and following the showing of a short reel which contained many views taken behind the scenes at Universal City, Carey told of a few of his experiences before the camera and of his horse, Pete, his ranch and his supporting company of real cowboys.

Following his second personal appearance at the Brandeis on Sunday afternoon, March 9, Carey visited the Magic, South Side, Diamond, Franklin, Rohlff, Queen, Rex, Palm, Suburband, Grand, Hamilton and Boulevard theatres of Omaha and the Liberty Theatre at Council Bluffs, showing his special reel and making a short speech at each house.

From Omaha the actor proceeded to Kansas City.

Newark Police Censor Head Prohibits "Cannibals" Films

The theatrical editor of the Newark Sunday Call has a grievous and just complaint concerning the censoring of motion picture film. Here is what he says in an editorial column of the amusement page: "By order of Police Lieutenant John McConnell, head of the police squad charged with the censorship of motion pictures screened in Newark, the second installment of films showing Martin Johnson's 'Cannibals of the South Seas,' scheduled for this week at the Terminal Theatre, has been prohibited. . . . Here is a highly educational film, presenting views taken from life in a region where a white man had never set foot before, the photographer having penetrated the back lands of those South Sea islands at the risk of his life; and the showing of the films is forbidden, the objection being based on the partial nudity of the natives appearing in their natural state."

The editor then explains that the police squad themselves are of the opinion the film is instructive and interesting, but they issued the prohibitive order because of several complaints of individual citizens. The editor says: "Stopping the Johnson pictures is not only unjust to the producer, but absurd."

Fred Schaefer Quits General.

Fred Schaefer, known for the last two years as advertising and publicity director of General Film Company, has retired from the company to go into business for himself as a producer of educational and industrial films. The form in which he will conduct his new activities will be ready for announcement in a few days.

The growing importance of industrial motion pictures, Mr. Schaefer says, induces him to concentrate his experience and ability upon that branch of production and distribution, and he reports an encouraging demand for high-grade ideas and expert treatment of industrial topics. He has taken an office in the Commercial Trust Company building as headquarters.

Librarians Study Lasky Filing System.

For purposes of studying the filing system used for illustrations in the Lasky studio library, twenty graduate students of Library Training School of Southern California visited the studio, headed by Mrs. Eleanor Jones, librarian of the Hollywood Branch of the Los Angeles Public Library.

Mrs. Kenneth McGaffey, the librarian of the studio, has originated and installed a new system of filing illustrations, and her methods were declared to be so accurate and simple that the students came over with a view to studying and installing them in the city libraries.

SEES FILMS AS BEST AMBASSADORS

William Fox, Before Sailing for Europe, Gives Interesting Talk On Trade Outlook—Need For National Pictures—Broader Scope for Makers

THIS statement is made in one of the most recent reports issued by the Bureau of Foreign and Domestic Commerce of the Department of Commerce in summing up statistics showing the exportation of motion picture film from this country: "The steady gains that have been made by the United States during the past five years toward the leadership in this industry have literally made it possible for the whole world to 'See America' on a large scale."

While the four years of war practically destroyed the film industry of Europe, leaving American manufacturers what was virtually a clear field, the war efforts of the United States prevented exporters from taking complete advantage of the opportunity. Moreover, the condition in Europe which annihilated the European film business also operated against American manufacturers in the foreign field. The influenza epidemic, too, did not confine its depredations on American film companies to this country, but struck them again in the countries to which they had exported their product.



Waves from Three Swells
As William Fox Sails.

The commerce report also notes that the producers of this country have been gradually turning the import trade in films from the "manufactured class" to the "raw material."

This is significant, inasmuch as some film exporters also are shipping negative film abroad, instead of positive prints. The Fox Film Corporation, for example, one of the biggest exporters of films to Great Britain, ships most of its product in negative form.

With the end of the war and the return to conditions nearer normal in Europe it is expected that the development of American film business in Europe will increase by leaps and bounds.

This was the note sounded by William Fox on March 6, just before he sailed for Europe with Winfield R. Sheehan, general manager of the Fox Film Corporation, and Abraham Carlos, general representative, as was noted in our columns last week.

Sees Films as Ambassadors.

"The conclusion of the war," said Mr. Fox, just before sailing, "finds the people of Europe and America regarding one another in the light of a new understanding. The friendship inspired by companionship in arms and sacrifice means not only a vastly increased demand by Americans for pictures in foreign settings, especially French and British—but also a tremendous demand by the French and British for American pictures.

"Part—an important part—of the obligation to be assumed by men who achieve leadership in the motion picture industry within the next decade will be the promotion of good-will between nations—presenting and interpreting the characteristics, customs and aspirations of nations for the enlightment of the people of other nations.

A Keen Demand for Pictures.

"Our returning soldiers bring stories that pique curiosity and arouse sympathy. And the demand of our people for definite information, for the privilege of seeing things as they are with their own eyes, will be reflected in the patronage accorded motion pictures. We at home are entering an era of broadened view. Our pictures heretofore have been made largely on a Monroe Doctrine basis; hereafter they must be imbued with the qualities of the cosmophilite.

"During the war many American films have been shown in Europe, and it is significant that the European people were most interested in pictures which were steeped in American atmosphere—which reflected our customs and literature and national peculiarities. There apparently was a real seeking for information regarding the American people, for a better understanding of us as a nation. A similar condition undoubtedly obtains in this country with respect to our sister nations.

"Not only American-made pictures, providing the sort of themes with which our people are familiar and which they have evidenced their willingness to support, but pictures produced in Europe and with distinctly foreign settings and atmosphere are certain to be an outgrowth of the world war.

"I am going abroad not on a trip of commercial invasion, but with a view to making preparations for meeting a condition which I consider one of the most important confronting the industry. I am preparing to accept an opportunity for the development of motion pictures along new lines of practical service."

Pathe Pictures to Entertain President.

President Wilson heartily enjoyed the Lloyd comedies shown during his outward voyage to Europe and on the return trip. Among the subjects which Pathe Exchange has delivered to the U.S.S. George Washington for screening during the journey back to France are five of the best pictures featuring Harold Lloyd with Bebe Daniels and "Snub" Pollard.

They are: "Ask Father," "On the Fire," "I'm On My Way," "Going, Going, Gone" and "The Dutiful Dub." The big features to be shown are "Common Clay" and "Carolyn of the Corners." Pathe News No. 7 to No. 11 inclusive will be exhibited and were selected as being of special interest to the President.

Eltinge F. Warner in Los Angeles.

Eltinge F. Warner, owner of "Field and Stream," "Smart Set," and other magazines, has gone to Los Angeles to join Zane Grey and other members of the novelist's producing company, Zane Grey Pictures, Inc., in the production of "Desert Gold," the first of the series to be filmed. The original idea of forming a company with Zane Grey to picture the author's novels is due to Mr. Warner, and with some other friends of Mr. Grey, he founded the company.

Zane Grey Pictures, Inc., is not Mr. Warner's first connection with the film industry. Besides a number of general outing and recreation subjects which he has put upon the screen, he is the owner of the Flagg comedies.



William Fox with His Family Just Before He Sailed for Europe.

CANADA EXHIBITORS START EXCHANGE

Form Distributing Organization in Clubrooms of Exhibitors' Association—Have Charter Now

SEVERAL score members of the Motion Picture Exhibitors' Protective Association of Ontario gathered at the club rooms of the association, 143 Yonge street, Toronto, on Tuesday, March 4, to prepare further details for the establishment of the Canadian Exhibitors' Film Exchange, a charter for which had just been secured from the Government, according to an announcement by President J. C. Brady. The latter announced that the capitalization would be limited to $100,000, although a considerable number of members had urged the raising of the capital stock to $250,000.

A letter from Sir Thomas White, of Ottawa, the Minister of Finance, regarding the 15-cent a reel a day tax imposed by the Canadian Government, aroused a lengthy discussion, and arrangements were made for the sending of a delegation to the capital to urge the removal of the assessment.

Grievances Discussed.

An exhibitor from Midland, Ontario —Mr. Bugg—pointed out that an exchange had told him that the exact number of war tax tickets which he was selling was known to the exchange, and, with this fact in mind, told him that he could afford to book four pictures per week. He also advised the association that the exchange had threatened to build a theatre to compete with him. It was the consensus of opinion that this matter should be brought to the attention of the Government, and that a request be made that the Government officials refrain from giving statistics showing how many war tax tickets were being sold by theatres.

Must Book With Eyes Open.

W. Sturgess, of Toronto, asked if the association could do anything to help the exhibitor who had signed contracts which did not include a thirty days' cancellation clause. Chairman Brady declared that when an exhibitor made this oversight it was his own fault, and he alone would have to take care of the consequences. Exhibitors had been warned several times to see that this clause was inserted in booking contracts.

Various grievances were aired and were referred to the grievance committee.

Among the out-of-town exhibitors present were: F. Guest, Hamilton; J. S. Smart, Port Hope; F. Simpson, Guelph; T. J. Naylor, Deseronto; J. A. Morrison, Meaford, and J. McMullen, Guelph.

Metro Restores Jobs to Its Soldiers.

Transplanted from the Metro service flag to the new Metro studios in Hollywood, nine service stars now stand for nine positions restored by Metro Pictures Corporation to that number of its employes who responded to Uncle Sam's call to the colors and who have again taken up their peace-time occupations.

Among the first to receive his discharge from the army and return to the Metro fold was Luther A. Reed, scenario writer, who doffed the uniform of a lieutenant when he resumed his work in the Metro organization.

Other returned service men now reestablished at the Metro studios are E. E. Cohen, Ralph D. Robinson, Barney Wolff, Robert E. Lee, H. W. Phillips, Ralph E. Holt, Sherry Harris and Norman Thompson.

March 10 Attractions at New York Theatres

RIVOLI—"The Probation Wife."
Select Attraction,
Featuring Norma Talmadge.
RIALTO—"Boots."
Paramount Feature,
Starring Dorothy Gish.
STRAND—"A Midnight Romance"
First National Attraction,
Featuring Anita Stewart.
BROADWAY—"When a Girl Loves."
Jewel Feature,
Starring Mrs. Charlie Chaplin.
81st STREET—"The Better 'Ole."
World Photoplay,
Featuring Charles Rock.
"Breed of Men."
Artcraft Production,
Starring William S. Hart. Half week each.

European Cameramen Give Yankees Benefiting Ideas

LEON H. CAVERLY, lieutenant in the U. S. Marines, attached to the Second Division of the A. E. F. as photographic officer, furnishes the information that American cameramen have received many new ideas through coming in contact with continental workers, and will be better equipped to carry on for American film concerns on their return to the U. S. A.

"My two years away from Broadway has been time well spent," writes Lieutenant Caverly, "and has afforded me wonderful opportunities for big stuff besides permitting me to do my bit." He has fitted his movie outfit and his Graflex with new Carl Zeiss lenses, the former with from 2- to 6-inch lenses and the latter with 8- and 12-inch lenses. Lieutenant Caverly's experience photographing war stuff in France and in Germany has made him capable of producing the results with his equipment.

Foreign work has appealed so much to Caverly that, even though he is ready for a turn on Broadway, he is eager to lead a camera expedition to South America or elsewhere.



Leon M. Caverly
Lieutenant, Photograhic Division, Second Army.

Miss Young's Auto Knocks Down Boy.

Clara Kimball Youn, while driving recently in her automobile to the Brunton studios, Hollywood, where "The Better Wife" is now in the course of production, struck and injured seven-year-old Laurence Conaway, of Hollywood.

The accident occurred at Hollywood boulevard and Alexandria avenue, going north on Hollywood boulevard. The chauffeur, a Jap boy, named Raymond Sato, was driving at a rate of speed of fifteen miles an hour. The machine passed a trolley car going in the same direction about two blocks back, just before the accident happened. The boy who was hurt was standing on the side of the road waiting for the trolley to come. As Miss Young's car approached the boy, suddenly becoming confused, darted out directly in front of the auto and started to run ahead of it. The chauffeur jammed down the brakes, but too late. The boy was rushed to the hospital, where Dr. Howard Andrews examined him and found he had had a bad shaking up, but injuries not serious.

Lafayette Picture on Peace Ship.

The Vincent picture, "The Spirit of Lafayette," was placed aboard the George Washington before its second departure for France as the peace ship, following a letter from Mr. Tumulty to the effect that the President would be pleased to see the photoplay during the voyage. James Vincent, producer of the film, had previously conferred with Mr. Tumulty about placing the Lafayette feature on the Presidential peace ship.

"The Spirit of Lafayette" is built around a timely topic and leads up through the story of Lafayette's service to the thirteen states and the payment of the debt to France by the United States in the great 1918 offensives to a prophecy of a League of Nations.

The film was placed aboard the George Washington under the personal supervision of Rear Admiral Greyson.

Richmond to Get Big Theatre.

Jake Wells and his associates, Messrs. Wilmer and Vincent, will, in the early part of April, tear down the Colonial Theatre, Richmond, Va., and on its site build one of the handsomest picture houses in the South. Architects are now completing the plans for the new structure which will seat 2,100 persons, 1,150 on the lower floor and 950 in the balcony and loges. Work will be pushed and it is hoped to have the picture house ready by Thanksgiving.

It was planned to rebuild the Colonial two years or more ago, and plans were drawn for a modern theatre, but the war intervened and the project was laid aside.

DETROIT KEEPS ON MAKING RECORDS

Blanche Sweet in "The Unpardonable Sin" Takes $25,391.90 Gross in the First Week of Run

THERE was complete fulfillment of the promised run of phenomenal attendance at the Broadway-Strand, indicated by our report of the first three days' business for Blanche Sweet in "The Unpardonable Sin" in last week's Moving Picture World. In the seven days ending Saturday, March 8, the gross was $25,391.90—safely accredited as record receipts for a strictly motion picture performance in any week known to the industry's history. Before this record can be displaced it will require substantial figures in proof of any claims.

There are many remarkable angles to this accomplishment. In the first place Harry R. Garson flew in the face of tradition by opening his attraction outside of New York. It has always been considered the necessary thing to have the "Broadway indorsement" of both dramatic and film offerings before they were sent on tour for the country "clean-up." In making Detroit the starting point of his offering Mr. Garson's judgment has been justified. $25,391.90 gross receipts tells a better story than a "Broadway record" can supply.

Then again buyers of state rights have had a direct line on what the picture can do in towns of a size that are scattered throughout the land. There's only one New York, but there are numerous cities in Detroit's class. As a result of the visits, territorial buyers having traveled to Detroit to see for themselves. Mr. Garson sold more than $250,000 worth of rights in the first week of the engagement at the Broadway-Strand. The second week, which began Sunday, March 9, promises to find still more buyers hopping the train for Detroit to negotiate territory.

Kunsky Will Continue the Run.

That John H. Kunsky will play "The Unpardonable Sin" immediately following the Broadway-Strand engagement is another striking feature of Blanche Sweet's success in the Garson production. Mr. Kunsky next Sunday will open "The Unpardonable Sin" at his Adams street theatre, moving it direct from the Broadway-Strand, and raising his house prices to $1 top to match the rates Mr. Garson has charged during the initial fortnight at the house where Marshal Neilan's greatest work has been shown.

The conditions Mr. Garson has exacted make this feature stand alone, and adds interest to the transactions thus far in



Harry Garson
Producer of "The Unpardonable Sin."

state rights. There is a clause in every contract that the exhibitor who wants "The Unpardonable Sin" must not be compelled to take any other feature in addition thereto as a restriction on his arrangements. Blanche Sweet in "The Unpardonable Sin" is the only feature that may be contracted for by an exhibitor who wants the Rupert Hughes story.

Capacity the Only Limit.

The Detroit figures are substantiated by box-office statements in the possession of William Rudolph, who represents Harry R. Garson in New York, and are held in duplicate, of course, at the Broadway-Strand Theatre. Prices for Sunday and Saturday were raised to top notch—$1—for both matinee and nights, but the weekday prices were less, making, naturally, a difference in the daily totals as compared to Sunday and Saturday figures.

Here are the details, day by day, at the Broadway-Strand for the first week of "The Unpardonable Sin": Sunday, $4,754.80; Monday, $3,081.20; Tuesday, $3,187.60; Wednesday, $3,192.10; Thursday, $3,192.80; Friday, $3,193.40; Saturday, $4,790. The first Saturday gross exceeded the Sunday opening figures. There was a blizzard in the middle of the week, and on Saturday deep snow fell, covering the sidewalks with ankle-deep slush. History is indeed in the making in Detroit with "The Unpardonable Sin."

Berman and Baker Return.

H. M. Berman, general manager of Universal exchanges, and Tarkington Baker, general manager, returned to New York Monday, March 10, from Chicago, where the two conferred with Middle West exchange managers. The executives found things booming in the Windy City.

During his visit in Chicago Mr. Baker appointed Harry Rice, well-known Windy City newspaperman, to succeed Irving N. Mack, who has resigned, as publicity manager of the Chicago exchange. Mr. Rice is well known to exhibitors in the Chicago territory, due to his writing about motion picture plays and players for Chicago newspapers.

Edwin Stevens with Goldwyn.

Edwin Stevens makes his first appearance in Goldwyn Pictures, playing a strong role in the new Rex Beach-Goldwyn production under the direction of Reginald Barker. Mr. Stevens' Mephistophelian appearance recalls to everyone at the studios his remarkable performance as the "Devil" in Molnar's play of that name. Those with long memories recall his many years as singing comedian with the famous Tivoli Opera Company in San Francisco and his later successes with Lillian Russell at the Casino in New York. Few players on the screen have enjoyed a more distinguished career.



At 1:15 P. M. on the Second Day of the Detroit Strand's Showing of "The Unpardonable Sin."
Just One of the "Crowded Hours" of a Week That Made $25,000 on a Single Film.

FILMING MOONSHINERS IN A BREWERY

Oliver Films Did This in One Episode of the Unique Craig Kennedy Serial "The Carter Case"

A FORERUNNER of what seems likely to happen on a date set at the midway mark of the current year to the extensive properties now being devoted to the manufacture of a certain popular amber colored fluid was revealed by a visit to the Oliver Films, Inc. The building located at 308 East Forty-eighth street was formerly a brewery, and its purpose is still that of bringing joy and pleasure to the multitude, but more in keeping with the trend of the times, as it is here that the Craig Kennedy Serial, "The Carter Case," is being transferred to film form.

One is particularly impressed by the large amount of space occupied by this property, all of which is being used by Oliver Films, especially when it is considered that it is within a short walking distance of the heart of New York. The studios and offices together occupy two adjoining buildings, two floors in one building being used for the offices and dressing rooms, while the other is used for the studio alone, with exception of the basement in which is located an unusually large carpenter shop and property room, occupying the entire floor space. In addition, there are large vaults available for storage of films or props, while the great height of the ceiling, being about five stories above the ground floor, leaves abundant room available for the additional floor space as the growth of the business warrants.

Dining Room in Studio for Workers.

A unique feature of the studio is a well-equipped dining room for the convenience of the employes, in which lunch is served daily to the fifty members of the staff. This is located on the same floor as the dressing rooms for the cast, and is also convenient to the offices.

Harry Grossman, the general manager and guiding spirit of Oliver Films, is a man of wide experience in the motion picture industry, his latest connection being with Octagon Films in the production of the successful Houdini serial, "The Mastery Mystery." Mr. Grossman explains that it is the policy of this company to maintain the production of episode pictures on the highest plane, and claims that in "The Carter Case," founded on the widely read Craig Kennedy stories, blending science, mystery and romance, Oliver Films has taken a step in advance in the making of serials.

It was the writer's privilege to view the filming of a thrilling scene in one of the concluding episodes, wherein the heroine, Anita Carter, is rescued by Craig Kennedy, the detective-hero, from a burning room in the den of lawless moonshiners in which she was being imprisoned. As an example of the care taken in the filming of this story, the director had this scene retaken several times.

Author's Style Closely Followed.

The scenario was prepared by Arthur B. Reeve and John Gray from the stories written by the former; and a view of the first few episodes reveals the fact that the author's style has been adroitly transferred to the screen, and promises well for the remaining episodes.

Craig Kennedy is portrayed by Herbert Rawlinson, an excellent actor of fine intelligence and splendid physique, who has achieved popularity through his work in other serials as well as in feature productions. It is believed that Mr. Rawlinson will be particularly pleasing to theatre patrons in this role, as Mr. Reeve, when arranging for the production of his stories, sent out thousands of letters to all parts of the country to ascertain who in the public's estimation could most ideally portray this character, and Mr. Rawlinson's selection resulted.

Featured with Mr. Rawlinson in this serial is Margaret Marsh, another player whose excellent screen work and pleasing personality have placed her high in popular esteem. Miss Marsh appears in the role of Anita Carter, who, after the murder of her father, is surrounded by false friends and who, beneath an attitude of sweet composure, maintains an inflexible will and dauntless courage.

The principals are assisted by a particularly strong supporting company, all of whom have achieved success in previous productions, including William Pike, Ethel Grey Terry, John Reinhard, Coit Albertson, Joseph Marba, Louis R. Wolheim, Kempton Green, Gene Baker and Donald Hall. SEWELL.

Sheriff O'Leary Proves the Human Value of Films

THE showing of motion pictures in prisons is nothing new or unusual, but a prison where the man in charge thinks so well of movies that he permits the men to go to an outside theatre is decidedly unusual. Such is the state of affairs at the Livingston county jail at Geneseo, more commonly known as "Pat O'Leary's Hotel," a name it takes from the big-hearted sheriff who personally conducts it.

O'Leary has been in the police business for thirty-five years. He knows human nature and has never lost faith in it. He treats the men under his care with a splendid regard for the Golden Rule; and on top of all that he is somewhat of a movie fan, and he thinks that a good show will sometimes do more for a man's soul than steel cages and barred windows.

At the jail a system has been worked out whereby all the men who want to work are given something to do. They receive real money for it. Farmers who want a man drive in to the jail and get one, while every morning a number of them go to the local canning factory to work. They return to their "hotel" for dinner and supper, and after supper are allowed to go downtown to the movies. All the while they are unguarded, having given their word not to "beat it."

During the thirty-five years O'Leary has been at the game he has never lost a man, so there is something more than theory to his logic. "No, they never run away," he says. "Anyway, if they did we would get them back soon again, and then they would be sorry. We keep an eye on them, but that's all. If they play square we do. They work and make money so that when they are through they have something. I guess the movies help. It makes them keep good; otherwise they would not get out, and that would be punishment to some who are following a serial."



Herbert Rawlinson Was a "Mopper-Up" for Only One Episode.

Of the Oliver serial, "The Carter Case." On the right are seen Margaret Marsh, Herbert Rawlinson, Ethel Terry and William Pike, four principals in the Kennedy story.

ATTRACTIVE ADVERTISING FOR S-L FILMS

Inserts Prepared by Well-Known Artists Will Be Reproduced for the Benefit of Picture Showmen

ALTHOUGH one of the "infants" of the industry, the S-L Pictures organization, producing Ralph Ince attractions starring E. K. Lincoln, has already established itself in the front rank of producers who believe that the attractiveness of an advertisement is a great factor in "putting over" a picture.

Believing that a high class production deserves "high class advertising" the officials of this company, Arthur H. Sawyer and Herbert Lubin, have mapped out a campaign of artistic trade paper advertising as shown in the three colored inserts already published in the Moving Picture World, each being more elaborate than its predecessor. The latest is in four pages, the first and the fourth page with black lettering on a gold background, while the two inner pages are reproductions of drawings by Clarence Underwood, an artist of international reputation, whose work has been a feature in many books and magazines.

Mats for the Exhibitors.

Other well-known artists have also been engaged for this work, including Gustav Michaelson and Raymond G. Morgan, who is now at work on the next insert. In preparing this advertising, Messrs. Sawyer and Lubin have at all times been guided by the idea of not only making each insert artistic but of practical value to the exhibitor, and in the furtherance of this idea they plan to furnish to picture showmen in some instances the plates from which the inserts are made so that they may be used in their local advertising, also to have mats made to furnish to other houses for the same purpose. In addition twenty-two by twenty-eight black and white enlargements will be made of the drawings, for the use of exhibitors in their lobby displays.

As all of the campaign is centered around E. K. Lincoln, who is the star of the first production, "Virtuous Men," and will also have the leading role in future productions, the art work will be built around Mr. Lincoln. However, the prominent female members of the cast, Grace Darling, the ingenue, and Clara Joel, as the vampire, will not be lost sight of.

Claim Idea Is a New One.

The officials of S-L Pictures claim that this policy of employing world famed artists to prepare drawings for motion picture productions and then arranging for picture showmen to get the benefit of them is a new idea, and one which will undoubtedly add materially to the box office receipts.

The initial advertisement of this company was an interest-compelling one, consisting of two pages with white lettering on a blue-gray background announcing the inaugural of the Ralph Ince Attractions with the brand name "S-L" in white on red. This was also followed on the second insert consisting of four pages, varied by the two inner pages, drawn by Clarence Underwood, one being a bust sketch of Director Ralph Ince, while the other was a three-color sketch showing E. K. Lincoln, the star, in a characteristic pose depicting a scene from the first production, "Virtuous Men."



"Congratulations, Hiram,"
Says Charlie to Hiram Abrams on his engagement as general manager of United Artists. Abrams is the hatless one.

Select Nazimova Picture as Typical American Film

THE National Board of Review of Motion Pictures selected "Out of the Fog," the latest Nazimova production, as the representative American picture, for the demonstration of European and American Artistry in Photoplay Production which was held on Tuesday, March 4, at Wurlitzer Fine Arts Hall, 118 West 41st street, New York, at which educators, editors, artists and others of prominence and distinction were present.

This is especially gratifying to the Nazimova Productions because of the great compliment paid in the selection of the Nazimova play, and shows that the work this artist is accomplishing has attracted the attention of men of letters and art both in America and abroad.

"Out of the Fog" is the screen adaptation of Nazimova's stage success "'Ception Shoals," by H. Austin Adams. It was adapted by June Mathis and Albert Copeland and directed by Mr. Copeland.

Zion Films, Inc., Rushing Work on Jewish Picture

THE first Sholom Aleichem picture, "Khavah," which is being produced by the Zion Films, Inc., under the direction of Charles E. Davenport, will soon be ready for release. Because of the demands from many sources that the finished product be shown the big exhibitors, Mr. Davenport is rushing work on the picture and on Saturday night completed all the interiors at the Estee Studio, necessitating work both day and night by the entire cast.

"Eddie Luck," the technical director, put a corps of men to work finishing up the Russian village "Somewhere in New Jersey," and the cameramen began shooting exteriors early in the week. Those who have seen the village declare that it is true in every detail to Russian life.

Alice Hastings, who plays the title role, "Khavah," and who is a recognized Broadway star, is said to have excelled herself in this production, which is a character delineation far different from anything she has ever done before. The supporting cast is an equally strong one and consists of Giacomo Masuroff, Alex Tenenholtz, leading men at the Irving Place Theatre; Phil Sanford, Sonia Radin, of the Russian Opera Company; Billie Wilson, Ray Friedgen and Anna Kehlman.

Irving Ruby and Jack Young are the cameramen and Ray Friedgen is the assistant director.

Poster Advertising Gets Control of Gude Company

AN association of the two largest selling organizations in the outdoor advertising field was effected this week when the controlling interest in the O. J. Gude Co., N. Y., was purchased by K. H. Fulton, president of the Poster Advertising Company, and his associates in that company. O. J. Gude will retain a large invested interest and a majority of the bonds of the O. J. Gude Co. and will act as chairman of the Board of Directors.

Mr. Fulton's associates in the purchase of the controlling interest in the O. J. Gude Co. are A. M. Briggs, S. J. Hamilton, M. F. Reddington and D. G. Ross; all men of pronounced sales ability—the best in the poster field

The O. J. Gude Company includes among its directors the leading salesmen in the painted and electric sign field and this company has also developed one of the strongest selling organizations in that branch of advertising. Consequently, this arrangement will be practically a jointure of the best paint and poster salesmen in the country.

The two organizations are for the present occupying their respective offices—the Poster Advertising Co. at 511 Fifth avenue, and the O. J. Gude Co. at 220 West 42nd street, New York City.

Hubbard to Draw for Universal.

Arrangements have been completed with Kin Hubbard, creator of the internationally famous "Abe Martin" stories and sketches, for the contributing of bits of his wit to the new screen magazine being issued by Universal.

Mr. Hubbard, an adopted Hoosier, has made his "Abe Martin" stories in several hundred newspapers one of the most interesting features of these daily and weekly publications. Several Abe Martin books have been published by Mr. Hubbard.

Renovo's Eagle Remodeled.

Renovo, Pa., famous railroad center, with a unique lot of scenery surrounding it, has made another dent on the map of theatre building activities. The Eagle Theatre, formerly the Dreamland, will be remodeled at a cost of $5,000. Guy H. Colony, engineer and architect of Huntington, has been engaged for the work.

Barter and Sale; "Swap" what you don't want for something you need. The World's Classified advertising provides a ready means to quick transactions. If you have never tried—don't say we didn't tell you about your opportunity.

M. PERRET DISCUSSES MYSTERY PLAY

Makes Statement Concerning "Thirteenth Chair," Comparing It with Other Stage Dramas of Crime

WITH the screen picturization of Bayard Veiller's "The Thirteenth Chair," which, as a speaking play, proved to be unquestionably one of the biggest theatrical sensations of a generation, a discussion has arisen as to whether or not the Acme Pictures Corporation, the producers, are offering a distinctly new contribution to the art of photodramatization. At any rate, the interest in the subject, evidenced by numerous inquiries and personal interrogation, warrants this statement from me.

One speaks of "The Thirteenth Chair" as a mystery play and yet it is a mystery in which the spectator has a part quite as much as does the police inspector who handles the case. In fact, at the very beginning of the film which witnesses the arrival of the police on the scene of the murder, the spectator is, for a time, far better informed of the events that have gone before than is the officer who is called on to solve the mystery of the murder of Edward Wales.

To explain this point: Twelve people, all gentle bred and possessed of more than the average amount of worldly goods, gather to spend an evening at the home of one of their members. As a rather unusual bit of entertainment, the services of a well known medium are enlisted and a spiritualistic seance is given. In order that there may be no suggestion of trickery, the doors and windows are all locked and the thirteen people sit in a circle with their hands clasped together. Then, while the lights in the room are extinguished, one of the thirteen is murdered. Who committed the crime? Who killed Edward Wales? The solution to that question forms the basis for the rest of the story.

Assuredly this is a mystery play, yet the final solution to the story is no more of a surprise to the spectator than it is to the inspector and the spectator has been fooled no more than has he.

To trace the history of plays which might in truth be disguised as mystery plays does not require one to go back in time for more than a few years. Prior to the coming of Ibsen there were no plays at all that matched up to the standard of "The Thirteenth Chair" as mystery plays, not to speak of motion pictures, for the simple reason that playwrights invariably resorted to the soliloquy to explain for the spectator what would have otherwise proved a mystery to him. Ibsen, by doing away with the soliloquy introduced an entirely new style of play which was quite free of anything that suggested the mysterious.

There followed a period of years during which the drama made no effort to create situations that were calculated to fool or mislead the spectator at all. And then came "Arsene Lupin," the first of the detective plays which might be called mystery plays but which were totally unlike "The Thirteenth Chair," in that they deliberately sought to fool or misled the onlooked, which the Veiller play does not do.

Following "Arsene Lupin" came "Under Cover," and following that "Inside the Lines," both plays that were mysterious only so far as they did befool the onlooker by taking a totally unexpected twist or turn at the end. In that, too, they differed from "The Thirteenth Chair," because when the explanation does come at the conclusion of the story you realize that it has been quite within your power at all times to have discovered the correct solution to the mystery had you only taken the correct course of reasoning from the start.

I do not think it fair to explain, beforehand, in detail, the intricate camera work necessitated in order to produce the results required in the production, but I will say that the cutting and titling of "The Thirteenth Chair" has been started, and as soon as this is completed the trade and public will judge for themselves whether or not its treatment as a motion picture, or better still, the scope and effectiveness on the screen, excels the stage dramatization of "The Thirteenth Chair."



Leonce Perret.

Mack Swain Joins Billy West.

The announcement is made by Milton L. Cohan, president of Bull's Eye Film Corporation, that he has engaged Mack Swan, the rotund comedian, to play "heavies" in the Billy West comedies. Mack Swain first made a reputation as a Keystone fat man and has since appeared in several brands of screen comedies, being in some instances starred.

Says Prohibition Will Aid Industry

In order to get a line on the probable effect that nation-wide prohibition will have on the industry, R. C. Cropper, manager of the Bee Hive Exchange in Chicago, has sent out 3,000 circular letters in the form of a questionnaire to everyone on his mailing list asking the opinion of exhibitors as well as their patrons.

Mr. Cropper is personally of the opinion that prohibition will prove a boon to the picture business and will create a big increase in patronage, particularly affecting the male attendance, also that it will mark the building of more theatres. He believes that much of the capital now invested in the liquor industry will be diverted to motion picture enterprises.

Denies Ontario Association Has Canadian Franchise

JAMES TRAVIS, of Toronto, general manager in Canada of the Exhibitors Mutual Distributing Corporation, has issued a denial of the report that the Canadian franchise of his company has been acquired by the Moving Picture Exhibitors' Protective Association of Ontario, which association recently organized the Canadian Exhibitors' Film Exchange Company, Limited, for which a Dominion charter has been applied.

There were negotiations between the two interests, but Mr. Travis has denied the report that the Mutual had been taken over by the co-operative exchange.

Association Holds Meeting.

A general meeting of members of the Moving Picture Exhibitors' Protective Association of Ontario was held at Toronto on Tuesday, March 4, to consider further details in connection with the organization of the association's exchange, the capitalization of which has been raised to $250,000, and also to hear the report of President J. C. Brady and Secretary Thomas Scott regarding their visit to Montreal, Quebec, when they secured the affiliation of the exhibitors' organization in the Province of Quebec and also paved the way for the extension of the activities of the association's exchange to that Province. The members also made further arrangements for the sending of a delegation to Ottawa, the Canadian capital, to press for the removal of the 15 cents reel tax.

Film Trade Board Replies to Comment on Trade Rules

AS a result of comment on five trade rules recently adopted and announced by the Minneapolis Film Board of Trade that organization has issued the following statement:

"Numerous reports have been current as to some of the drastic things the Minneapolis Film Board of Trade intends to do.

"The Minneapolis Film Board of Trade stands for everything that is fair, both to the exhibitor and the exchange. It is not the intention at any time to try to regulate prices, nor has it at any time ever attempted to do so; but it intends to see that exhibitors live up to their contracts and that exchanges do likewise.

"There is no ruling of the Board of Trade that will inconvenience any exhibitor or exchange who conducts his or its business in an upright, straightforward, business-like manner."

Film reviews in Moving Picture World are written from the screen.

DES MOINES GETS PROFESSIONAL O-O

Illustrating the Fact That All Exhibitors in Cluster in Medium Sized City Get Business

IN traveling through the country for the Moving Picture World I have often noticed in a medium sized city wherever the exhibitors are clustered together, everybody gets business. Why? Let Mr. Hiersteiner, manager of the Family Theatre, Des Moines, Ia., answer the question. He has been a speculator on Broadway, New York, in his day and ought to know where the crowds go. He says in a city the size of Des Moines, where the downtown exhibitors are within a radius of a few blocks, despite the competition, they are all getting the crowds.

I then verified the statement by visiting the following downtown theatres and found them all as reported. The Garden Theatre, a downtown house, seating 650, admission price 15 and 20 cents, runs straight pictures. It has a nine-piece orchestra, with a $15,000 organ, having an echo which gives the patrons in all parts of the house a chance to hear it distinctly. This is what Dan C. Burgum, the manager, says is a combination of three organs in one, known as the Swell Organ. This house changes its program twice a week and uses Paramount, Artcraft and First National and claims a phenomenal business at present.

State Solons See Picture.

Recently the Iowa legislature adjourned to visit this theatre for the purpose of seeing the war picture, "Fit to Fight." All the exchanges in Des Moines use this theatre for their trade showing.

Another downtown theatre is the Palace, seating 780, with admission price of 17 cents. This house has a seven-piece orchestra. J. Day, manager, claims a good business.

The Rialto, a house seating 1,000, admission price 22 and 32 cents, has a twelve-piece orchestra. This is an up-to-date theatre in every respect, having a playground in the basement for the kids. Eller Metzger is the manager and informed me the theatre makes a specialty of good music. Uses Paramount, Hodkinson, Fox service and is getting good crowds.

The Majestic Theatre, Mr. O. Hare manager, also secretary of the Iowa State Theatre Men's Association, has been here two years and reports excellent business. This house seats 850, has an admission price of 10 cents. Uses Paramount, Artcraft, Fox and Triangle. It is a second run downtown house. The Family Theatre, a downtown house seating 387, admission price is 10 cents. Mr. Hiersteiner is the manager and has been in the film business for thirteen years.

The Casino Theatre, seating 700, admission price 10 cents. The manager, Mr. Helmts, says he played to capacity with one of the war pictures—"Why Germany Must Pay"—a Metro production.

Des Moines has a few exchanges and a supply house. At the corner of 7th and Mulberry streets, one flight up, there is O. H. Garland, who handles Power, Simplex and Motiograph machines. This concern is doing a good business.

At the Universal office, at the time of my visit, Manager W. J. Frisch was busy at the telephone ringing up the mayor of the town to see if he couldn't get him at a trade showing of "The Heart of Humanity." Business is reported very good as usual at this office.

Pathe also maintains an exchange in Des Moines. L. A. Sheridan is in charge. He says all the exchanges have a hard time to get permanent quarters on account of the increased insurance rates. Mr. Sheridan says that Pathe is holding its own here.

Paramount office, R. C. Le Beau manager, reports business coming along very nicely. J. A. Murray recently arrived from the Omaha branch to become attached to Des Moines office as salesman.

BREGSTEIN.

Clement Wouldn't Miss a Single Copy of the World

THE Secretary-Treasurer of Films De Luxe, Inc., Montreal, Canada, J. Clement, says in the course of a letter to Moving Picture World:

"The back numbers have all been received since writing you last and we are mighty glad. Your magazine is so chuck full of valuable information, interesting articles and good advertising of all the best productions in the film business that we wouldn't like to be without a single copy for its weight in gold."

Which would seem to tell its own story.

Harry Carey Greeted by Big Crowds in the West

SPOKANE has had among its visitors recently Harry Carey, Universal's serial actor.

Mr. Carey was accompanied by his wife, who proves to be a good publicity woman, and is not afraid of telling newspaper men and theatre managers some of the thrilling experiences they have had on their tour of the Pacific Coast.



Harry Carey and the Chief.
Universal Star with Joe Warren, Seattle's Chief of Police.

After appearing before capacity audiences in the Casino, Unique and Empress theatres of Spokane, Mr. Carey also appeared at the Liberty Theatre, Hillyard, a suburban railroad town, where he was greeted by an overflow audience and had to speak on the street to those who could not get inside during his appearance on the stage.

Probably one of his greatest ovations was received at the children's matinee at the Casino Theatre, Saturday afternoon, March 2.

From Spokane Mr. and Mrs. Carey started for Butte, Mont.; Salt Lake City, Denver, Omaha. They will also visit Des Moines, Minneapolis and St. Paul, Chicago, St. Louis and Oklahoma City, before returning to Universal City.

Speaking of some of his experiences on the trip, Mr. Carey said:

"At the Strand Theatre in Portland we played to an audience of 8,000 in one day; also played to capacity audiences in Seattle."

Mr. Carey was photographed in Seattle with Joe Warren, chief of police of that city.

Zierler Given a Dinner.

Samuel Zierler, general sales manager of the Big U Exchange, New York, was the guest of honor at a dinner given by members of the exchange sales department at Murray's, Wednesday afternoon, March 5. Mr. Zierler celebrated his twenty-seventh birthday on that date and his fellow workers of the exchange made the day one on which to show their appreciation of the executive's friendship.

In behalf of those present W. Herman presented Mr. Zierler with a platinum watch, chain and charm. Fred Mitchell acted as toastmaster.

Those present at the dinner were: W. Herman, W. R. Wilkerson, E. W. Kramer, H. Huber, C. A. Nathan, Joe C. Feibusch, I. Hanower, George Uffner, Sol I. Solomon, George Steiner, H. Mulstein, L. Levey, Max Ehrenreich, M. Hochberg, L. D. Sherwood, Phil M. Losito, R. E. Wells, L. I. Kutinsky, L. Fox, M. Lowell Cash, A. Appel, J. A. Kaplan, Dave Sohmer, Joseph J. Miller, L. B. Metzger, A. Sachs, H. Fuist, Monroe Isen, Charles Rosenzweig, Leo Abrams, Charles Moses and Fred Mitchell.

Schlesinger Returns from Sales Trip.

M. B. Schlesinger returned to New York Saturday, March 8, from Toronto, where he made a sales trip in the interests of the "Cavell Case." His mission terminated successfully as a sale was consummated for this production with Jay J. Allen, and arrangements are now being completed whereby Julia Arthur, the star of the "Cavell Case," will appear in person at the initial showing in the Dominion.

Henry Bollin Joins Outing-Chester.

The Outing-Chester Pictures have secured the services of Henry George Bollin as designer and decorator for their title cards. Mr. Bollin is a young artist who has recognized the interesting possibilities in this type of work, and has become identified with the sort of title decoration which is original and at the same time dignified. He has done a great deal of work for Artcraft and Paramount.

CRANKING A SCENIC CAMERA FAR AWAY

Herford Tynes Cowling Travels Into Warm Climate Making Scenes in Strange Lands for Paramount Use

JUST two years after he departed for the Far East with his scenic camera Herford Tynes Cowling was back in New York with a stock of negatives for Paramount's exhibitors' supply, and in due course they will be released for general distribution. Mr. Cowling started away with Burton Holmes, and took pictures for the lecturer until Japan had been partly toured and then the cameraman went on alone into some lands where a scenic camera had never been before.

With Mr. Holmes in command after leaving Hawaii the South Sea Islands, including the Fijis and Samoa, were visited; then New Zealand, Tasmania, Australia and into Japan, where Mr. Holmes left to take up his lecture tour here at home. Mr. Cowling remained in Japan alone, starting his first work for Paramount, and by ricksha travel penetrated into many unfrequented spots. In his travels among strange people, with only the knowledge of English at his command, the cameraman availed himself of the sign language, which he had acquired during his work for the Department of the Interior under Secretary Lane.

Made First Government Films.

While in Government employ Cowling produced two "narrative" subjects in the interest of propaganda to acquaint the public with the work of the Interior Department. One—"The Romance of the Desert"—told the story of reclamation of arid lands and the benefits of irrigation; the other—"The Life of the Forest Rangers"—centered attention on conservation of timber lands and the necessity of fire prevention. He started as chief photographer for the Department of the Interior and remained in that service until he went with Burton Holmes early in February, 1917. Cowling was the first man to create moving pictures for the Government, and at the San Francisco Exposition his work was awarded a gold medal.

His first journey into strange lands took Cowling alone and as his own cameraman, director and developer through China, Formosa, the Philippines, Indo-China, Siam, the Federated Malay States, Straits Settlement (including Penang, Malaca and Singapore), Java and Borneo, taking the scenic camera for the first time into Siam and Formosa. Likewise in the other countries there were sections or districts where the natives and their surroundings had never faced a camera.



Herford Tynes Cowling.

Many interesting developments resulted during Cowling's travels. He photographed the execution of revolutionary soldiers in Swatow, China, and in Formosa had the aid of the government in staging his scenes. Runners were sent into the interior to assemble the natives and to explain what was wanted of them by the stranger. Mr. Cowling found in most of these countries that the Standard Oil branch was the most fruitful source of co-operation and information. In China he was almost "stumped" for one scene he wanted, but the telephone intervened, and all was well. Cowling got an oil man to explain over the wire what was wanted and the Chinaman who was at the other end of the phone interpreted the directions—a merging of the ancient and modern in rare degrees.

King of Siam His Director.

In Siam the American was presented to the King, and from that moment Royalty was at his back, commanding troops and people to aid in picturing Siam to best advantage. At that time Siam was active in the war as one of the Allies and Cowling got numerous "shots" of the army in drills and parades. In Siam he had a three weeks' trip, traveling over the 450 miles of railroad, plus 52 miles by a Henry Ford speedster—going into the remote parts on the backs of elephants.

Formosa was a rich spot for his camera sport. The natives covet matches and Cowling went in with thousands of them. Runners were sent ahead of him on his travels to assemble the natives and when he arrived at various destinations the scenes were set—and his matches were distributed. In some of the counties he even broke down religious tradition—the Malays making it a strict observance of their Mohammedanism not to be photographed. But Cowling, aided by the Sultan of Perak, filmed not only the court, but all of the other natives he desired to have pose for him.

Then again, there will be some scenes that he cannot show—because the style of dress, or undress, is so different to our own in countries where the low-hanging, ever-blazing sun makes the use of woman's furs and raiment something unheard of since time began. HILL.



Cowling and the King of Siam Exchange Greetings.

Buss Is Looking Around.

C. D. Buss, formerly manager of the Third Street Theatre, Easton, Pa., is out of the service and looking around. Mr. Buss resigned his position with the Third Street when the Government called for men for the photographic division of the Signal Corps, and went through the school, but did not get over to France. He was mustered out some weeks ago and since then he has been looking around either for a house or a good State Rights proposition, but reports that up to date he has been unable to find either. His preference is for a theatre that can be made to show a profit, but he still has his eye peeled. A letter addressed to 104 North Fourth street, Easton, will reach Mr. Buss.

Bonistall Receives Promotion.

Frank C. Bonistall, for some time assistant manager of the Pittsburgh Paramount office, was recently promoted to manager, suceeding H. H. Buxbaum, who is now district manager, covering the Pittsburgh, Cleveland and Cincinnati Paramount offices, with headquarters in Pittsburgh.

Mr. Bonistall has been associated with film interests in the Pittsburgh section for several years, and his many friends wish him the best of success in his new endeavor.

NAZIMOVA FILM HAS BIG NIGHT SCENES

Gallery of Experts Follow Capellani When He Takes Chinese Pageant in "The Red Lantern"

A PAGEANT that drew a "gallery" of more than 300 producers, screen stars and players, newspaper writers and other spectators to the Nazimova studios in Hollywood was staged when Director Albert Capellani took the night street scenes in "The Red Lantern," Nazimova's coming Chinese production. The Russian star, wearing the magnificent silken robes of the pseudo-goddess of the Red Lantern, acted before a battery of lamps, spotlights and cameras from 5 o'clock in the afternoon until nearly 11 o'clock at night.

In preparation for the filming of the spectacle Director Capellani, his art director, Henri Monessier, who designed the massive and picturesque Pekin street "set," and Eugene Gaudio, the cameraman, made eleborate tests of the lighting of the street the night before the scenes were "shot." The Pekin street, with its temples, shops and bazaars, was a veritable blaze of light. Ray Smallwood, chief of the photographic staff, supplied six cameramen to assist.

There were 500 lamps in the Chinese lanterns which hung from every post and from the windows of the Chinese houses. Coolies carried other lamps on poles—seventy-five of them. In the huge red lantern on the palanquin used to carry Nazimova were five 1000-watt bulbs. Besides there were seventy "Broadsides," twenty-five "spots" and a powerful searchlight, with a radius of several miles, which was placed on the top of the immense archway at the head of the street and the rays of which followed the principals in the scenes.

Eight hundred Chinese "extras," imported from all parts of California and garbed at the Nazimova studios, filled the street and participated in the scenes enacted.

The episode had to do with the sudden, seemingly miraculous appearance of the Goddess of the Red Lantern, borne on a gilded palanquin carried by sixteen men, on the occasion of the feast of the red lantern. To the Chinese this meant that she was to be a deliverer. The Boxers seized upon the circumstance to put her, like a Joan of Arc, at the head of their forces which sought to drive Europeans from China.

Cameraman Gaudio caught some beautiful effects as the stately procession, with Nazimova borne by sixteen attendants, moved along the street, with the Chinese throngs bending before her in adoration. This was taken in a "long shot," with the negative run twice through the camera to accentuate the illuminated lanterns on the buildings. Then Nazimova was "shot" as she was borne along, with Gaudio's camera mounted on an automobile moving at the same pace as the palanquin.

Pittsburgh Operators Must Pass Test.

The state of Pennsylvania, through the department of labor and industry, conducted an examination for operators on March 4. An act of the legislature, passed during the last session, requires that all operators shall procure a license, and it is necessary that they submit to and pass an examination which is conducted by the department before such licenses are issued. All applicants for examination must fill out the regluar application blank which can be obtained at the offices of the department, Hartje Building, Pittsburgh, and such application blanks must be accompanied by two photographs of the applicant. Those without a license will be dismissed immediately.

Pennsylvania Has Measure for Bureau of Amusements

ON February 17 there was introduced in the House of Representatives of Harrisburg, Pa., a bill creating a department known as the Bureau of Amusement. This bill is a substitution or change of the present act known as the State Board of Censors of Motion Pictures, and from the wording of the new bill it will produce the same results, safeguarding the morals of the people of the state and yet prohibits the exhibition of immoral or salacious films, eliminating, however, the many annoying, inconvenient and, in some instances, drastic portions of censorship.

The argument used by the motion picture manufacturer is that, in view of the present progress of the industry, at least 90 per cent. of the pictures are undoubtedly clean and wholesome, and equal, if not superior, to the stage productions, and they ought to be placed in the same class as the stage productions and not classed as criminals to the extent that all their pictures must be submitted for review before they can be exhibited in the state, but rather that they should be allowed, under a system of regulation, to exhibit their pictures until it was ascertained that they were immoral or unfit to be seen by the people of this state, and that when such a picture is found to be immoral and unfit the commissioner would prevent its exhibition.

CONDEMNS USE OF LOBBY DISPLAYS

Omaha Exhibitor Characterizes Them as "Junk Advertising" and Says They Cheapen a Picture

IS there danger of moving picture theatres doing too much "junk advertising?" Managers Wilfred Ledoux, and Paul LeMarquand of the Empress, big downtown house in Omaha, Neb., were discussing a suggestion by an employe that a special lobby display be prepared for "The Shooting of Dan McGrew."

"The moving picture theatres have outgrown lobby displays," said LeMarquand. "I would not give five cents for the best lobby display there is.

"Ten or twelve years ago, when we were running sensational moving pictures in our string of fourteen houses that reached from Winnepeg to Kansas City, we used lobby displays; we wore them to a frazzle. They were appropriate then. Showing a railroad picture, we made a big train, with an engine headlight in front. Showing an animal picture, we used cub bears. Showing a circus picture, we paid to show half a dozen beautiful white horses in a lobby display."

"Lobby displays are junk advertising," said Mr. Ledoux. "They cheapen a picture. People, attracted by a lobby display, enter a moving picture house with the same air as a man who enters a hoochie-koochie dance at the carnival. He first looks all about to see if any of his friends detect him.

Displays Kill Business.

"You may jam your house with a lobby display today, this week, next week, but it will wear out within three months and your house will have a reputation that will mean a big money loss. Window displays by big stores in connection with your show; contests in a newspaper, and similar affairs are not junk advertising. I refer mainly to the lobby display, although there are other degrading things too often done.

"Some lobby displays might be excused on the grounds that they are appropriate. Take a circus picture, let us say. A calliope is used. The lobby is decorated with the images of animals and copies of sensational side-show signs. A bally-hoo band plays out in front. That, of course, is all appropriate advertising. It no doubt draws crowds. But I doubt if it is not a loss in the long run.

"Large newspaper advertisements are not junk advertising, perhaps, but they are not necessary."

Picture Is the Thing.

"It is the picture," said LeMarquand. "The picture is the thing. People say to each other this week: 'How is the Empress?' 'Good.' 'Then I'll go.' Or 'Rotten.' 'Then I'll not go.' They do not ask about the details.

"If a theatre is running Bill Hart, a one-inch ad is all that is necessary. It is not necessary that big advertisements be used to play up Bill Hart. He will draw anyway.

"Newspaper advertisements can be small, yet written in a way that keeps them fresh, and saves them from a rut.

"The moving picture theatre has outgrown junk advertising. and such advertising as that, I don't care where it it, harms the theatre. I wouldn't spend **a cent on it."**

Soldiers See Griffith Film.

Some idea of the splendid work being done by the Community Motion Picture Bureau among the soldiers of the A. E. F. in France and Germany may be gathered from the fact that one of the most expensive feature films in America got its first showing in France in a theatre controlled by the Y. M. C. A. with an audience made up of soldiers who were charged no admittance. The picture, Griffith's—"Hearts of the World," will run for many weeks in Paris for the soldiers alone and afterwards will be sent to the doughboys in Germany and other parts of France. An orchestra, made up of soldier musicians, plays the musical program which was written to accompany the film.

The Community Motion Picture Bureau, which acts as the Cinema Department of the Y. M. C. A., is arranging for other feature films to follow this production.

MAKE THE MOST OF "EXTRAVAGANCE"

Dorothy Dalton's Appearance as Star of Paramount's Latest Offering Presents Subject That Will Admit of Wide Publicity That Promises Far-Reaching Appeal

By Epes Winthrop Sargent and Walter K. Hill

"EXTRAVAGANCE" hits upon no novel theme. The subject has been used innumerable times and with varying degrees of success. But it does handle vitally and intelligently a theme which will appeal to all, especially to married persons and all who are of an age to contemplate matrimony. There is an excellent preparation in a few brief glimpses of New York showing the famous downtown sky line from the Hudson, a crowded street in the Ghetto, the curb market, Fifth avenue at Forty-second street, and the fashionable residential district. These are merely atmosphere scenes, but here they serve a real purpose in sounding the keynote of the story. They are scenes of animation and are well done.

Immediately following there is a small waste of footage over the jewelry store scenes, but from there to the climax the story is swift of movement, with a constantly accelerated pace, and it stops when the story has been told, instead of running beyond into falling action. It is, in a word, a play which you can offer for sale without the fear that the production will fall short of the plot value.

Having sold your audience on the story, you can depend upon the play to redeem your promises. This does not mean that the production is, in itself, extraordinary, but you will not suffer the all too common experience of offering a fascinating plot only to find that the producer has mangled the story.

Holds Universal Appeal.

The main angle of appeal is universal, but your approach should be guided by your local conditions. In a large city you work on the back to the country angle. In smaller places you take the other view and hold up to your patron the hollowness of city life with its shams and pretense. In either case you work on the married life angle for your main argument, but you word the argument differently.

Chance for "Local Color."

In the vicinity of Denver you have a special angle in that Billy Braden seeks to persuade his friends to go to Denver with him and escape the hectic struggle for wealth. Mrs. Douglas replies that she would rather be "a paving stone in New York than a boulevard in Denver." If Denver is your metropolis work that angle hard, using such lines as "She said she would rather be a paving stone in Little Old New York than a Boulevard in Denver—but she changed her mind." Play up for local pride. In other places substitute "small town" for "Denver," but work the same angle.

Use argument rather than adjectives in seeking to sell. Here you have many strong talking points. You do not have to fall back upon general statements. You can be more interesting if you are specific, for you have a story as well as a star to sell.

Work Both Star and Story.

Of course the star angle is apt to be the strongest, and by no means should you slight Miss Dalton for the story, but try to sell the combination. Capitalize Miss Dalton's popularity to the full. Tell that the part calls for the most unusual and magnificent dressing and that her frocks are revelations in the spring styles. Call it "a fashion show of beautiful women." That will appeal to the women, and they will not be disappointed.

If your local paper has a fashion or society department, get the editor to run a paragraph about the gowns in this department. If the item runs in the fashion department, play up the fashions, otherwise play up the combination of fashions and society. Get a newspaper still, if you can, and have a cut made showing one of the dresses. None of the stock cuts will do, so explain to your exchange just what you want.

Charles Clary and J. Barney Sherry both have followings. Tell that they have strong parts in this play, and appeal to their admirers. They are excellent players and deserve prominence.

Special Advertising Slants.

You can get the material for one advertising punch from the stock market scenes, which evidently were made in the New York Stock Exchange. If this is a reproduction, it is so exact that you are safe in announcing it as the real thing. These scenes are just flashes, but they contribute much to the movement of the story. Tell how the progressive scenes show the growing excitement until the brokers are physical wrecks, with torn clothing, collars stripped off and even neckties torn to shreds.

There are also some scenes in a fashionable jewelry store that will appeal to the women patrons. They are worth a mention.

But the big appeal lies in the base of the story—the woman who is not content with what she has but is ever reaching for what other and richer women possess. You cannot do this in single lines. Use spaces. Take enough display to get readers around your cut and then work on them. Use such paragraphs as these:

Copy to Attract Women.

Did you ever call your husband a tightwad? Helen Douglas did because he would not buy her a $30,000 pearl necklace. Mrs. Crance got one that cost $50,000 and she couldn't see why Alan should not spend a paltry $30,000 to make her happy. She did not realize what tremendous sums she was costing him already. She did not realize that he was fighting desperately in Wall street to make the money that gave her the luxuries she considered necessities. She did not know how the spectre of bankruptcy walked ever by his side. She only knew that she wanted the necklace and he would not give it to her it doesn't matter whether it is a $30,000 necklace or a $10 hat. The idea is the same. Did you ever?

Another for Your Advertisements.

Here is another you can use with cut No. 8621, which shows Miss Dalton pleading with the Judge:

"Some men have the nerve to steal to make their wives happy." That is what Helen Douglas told her husband, and she meant it—at the time. But she had a terrible awakening and she was glad, in the end, to do away with the sham life they were living and to start anew in a life in which love counted for more than luxury. This is a great lesson in life.

The Appeal to Sympathy.

Here is another that deals with one of the effective situations of the play:

They said he was shamming insanity to escape a murder charge, when he sat all day within the steel-barred cage nervously fumbling a bit of string. But the brilliant mind, which had worn itself out guiding a newly established business to success, had given way under the shock of discovery and the murder which followed. To him the bit of string, his last earthly possession, was a necklace, the pearl necklace his wife wanted and to obtain which he had stolen. It moved even the hardened heart of the social climber. It made her ready to face life anew with the man who meant more to her than pearl necklaces and costly gowns. It was a terrible awakening, but it was what she needed to shatter the crust of her selfishness and reveal the true woman's soul within her.

Don't be content to tell that this is a "powerful" play. It is, but the word has been so overworked that it means nothing. All plays that are not comedies are powerful in the advertisements. Don't merely tell them that it is. Prove it to them with argument. Work something along these lines:

More Selling Arguments.

Don't think that the poor men are the ones who have the least money. The poorest men are those who are under the necessity of making millions; whose idle, selfish wives drive them ever to further efforts to satisfy their insatiable demands. All men are poor whose wives are not contented. It does not matter whether it is a new dress or a new automobile they cannot afford. The result is the same—Domestic explosions, unhappiness and sometimes desperate deeds. "Extravagance" is a play of society, but it could as well be a story of the lowly. It is merely a matter of the magnitude of the demand. You cannot watch this play unmoved. You must respond to the terrific emotional appeal. No matter how blase you may have become, this play will get under your skin through the very humanness of the appeal.

Exploit the Domestic Angle.

But if it takes readers to get the story over fully, do not overlook the fact that there are splendid opportunities for big lines with which to gain attention. Pick up "Did you ever call your husband a tightwad?" Work that for a headline. If you use programs and mail them out use that question on the envelope with a small "see inside" below. There never was a married couple who could honestly plead not guilty. It is a line that will reach full half of your patrons.

Use the same envelope idea if you employ house to house distribution, enclosing the programs. It will cost a little more, but it will be worth the expense. You can use the same line for a teaser or a snipe and put it up in your lobby well in advance of the showing, repeating the question on the screen.

"Stole and murdered to please a selfish wife," is another line that should gain attention of the reader, as well as "Don't nag your husband," "Do you want to kill your husband?" and similar startlers. Don't be afraid of being sensational in

the right sort of way. You can make good with your story, so call attention to it.

Here's A Daring Novelty!

See if you cannot get a sermon preached on the story. Give your minister an outline of the story and get him interested. If you have the picture over Sunday try and get him to preach a sermon in your theatre with the picture for a text on Sunday afternoon if you are not permitted to open. If you are open, get him to preach the sermon at the morning service and advertise liberally. Most ministers are anxious to fill their churches and this will give him as well as you a packed house. Word the notice:

> The Rev. John Blank will make this picture the text of his sermon at the morning service at the Main Street Church Sunday morning, (date.)

Give this a good display in your Saturday notice and talk the local paper into giving you a write up. If you have a neighborhood house, you can work the same scheme, but use a lobby card instead of the paper, and start it about Wednesday. You can get a big clean up on this if you work it properly. You can work it, for that matter, even if you have an early showing by announcing the sermon to follow the showing.

Tie Up with the Merchants.

Tie up with the stores selling women's clothes for the fashion stuff. Loan them stills for window decoration. Either get a really big flash from one store or work them all with small displays. Use large pictures of Miss Dalton as well as the stills. The panel in the single figure three-sheet will work well in this connection. Mount it and try and frame it, or drape it in with dress goods.

You can get a good "hook up" with the local bank on this story. They may be induced to advertise jointly with you. You can at least circularize their patrons, using envelopes with the bank's card instead of your own in the corner or better still, "An Important Message from the First National Bank," or some similar line. Banks are doing more advertising than they used to and here is a title that will appeal to them as the basis for advertising.

Savings banks should be the easiest to get. You may hook up with them by offering a pass book with a dollar deposit and a pair of seats all for one dollar, and let the bank put a man in your lobby to make out the pass books, or have printed certificates redeemable at the bank. The bank generally is willing to give fifty cents of the first dollar to obtain a deposit, so you can get full price for your seats.

Don't let the bank argue that it does not have to advertise. Most banks know better these days. Get after them.

Hook up with the W. S. S. campaign. Stamps are still being sold, though theatres are not helping as they did. Here is a chance to boom the stamps as an opposite to extravagance.

Catch Lines for Advertising.

If Your Husband Is a "Tight Wad" Take Him to "Extravagance." If He Is Liberal Take Him to "Extravagance." There's a Lesson for Both Kinds of Husbands in Dorothy Dalton's Great Photodrama.

If Your Wife Thinks "You Are Made of Money" Take Her to "Extravagance." She Will See What Happened to a Wife Who Was Never Satisfied With Her Allowance. Dorothy Dalton Gives a Realistic Demonstration of Money-Greed in Wives.

She Would Have Her Husband Steal to Gratify Her Greed for Fineries.

How Man and Wife Were Nearly Wrecked in "Keeping Up With the Jonses."

False Friends Are Revealed When False Pride Takes a Sudden Fall.

The Lure of Ambition Makes Slaves of Women in High Society.

Exposing the Mockery of Social Ambition Backed by Empty Purses.

The Struggle for Social Position Makes Slaves of Foolish Butterflies.

Did You Ever Call Your Husband a Tightwad? Go and See "Extravagance."

"Some Men Have the Nerve to Steal if They Could Make Their Wife Happy."

One of the Fruits of the War Is a Campaign Against "Extravagance." Buy W. S. S.

Some "Shorts" for Program and Press.

The family "bank roll" is the one great issue in every home. The matter of money is a never-failing topic of domestic discussion. Dorothy Dalton, in "Extravagance" at (name theatre and date) will shed new and illuminating light on the "family budget" and how to conserve it.

There are so many families racking their nerves and straining their finances in "keeping up appearances" that the presentation of "Extravagance" at (insert theatre and date) will come as a timely reflection of an all too prevalent attitude of husbands and wives in handling the family finances. Dorothy Dalton will present an illuminating side of the feminine character and her supporting company will aid in driving home the lesson of economy as opposed to prodigality.

From the time she says "Yes" in answer to the eternal question most women, confess it or not, have a keen interest in the financial capacities of the men they ultimately wed. Be he rich or poor the subject of the family budget is an ever recurring topic. Often the discussion is beneficial, but in the case of Helen Douglas as played by Dorothy Dalton at (insert theatre and date) the argument over money led first to the depths of despair and then to the heights of happiness. Husband and wife, in all stations, will appreciate the lessons of "Extravagance," a gripping and inspiring photodrama.

Should a husband beg, borrow and steal to gratify his wife's social ambitions? You'll say "No," off hand—but see "Extravagance" at (name theatre and date) and then you may change your mind. You may still be convinced, but you'll find Dorothy Dalton presenting a photoplay argument that one husband almost listened to.

Telling a good story, briefly and directly, in brilliant photography, "Extravagance," with Dorothy Dalton the star, will be the offering at (insert theatre and date). Here is a photoplay of good purpose, detailing the struggles of an ambitious society woman who almost wrecks her own and her husband's happiness in her efforts to "keep up appearances." Finally the light breaks through the clouds of vanity and selfishness and all ends well with life holding out abundant promise to husband and wife who finally understand each other.

Prepared Press Notices.

Like thousands of women the wife had social ambitions while the husband ground his life away in the mad battle to gain riches. Discontent, shallow pretense and selfishness was the domestic atmosphere in a home that was nearly a shelter for a married pair that sought individual ambitions. Then came a change, brought on by the terrors of realization—and happiness, through awakened understanding, hallowed the lives of a married couple united at last. "Extravagance," the screen drama starring Dorothy Dalton, tells this story in beautiful photography, impelling scenes, engaging and convincing episodes that will be revealed at (name theatre and date) in a Paramount production of exceptional merit.

Social ambition and vain pretense fed the ambitions of a woman, who knew her husband only as an instrument of gain; a machine to grind out money to foot the bills. He, in turn, was grinding his nerves into bits fighting the endless battles of Wall Street. The strain was too great—the strands snapped and two lives were threatened with disaster. "Extravagance," in which pretty Dorothy Dalton has the star role, will detail in beautiful photography the fascinating story at the (insert theatre and date). For every husband and wife there is an appealing lesson, and to the young folks who will eventually take up the responsibility of "double harness" there is an equal appeal to reason.



Scenes Depicting Tense Moments in Dorothy Dalton's "Extravagance," a Forthcoming Paramount.

PATHE ANNOUNCES NEW SELLING PLAN

F. C. Quimby Made Director of Exchanges with Tom North and W. S. Wessling His Division Assistants

BECAUSE of the increase in Pathe's business during the past year Paul Brunet has found it necessary to enlarge the selling organization and to divide the present sales department into two parts. Features will be handled by a special department under the management of Tom North. All other subjects, such as serials, comedies, Pathe News and Pathe Review, will be handled by another department, which will include the present sales force, under the management of W. S. Wessling. These two departments will be under the supervision of F. C. Quimby, the present sales manager, who assumes the title of director of exchanges.

The new arrangements will go into effect about May 1. Mr. Brunet has had the new plan under consideration for some months, during which time he has been perfecting details until now every contingency has been provided for.

Brunet Has Been Preparing.

Mr. Brunet has withheld the announcement of his plans until such time as he was thoroughly satisfied with the Pathe features completed and arranged for. The quality of the selected and special features scheduled since January 1, together with the fruition of his plans for insuring to the Pathe organization an ample supply of features with well-known stars for the coming twelve months, has made the reorganization wise and necessary.

F. C. Quimby with his new title assumes increased responsibilities. His new position is an advancement. His tenure of service with the organization extends, with the exception of a couple of months with another concern about a year and a half ago, over a period of five years.

Tom North a Showman.

Tom North, manager of the feature department, has been with Pathe for about two and a half years. He has had a wide experience in the show business. He was for years a well-known advance man with big theatrical productions and circuses. He came into the motion picture business with "Quo Vadis" for George Kleine, for whom he put out thirty-one road shows.

W. S. Wessling, like Mr. Quimby, has grown up with the Pathe organization. He began as poster man in the old Pathe Oregon office, which has now been discontinued. Later he was booker, salesman, cashier, branch manager and recently district manager. Such a diversified and extensive experience as has been his is rare in the business. He brings to his new position that invaluable experience, plus a personal and close acquaintance with the sales force in every Pathe office.

The Drews Start Road Tour.

Mr. and Mrs. Sidney Drew have finished "Squared," the Paramount-Drew comedy on which they were working in Chicago during their engagement at the Woods Theatre, and have just started on a long road tour. They are accompanied by their cameraman, and following out their original plan, will continue their picture work during the hours which they would ordinarily spend in leisure. They are now in the Twin Cities, a week at the Metropolitan Theatre in Minneapolis being followed by a week at the Metropolitan in St. Paul.

Fairbanks Promotes Glenn McWilliams.

Glenn McWilliams, who started two years ago with Douglas Fairbanks in the capacity of assistant camera boy, has gradually reached the post of head camerman for the comedian. This promotion came with the retirement of Hugh McClung, who resigned because of a nervous breakdown due to a recent attack of influenza and pneumonia. Glenn's father is secretary to the Mayor of Los Angeles, who was among the first to offer congratulations.

The Fairbanks' camera staff now includes Pliny Horne, Charles Warrington and James Farrell.

"Grizzly" Hero to Appear in New Viola Dana Picture

WHEELER OAKMAN, back from France with "The Grizzlies," San Francisco's 144th Artillery regiment, has been engaged by Metro to play the leading role opposite Viola Dana in her new picture, "Madelon of the Redwoods." Oakman will be remembered as the co-star with Edith Storey in "Revenge" and "The Claim."



Wheeler Oakman
Leading Man with Viola Dana.

Immediately after the completion of "The Claim" Oakman was fired with the news of the sinking of the Tuscania and appealed to Metro to release him from his contract. He enlisted as a private in the 144th, trained at Camp Kearney and was sent to France. He reached the second line of trenches below Verdun as one of the twenty-four members of his regiment's camouflage outfit when the armistice was signed, and Oakman, with thousands of his "buddies," were halted.

Oakman's brother, Chester, commanded an American destroyer which performed in the army transport service. His father was an adjutant in the Union Army, and was captured at the battle of Chickamauga; while his cousin, "Fighting" Joe Wheeler, of the Confederate and Spanish-American armies, was the one for whom the actor was named.

"Madelon of the Redwoods" is an adaptation of "Madelon," Mary E. Wilknis Freeman's novel. The story deals with life in the redwoods of California.

Shippers Must Remove Old Stamps.

Numerous complaints received by the Post Office Department from moving picture men to the effect that parcel post shipments of films were frequently delayed or missent have been investigated and found to be due to the fact that shippers of the films send them out in containers previously used, without first entirely removing the canceled stamps and old addresses.

As a result an order has been issued by Third Assistant Postmaster General Dockery, directing postmasters not to accept films shipped in containers from which the old stamps and addresses are not entirely removed or obliterated.

Dorothy Dalton Coming East.

After completing a production for Paramount upon which she recently started work, Dorothy Dalton, Thomas H. Ince's star, will leave California for New York, and while there she will make several photoplays for Paramount.

Inasmuch as the locale of these stories is in each case Eastern it was thought advisable to temporarily transfer Miss Dalton to this side of the continent.

It will require upward of three weeks for Miss Dalton to complete her present picture when she will proceed upon her journey Eastward.

Advertise City Improvements by Film.

The use of moving pictures in "city boosting" work is becoming a recognized factor, following upon the employment of industrial films by big manufacturers. An instance of the former was afforded last week to members of the Foreign Trade Association of the Port Commission of the New Orleans Association of Commerce showed a film of the $50,000,000 of improvements to the New Orleans harbor and port facilities. The city is spending large sums in advertising its increased advantages, and the use of films is an effective part of the work.

Lift Requirement on Unexposed Film.

Individual licenses are no longer required for shipments of unexposed films or positives to Canada and Newfoundland, according to an announcement which has just been made by the War Trade Board. Shipments of exposed, but undeveloped, films still require individual export licenses, however, and such licenses are also required for shipments of all films to other countries.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Photographing the Eye and Also Deflected Rays of Light

ONE of the most interesting of modern scientific films has been made recently by P. D. Hugon, who has long been associated with motion picture photography.

This picture is so presented as to make it interesting for the average audience. The facts which are to be learned in the picture concerning the human eye are such as should be known to all in order that the eye, the most precious and delicate of all the human organs, may reap the benefit of being properly understood.

In the picture a human eye is actually dissected, and the mission of each part is explained and illustrated in an entertaining as well as in an instructive manner. A graphic illustration of nearsightedness and its correction by means of proper lenses is given, and also one of astigmatism and its correction by means of lenses ground for the purpose.

One of the most remarkable features of the picture presents animated illustrations of the effect of certain kinds of lenses on rays of light. This represents an extremely delicate photographic operation which we believe has never been attempted before and for which special facilities had to be made.

Mr. Hugon's picture will, we feel sure, never fail to interest those who see it. The attention of the spectator is riveted from the time that the pretty girl with one of the prettiest pair of eyes that could be imagined looks quizzically at him from the screen, to the close of the sequence of views that tells us all the things that we really ought to know about the eye and its proper protection. The explanation of things optical as given in the picture is unusually clear and concise and forms a remarkable study.

Saskatchewan Farmers Benefit by Films.

The Department of Agriculture of Saskatchewan, Canada, has determined that moving picture illustrations of subjects of interest to the farmer is in keeping with the progress of the times. Therefore, it is now a common thing at farmers' meetings in this district to have lectures on given subjects illustrated on the screen. Pictures which show the modern method of raising hogs for the market, and also industrial films which follow the hog from the barnyard to the stock yards, and later to the retail store form a part of the program. There are also used pictures covering the grain-raising industry, filmed suggestions for co-operative farming, the best methods of cultivating and planting ground. In fact, according to a report from Saskatchewan, the moving picture film forms a very important part of life in rural districts. A useful as well as an entertaining diversion.

"Canoe and Campfire."

The Rivoli program for the week of March 2 included a Prizma revelation in natural color photoplay showing the terrible consequences of the carelessness of campers in leaving fires only partially extinguished. The picture opens with attractive scenes with a pair of canoests seeking a suitable spot on which to pitch their tent, which includes a demonstration of skill in paddling along the edge of a shallow waterfall. The scene where flapjacks are cooked over a merry camp fire contains a joyousness that only the big outdoors can lend, and which does not anticipate the devastation a little carelessness caused. The lapping of the flames into the dry grass and twigs surrounding the spot just left by the campers is followed by scenes in which the flames devour trees and underbrush in their wake. The effect of the Prizma color method on these pictures is startling, and the scenes are rendered thrillingly vivid.

"The Most Popular Girl in the World."

The title of this subject does not readily impart its real meaning to the spectator. The picture is contained in No. 6107 of the Paramount-Bray pictograph and deals not with the flesh and blood variety, but with the queen of the New York harbor, the Statue of Liberty. By means of animated diagramatical drawings Max Fleischer, of the Bray Studios, has shown how this popular damsel was built. The parts for the statue were cast of copper in France and then shipped over seas to America and assembled on Bedloes' Island, where the place had already been prepared. The erection of this great structure was no mean engineering feat, and the manner in which it was accomplished will be a revelation to theatregoers.

"An Aquatic Farmer."

As the title of the picture would suggest the farmer in question chooses water rather than land for the furtherance of his pursuit. Mr. Leake is the name of the man who selected a shallow lake in California with just enough high ground to get about on for the purpose of raising fish, ducks, and a few merely incidental hogs and chickens. By screening off the lake he is able to raise quantities of perch and pickerel without danger of their number being depleted



"The Rebellious Bride." "The Rebellious Bride."

Peggy Hyland Is the Matrimonial Rebel, While Tom Mix Is the Strenuous Fighter for the Pay Dust in the Above Fox Features.

by the vigilant duck. This subject is intensely interesting and is contained in No. 6107 of the Paramount-Bray Pictograph.

"Alaskan Gold Mining."

The Prizma pictures, forming the third of the Dr. Sugden series, which have been showing at the Rialto Theatre, give a fine description of how gold is taken out in Alaska. Both placer and quartz mining is covered showing the loading of the dislodged chunks of rock and the conveying it to cars waiting to carry it to the smelter. The hydraulic method of mining placer gold is nicely illustrated, and is made more attractive by means of the Prizma color method. The panning of gold by the prospector, as shown in the picture, cannot be misunderstood, and the sluice method with one man busy on the "dump" is distinctly reminiscent to those familiar with the scene.

Pathe Review, No. 5.

This number opens with a repulsive and at the same time amusing picture of a secretary bird killing and devouring a snake. Tinted scenes from picturesque Brittany, a demonstration of the way fish hatcheries raise trout in large numbers, and a "slow camera" analysis of the high and broad jump are all good features. The number closes with amusing scenes from the babyhood days of wild animals, including the porcupine, the squirrel, the ferret, fox, badger, lion and bear families.

Items of Interest.

At a meeting of the Philadelphia Retail Hardware Association on March 5 a program of moving pictures was used as an accessory to an address delivered by Camilla Donworth, of the Films of Business Corporation of New York City, on "The Clerk Behind the Counter." This program consisted of "Alcazer de Seville," "Over There," a French Official war film, "The U. S. Navy," and "Mephisto," an auger bit picture, all of which were much appreciated.

The Universal New Screen Magazine No. 5 contains some valuable hints for housewives. It contests that modern appliances save not only time but temper, and shows how to make a cup of coffee in a fashion scientifically correct. Poaching eggs and coring apples are also covered in this subject. "Little Belgium," another subject of this issue, shows war refugees in a colony of the nation's metropolis following the customs of their native land. Ancient methods of farming brought by these people to modern America are also shown.

The Community Motion Picture Bureau which has been co-operating with the Y. M. C. A. in the distribution of moving pictures during the period of the war reports that nearly thirty thousand reels of film have been used by them each week for exhibition before the various Allied armies here and abroad. The distribution of this large amount of material has necessitated the organization of a far-reaching system covering the United States and a large part of Europe. In the United States it has been necessary to master the details of shipping in the manner required by few business agents, and it is with satisfaction that the bureau records the fact that in the severe winter of 1917-1918, when shipping was uncertain and often delayed throughout the country, 98 per cent of the programs sent out from its offices were delivered on time.

St. Louis Exchanges Establish Trade Rules

THE following trade rules, formed by the St. Louis Film Board of Trade, effective March 15, are designed to protect St. Louis exchange managers from monetary loss and inconvenience:

Contracts.—Exhibitors must carry out all terms as specified in contracts made with exchanges. No verbal agreements will be recognized.

Payments.—Remittances covering film and advertising charges must positively be in the office of the exchange two days prior to playing date (unless contract specifically provides to the contrary) otherwise shipment will be made C. O. D. In the event film or advertising is shipped C. O. D. before check arrives at the exchange the C. O. D. must be paid and the check will be returned.

Changes in Bookings.—Requests for changings in bookings will not be considered unless received by the exchange at least fourteen days before the scheduled playing date. If request for changes in bookings are made less than fourteen days before original playing date, service must be paid in full before original playing date and subject will be furnished at a later date that is mutually agreeable.

Circuiting.—All contracts specify that exhibitor shall make shipments as instructed by the exchange. When the exchange instructs exhibitor to ship another exhibitor (or circuit) the failure to ship as per instructions shall make the exhibitor so instructed liable.

Long-Distance Calls.—Collect long-distance calls, and wires will not be accepted unless they relate to an error on the part of the serving exchange.

Return of Film.—Exhibitor must return films by first express or mail to exchange unless otherwise instructed.

Transportation Charges.—All transportation charges to and from the exchanges must be paid by the exhibitor.

Bicycling or Sub-Renting.—All contracts provide that film is to be shown only in theatre named in contract. If film is shown at any theatre not named in contract the contract holder must pay an additional rental, which is to be fixed by the serving exchange.

C. O. D. Returns.—Returning film C. O. D. by exhibitors to exchanges will not be tolerated under any circumstances.

Damaged Film.—Exhibitors will be held liable for damages to films through mishandling, perforating or reassembling reel. Caution your operators accordingly.

Violet Mersereau Leads in Contest.

Violet Mersereau, a Universal star, is leading the annual motion picture star's popularity contest conducted by the Minneapolis Journal by over 300 votes. Mary Miles Minter, Constance Talmadge and Norma Talmadge rank in the order named. Last year Grace Cunard, former Universal serial star, won the popularity contest by several hundred votes.

Pathe Will Distribute Virginia Pearson Pictures

ANNOUNCEMENT comes from Pathe Exchange that Virginia Pearson Photoplays, Inc., has chosen that organization as its medium of distribution. The new producing company will make six or eight pictures during the coming year, the first of which is "The Bishop's Emeralds," adapted from Houghton Townley's novel by Frank Beresford. The other stories will be based on well known novels and plays and at least two stories specially written for the star by well known fiction writers, announcements of which will be made at a later date.

Miss Pearson will have associated with her Sheldon Lewis. The Thanhouser studio at New Rochelle has been leased for the productions, which will be in charge of John O'Brien, vice-president and director-general of the organization.

The president of Virginia Pearson Photoplays, Inc., is Louis Meyer, and the treasurer, Paul Meyer, both of whom are prominently known as the publishers of the Theatre Magazine. Frank Beresford will also serve in the capacity of technical director.

Work Resumed on Pearson Feature.

At the Thanhouser studio work has been resumed on the first of a series of pictures to be released through Pathe, starring Virginia Pearson in her own features. It is called "The Bishop's Emeralds," by Frank Beresford, from Captain Houghton Townley's novel, and was being directed by Jack O'Brien until Miss Pearson upset all calculations by being in an automobile accident. She received some slight bruises and a severe shock, but has recovered. Many hundreds of inquiries were received from friends throughout the country, and, of course, she found it impossible personally to answer such a host of letters.

So Miss Pearson had a little engraved card of thanks sent to all these friends, who had up to now been unknown to her, saying that she was quite well, thank you, and starting back to work on her newest picture, in which she is so interested, as if it were the first taken by the Virginia Pearson Photoplays, Inc., her own company.

Exchanges Complain of Damaged Film.

Every exchange doing business in western Pennsylvania is seriously complaining about condition of films being returned by exhibitors. There seems to be a general practice by operators of punching holes and various perforations near the close of each reel.

Concerted action will be taken by the various exchanges in Pittsburgh and exhibitors who permit operators to continue this practice will very likely have numerous difficulties to overcome in order to secure the class of service they desire.

Dench Joins Gray Seal, Inc.

President George Julian Houtain announces the appointment of Ernest A. Dench as special publicity representative for the Gray Seal Productions, Inc. Mr. Dench will handle the special publicity of the Gray Seal stars who include Myrtle Stedman, Wheeler Dryden, Grace Harte and Richard Turner.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Community Sings.

EVIDENTLY many managers were of the opinion that the community singing was all through when the armistice was signed, for we have heard less of it lately, but the idea is still good and should be kept on the program. People like it. They want to sing, and the custom should be preserved. Where it has failed it is merely because it was badly done. The other night we heard an audience of 5,000 singing in unison with one of the War Camp Community Service leaders and it was such a hit that it will be repeated. It depends upon the approach to the audience whether it becomes a nuisance or a star feature. Ralph Ruffner, who was using this long before the war, sends in some recent work along these lines. He writes:

When we used "Smiles for our Patrons' Chorus, we did not immediately announce the title of the song, but rather worked upon their curiosity. It went over with a bang and got a big laugh. Order of the slides as follows:

1 CAN YOU SING
2 SOMETHING—that doesn't make any noise?
3 " thats' easy to crack?
4 " everyone owns?
5 " that hinges on a Ford?
6 " the bootleggers wear
7 "SMILES"?

At the end of the second chorus, this slide:

A new version dedicated to the bootleggers by an anonymous patron. Then the parody:

"There is booze that makes us happy;
There is boozs that makes us blue.
There is booze that steals away the senses,
As the sunbeams steal away the dew.
There is booze that acts a little funny
When it's you that's out upon a spree;
But the booze that stole away my bank roll
Is the booze that you wished on me."

Butte and the state went dry on January 1 and the parody HIT!

In presenting the song "K-K-K-Katy" the audience's curiosity was aroused by the same sort of attack, only with this copy—order of slides:

1 CAN YOU SING?
2 The favorite of Marshal Foch. We understand he was humming it softly as he signed the armistice—
3 —and the cluster of officers standing at attention also began to hum. Its tuneful melody was irresistible. It got into their
4 feet—and soon the whole room was jigging. It was a sight for sore eyes. General Pershing entered at this moment and his joy knew
5 no bounds, for instantly he was hep to the fact that this remarkable body of master military minds was humming—
K-K-K-Katy.

After the second chorus we shot this:

SOLDIER'S PARODY.

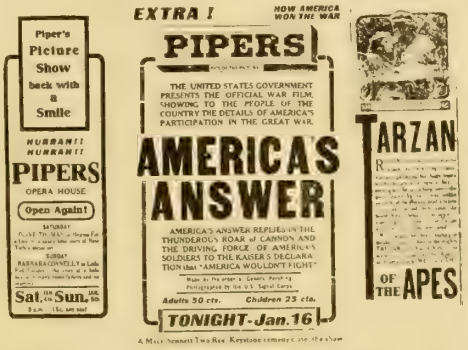
"K-K-K-P, beautiful K-J,
You're the only j-j-j-job that I abhor—
When the m-m-m-moon shines over the guard house I'll be mopping up the k-k-k-kitchen floor."

Note attached clipping and return when it has served your purpose. Nothing to it other than it keeps talk stirred up about the house and is just a kink of good fellowship that makes friends. It at least proves that other managers didn't think of it, which is mighty true, for I got there just as the dinner was coming to a FULL stop.

The clipping to which Ruff refers was a dinner given by former Senator Clark to the newsboys of Butte. Ruff heard about it and hustled over with an invitation to the kids to finish off the fun at the Rialto. It is all a part of the same scheme—the looking for a chance to be friends with patrons and possible patrons.

From Pipers.

Dan Connors has been closed ten weeks with the flu, but he is open once more, though he writes that about a fifth of the people are still scared. He sends in some recent work, including his opening announcement ,a single seven. He took two

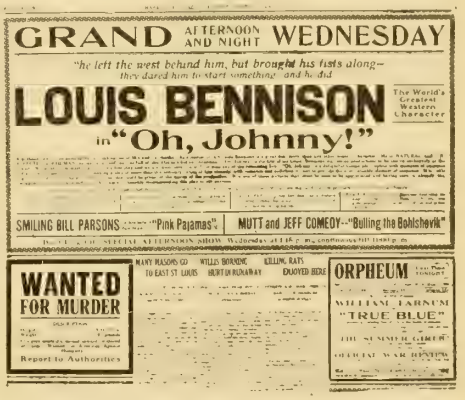


Three Displays from Dan Connors, Set By Himself.

eights for "America's Answer," and a seven for "Tarzan," getting fifty cents for this feature and playing it two days. We like that long tail on the T of Tarzan. It's appropriate that Tarzan should have a tail, since he was raised by the monkeys, but apart from that, it makes for a good arrangement. It is merely a Gothic capital with a tail made of twelve point rule to run the length of the advertisement, "America's Answer" carries too much all caps to be good, though you'll note that Dan had to drop to lower case twice to get it all in. He sets his own advertisements because the printers all went to the cities, and he is getting better results than he used to obtain from the regular compositors. By the time the war is over and the men get distributed again he'll probably keep on setting because he can get wha the wants. But like all printers he has to go through the all-cap stage.
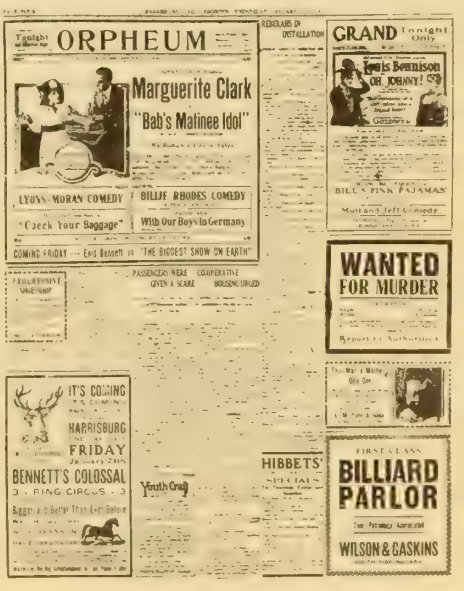
Down in Harrisburg.

Down in Harrisburg, Ill., the local newspaper man must have blessed the day Steve Farrar took over the Orpheum in addition to the Casino at Eldorado, for Steve believes in advertising, and he is doing a lot of it. We told some time ago how Steve ran across page advertisements to force the other house to the bottom of the page. Evidently the Grand read about it and started the same game, for a recent issue gives the Grand a drop of 8½ inches across the page, with Steve getting a double four and a half and a double four teaser. It makes a fine layout for the newspaper, and it is good for



Part of a Page from the Harrisburg (Ill.) Register in Which the Opposition Plays Steve Farrar's Trick of Getting the Top Space.

the business, for a lively scrap gets the patrons of both houses aroused and watchinging. We show the full page for an issue two days later. Here the Orpheum uses a four nines, a two sevens and a two fours, while the Grand gets only a two



A Full Page from Another Issue in Which Four Amusement Advertisements Run a Total of Seventy-five Inches.

seven and the small end of things. The two fours is a display for "Wanted for Murder" and this advertising ran for three

days without a clue. The fourth day it was announced that someone out in the country had located the man, and the paper ran a news story on the front page while Steve sprang the title on the fourth page and told that he had the attraction. This is the ad. in detail. We think that



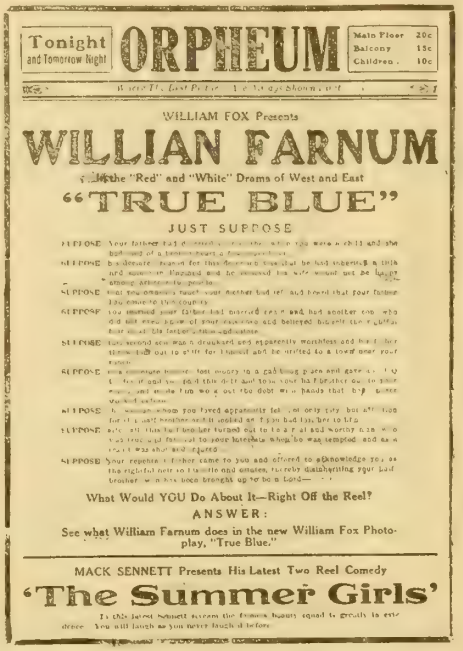
A Two Fours Teaser Run for Three Days Before the Explanation was Sprung on the Fourth.

the story was planted, for the New York Herald ran much the same story under a Kansas date line a short time before, but it was a good fake, and a good fake is better advertising than the utilization of a natural story. Down at the bottom of that full page reproduction you will notice another display of Steve's though the house name is not carried. This is a pseudo circus ad. for Enid Bennett's "The Greatest on Earth," and the only hint that it has anything to do with the Orpheum is the line to the effect that "The



An Imitation of a Circus Advertisement for Enid Benett's The Greatest on Earth.

tent will be pitched on lot between O. L. Baker's furniture store and Dr. Turner's residence," which is the location of the theatre. The paper had no old circus cuts on hand so Steve had to use a B. P. O. E. cut and a running horse used for stock posters. It is a well laid display, and probably got them talking. There was also a news story in which the trap was as carefully concealed. And as a last exhibit here is Steve's effort to repeat a recent ad. success. It probably did not do as much business for several reasons. In the first place you can't ever repeat



An Effort to Repeat the Form of an Earlier Advertisement.

an accidental success. The second always lacks the jazz of the first. The spontaneity is lacking. In the second place the Grand had already copied the style, so this was a third attempt, and in the third place, this runs too long. You get tired before you have done reading it. It attempts to tell too much at one time. The other display was half as long and twice as good. Steve surely has stirred things up in Harrisburg.

From Faribault.

Will J. Glaser, of the Grand, Faribault, Minn., has been having luck with some type ads for his house, but not so much with cuts. His average display is around a two nines, and the reproduction shows a pair of these. That on the right is a coming for Fairbanks with a panel in the



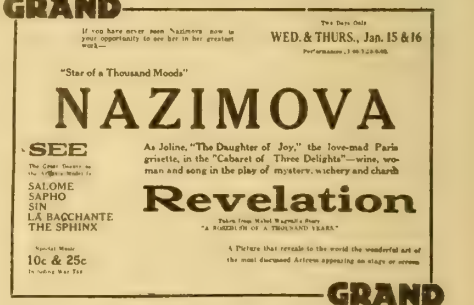
A Pair of Two Nines from Faribault, Minn., Showing a Coming and a Last Night of Fairbanks.

upper right hand corner for the evening bill. That on the left is for the last night of Fairbanks and a coming for Pauline Frederick. It will be seen that he holds to the black type for Fairbanks instead of putting him in a panel, cutting down the display for the next attraction, just as in another example he plays a two-part Fatty Arbuckle above the feature because he knows that Arbuckle will draw the major share of the money. He goes by no fixed rule. He advertises best what will bring the house the most money, which is the only way to do things. For Nazimova he took five sevens and got a little more than a seven-inch drop. The cut will probably show up better in the reproduction than it did in the original



A Five Sevens in Which the Attractor Cut Is Too Large for Its Value.

where the enlargement is too great and the features are indistinct. The cut takes more surface than it is worth. It offers no particular attraction and a smaller cut and larger type for the well-written text would have been better. In the matter of text it is as nice an advertisement from a business getting angle, as one could wish to see. It is so good that we think it would have sold better had it been a three twelves without the cut. An all-type four six and a halfs is better set and displayed and gives a better impression. The inset house signature works well and the copy is forceful and well chosen. Mr. Glaser writes his own copy and he hits the mark more often than the press books



A Four Six and a Halfs for the Same Attraction, in Which All Type Display Gets Rather Better Results.

do. For this reason he can afford to trust more to type. The displays may not be artistic from a printer's viewpoint, but they are built to be read, with the important lines so well played up that they cannot become lost. That is what really counts. They must have actual printers in Faribault.

Wide Displays.

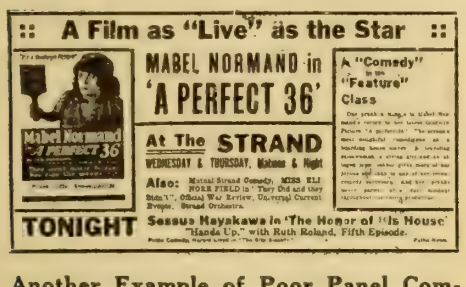
Space must be easy in Salamanca, N. Y., for the three displays sent in by the Strand are all wide and deep. When they want more space, they get wider instead of deeper. The first example shown contains the germ of a good idea in a display of this width. Having special panels for the star and the story is good, but the printer uses a rule that cuts these features too completely from the remainder of the advertisement, just as he has cut the top lines from the rest with two point. There should have been no rule there whatever. None is called for. The text runs right on, but the use of the rule gives a complete halt to the mind, and the tread must be picked up again. In no case should a rule ever completely cross a space, either up or down, nor should a panel use the outside rule for

one or more of its sides. Panels should lie wholly within the space or should not be used. The announcement line here is a bit awkward. The house is not ready to offer it in its repertoire. It is the attraction for a single day. A better rendition of the line would have been "It is the title of a new Paramount release



A Cross Page Five and a Half from Salamanca, N. Y., in Which the Rule Works Cuts Off Too Completely.

which we shall show today and Saturday with Enid Bennett as the pretty circus rider." The announcement as it stands is labored and will read tiresomely even to those who may not realize what the matter is. The second example is better, but here, again, the compositor is at it with his rule. We thing that at some time that printer must have been a farmer with a passion for fencing things in. Looking at it twice, we think he still is a farmer. The panel idea is retained, but shoving the panels up helps a little



Another Example of Poor Panel Composition.

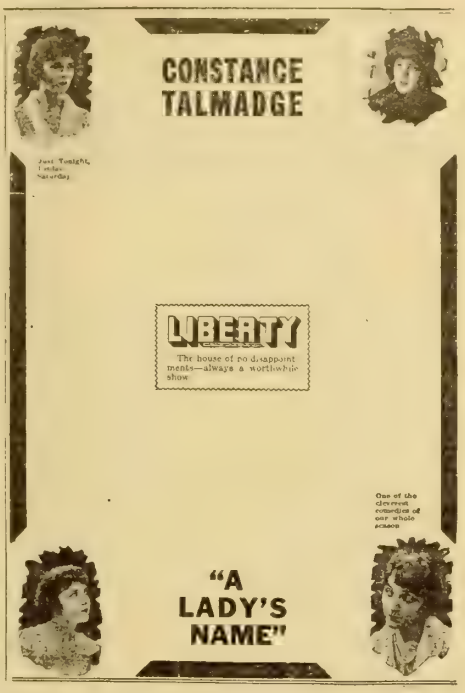
to keep them in the space. There is an excessive use of quotation marks in this display. The quotes should be used to surround something someone else says and not to give emphasis to a word. "Live" used as an adjective is perfectly proper and does not need to be quoted. Neither is it "A 'Comedy' in the 'Feature' Class." It is a comedy feature or a feature comedy, but whichever way it is put, no quotation marks are required. The copy for this is better written than in the other. We are glad to note that the house uses the titles of the small subjects. We think this always helps. But they should get after that printer and tell him a couple of things about rule work. He needs to be informed.

Add On.

Sometimes it pays to spend a little more money to make what you have already spent do its work. Learn when it will pay you to spend the extra money, and unbelt. It is no use, for example, to spend five dollars for programs and then save a dollar on their distribution by not having them put out properly.

Exploiting the Star.

J. W. Sayre, Advertising Manager for the Jensen and Von Herberg houses, Seattle, sends in a three tens with a lot of white space used because he figured that Miss Talmadge would sell better than the play. The idea is good except for the "always a worthwhile show." That's only a very little better than "always a good show" and that is very bad. Apart from this the layout is good for an occasional use; particularly where the star is stronger than the show or where you can get no line on the show, as sometimes happens. And you'll note that Mr. Sayre has arranged his cuts so that all four faces seem to be looking into and not away from the space. That means a lot. A three eights would probably work as well as
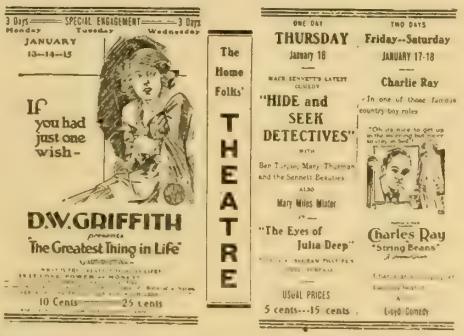


A Three Tens, Mostly White Space, Used to Exploit the Star Rather Than the Play.

a three tens on this, for the white space makes the display loom large. Just remember this layout sometime when you have no dope and must get out an advertisement in a hurry.

Lacks Form.

The Crystal Theatre, Greenville, Texas, is using a small four page program, but using it more as a series of display advertisements than as a program. We reproduce the middle page of an issue, to



A House Four Pager in Which the Display Style of Advertisement Does Not Work for the Greatest Good.

show the general form. It would be better to use the third page only for the program and to run house talk on page two. It might cost a little more to set an eight point page, but it will be worth the difference in punch and effect to run some chat and to cut the program proper down to announcement instead of display. We have reproduced many program forms in recent issues, most of which are worth following. The chief value of a program is that it goes home with the average patron and talks to him when he has the time to listen. This being so, it is worth while to talk interestingly and intelligently. Tell them something about the house and something about the shows, then tell what the show is with an orderly arrangement of type on the third page. The fourth page carries two trade advertisements, so we presume that the issue is self supporting or nearly so. One line for the advanced price attraction we like especially well. It tells that the price is ten and twenty-five cents and adds: "and it's worth it or the Crystal wouldn't show it." A man who can get up stuff like that can write a good house page each week. We hope they try it and send in the result.

For Griffith.

These two examples from the Palace, Wichita, Kans., seem to be from the press book, but they work out well in a real paper, particularly the larger of the two. That one, in especial, preserves just the right proportion between the title and the



A Four Twelves and a Three Nines Evidently Adapted from the Press Book.

star, counting Griffith as the star. But the days are set so close together that they are not easily read. A more graceful face with upper and lower case would have shown to greater advantage. No all capital line is easily read. Put it in Gothic and the difficulty is greatly increased.

The Lobby.

Your lobby is your show window whether you dress it or not, but the good merchant not only dresses his windows but makes frequent changes.

Profit Sharing.

Ever try the scheme of paying your house people a bonus when business passes a certain mark? They'll do their level best to push it over that mark if you work the scheme right.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Galveston, Texas.

George Roy Clough, Galveston, Texas, waves his trusty typewriter (machine) at us thusly:

"In recent issue of the projection department appeared an editorial relative to taking the topical, or so-called Weekly News film at speeds tending to do injustice to the scene being "shot." Having been a cameraman for several years, taking pictures under all conditions, I feel a few words on that subject will not be out of place. From the photographer's viewpoint the question of speed is one having many angles. In the booklet, 'Hints to Film News Cameramen,' by P. D. Hugon, of Pathe News, the following occurs: 'Where speed is the dominant factor turn slowly, about half speed. Failure to do this is unpardonable.'

"Now the object in making any news picture is to get into the film exactly what takes place, not to manufacture speed or anything else that was not there in the first place, but the cameraman following this instruction is not to blame, since he is only doing what the company demands. Most of the news pictures are made by young fellows whose one idea is to **get the picture,** regardless of good or bad conditions, and conditions are all too often bad. The free lance men don't get a chance at the many good and specially arranged scenes. These the company men "shoot." The public sitting in a nice theatre doesn't know what an awful time the photographer may have had with bad weather conditions and self important officers of the law, to get any picture at all.

"Another difficulty is found in the fact that most cameras are of the claw type intermittent and are so slow in shifting that the exposure is too short to allow of working in poor light with any success. In speaking with Lieutenant Carl Louis Gregory, of the army photographic section, recently, I found he agreed with me that a much faster intermittent would be appreciated by news film men generally. What kind of picture do you think projectionists would get with a 1 to 1 intermittent movement? Of course, I know what some of the wise ones will say about stop movement and blurred picture. But we don't want a stop movement in the first place and a little blur would help the movement anyway. A ratio of 6 to 1 would make it possible to get pictures which could not be secured with a slow movement without slow cranking.

"The cameraman has got to make his stuff to sell, and even when he succeeds he gets mighty little for his work. It is a safe bet that half the wise ones who are supplied with ideal lighting sets, and the very best the market affords in cameras, could not get a picture at all if dumped out with the free-lance bunch and left to their own wits. I have no axe to grind with anyone, but it is high time the topical cameraman be given a little credit for his work. I thought it a fine idea that the Screen Telegram put the cameraman's name on the film when his work called for it. That is the thing which makes a man feel his work is appreciated, aside from the all too small money return.

"The projection department is doing a mighty fine work. I believe every projectionist who loves his work is also interested in the cameraman's end of things, hence the speed question should interest us all. Hope some day you will again visit this old town because I want to pay my respects to you in person for the excellent work you are doing for the good of the industry."

Well, brother Clough, I dunno. I'm not a cameraman and can't undertake to argue with you about camera intermittent speeds. But this I certainly do know, that whereas you can photograph at very low speeds you cannot project at very low speeds, and unless the projector can follow the camera in the matter of speed the scene will **not** appear on the screen as it was in fact; also if the difference between taking and projecting be too great the screen result will be absurd. I also know that but a very small percentage of the public will blame the cameraman. The projectionist will be the goat with most of them. As I said, I am not a cameraman, but in my ignorance I can see no reason why camera speeds need be so much, if at all, slower than projector speeds. If there is good reason why slow camera intermittent speed is necessary, in the language of the immortal poet, "Pwaft th' divil is ut?" If the rapid movement would give too much exposure why could not that be easily regulated by an adjustable shutter or by diaphraming down the lens? Of course, I suppose some of the picture shooters will giggle as they read this perfectly awful exposure of my ignorance. Well, I should worry! If you'll have your laugh and then come across with the answer I'll be the gainer, and next time that particular subject comes up I'll be able to push out my chest because I'll be among the wise ones, without any one being in the least injured.

Don't know when I will be able to visit the City of the Seawall again, maybe never, but anyhow across the miles we'll shake hands and be friends, and maybe I'll be able to help you a bit, even as you've help me a bit by bringing up this subject of camera intermittent speed, because I can see where it may well apply to the projection problem when pictures are to be taken under adverse weather conditions.

Union Approves.

I have received the following letter in regard to the article entitled "Absolutely the Right Stand for a Union" which appeared in the issues of March 8:

Dear Brother Richardson: Yours at hand and I take this means, in behalf of officers and members of local union 250, of thanking you very kindly for the interest you have taken in this matter. The members of the examining board are very much in accord with your views.

Since you expressed a desire to know the outcome of the matter, will say that after your opinions and views of what a really competent projectionist must know had been read in open meeting, the members who had objected to what they termed an excessively stiff examination changed their minds and are now very much in favor of the stiff examination. May I beg you, brother Richardson, to publish our former letter and your reply in the department, cutting out the questions. We ask this because we ahe very desirous of getting all the locals in the country to follow our example because we believe that by demanding that candidates have adequate knowledge before entering the union we shall eventually get a higher class of men into the profession. Sincerely and fraternally

Robert Worthen,
Secretary Local Union 250
I.A.T.S.E. & M.P.M.O.

Optigraph Projector.

C. B. Strong, New York City, asks:

"As a Moving Picture World subscriber of long standing I take the liberty of butting into the department. Have you ever to your knowledge passed judgment upon a portable projector called the 'Optigraph'? Can you tell me about when it was first brought out? Is the company marketing the machine still in existence? Could I secure a World in which appeared the article describing the machine in question?"

The Optigraph portable projector is or was a very lightly built tripod stand machine; also it was put out in a "suitcase" model. It was designed for home and business purposes. Its movement was the standard star and cam. It had an inside shutter. Its price was $115 in the regular model, or $125 in the "Model Six." We are sending you the address of the manufacturer by mail, but do not know whether the company is still in existence. Incidentally, if you are looking for a portable projector take a look at the DeVry. It's a most excellent portable projector. Don't remember when the Optigraph was first brought out.

Optical Train Information.

E. E. Bixby, Franklin, Ohio, member local union 282, I. A., asks:

"Am using Gundlach ¼ size 7 inch E. F. lenses. Throw is 70 feet to a mirror screen. Use 40 amperes, 110 volt A. C. What kind of condensers and what focal length should they be?"

Referring to lens chart in December 28th issue of the department, you will see that with 40 amperes A. C., using plano convex condensers, you should have two 6.5 lenses, set not more than 1/16 inch apart, with 21 inches from center of condenser to

film. If your projection lenses work at 5 feet B. F., they should be not less than 1.94 in diameter. For other diameters at different B. F. see chart. If your projection lens is 7 inches E. F. it will need to be 16.3 inches from the aperture under conditions as above indicated. You cannot use meniscus bi-convex condenser lenses, because you would have to have 24 inches between film and center of condenser. Study the charts and try and understand them.

Interesting Shutter Data.

The accompanying chart of shutter performance was compiled by Edwin S. Porter, Vice President of the Precision Machine Company, who has done and still is doing much experimenting along various lines having to do with improvement of the projector. At present Mr. Porter is more particularly interested in the optics of the projector, and, concretely, in the revolving shutter. He has done good work along these lines and is expecting to accomplish more. The editor has personally witnessed demonstrations confirming the correctness of some of the results set forth in the accompanying chart. It will be noticed that what we have all along called the "ideal shutter," viz, one with three blades and three openings, all of equal width with each other, gives the maximum light of any three-winger, at minimum speed for flicker elimination. The one-and-a-half-to-one shutter bears out our claim of freedom from flicker at low speeds, but is not economical in light, its ratio of opening to blade being only 36.6 per cent. The chart also illustrates the value of the design set forth in this department some time ago, appearing here, the second from the top. We wonder how many of you were enterprising enough to try it out then. You chaps who were, and still are, using the old style shutter, cutting the enormous percentage of 62.2 per cent. of light, with flicker elimination at the very high speed of 104, who don't believe in bothering with projection department dope, what have you done? We gave you the new design, reducing flicker elimination speed to 84 and increasing light to 43 some months ago. For one thing, the change meant a saving of 5.2 per cent. in your electric bill, or just that much more light on your screen without using any more current. What have you done about it, huh? I'm asking the question your employer **should** ask. And if you have done nothing, he should ask both you and your union what reason there is or can be, for raising your pay! In the third and the fourth from the top you have an apt illustration of the value of proper shutter location with relation to the lens, and the reduction of the main or cutting blade to its lowest possible width, commonly known as "fitting the shutter to the local condition." The three-equal-blades shutter cuts 50 per cent. of the light and gives flicker elimination at only 62. Now if we can, by intelligent understanding and manipulation, make the three-equal-blades shutter work on our local condition (as many of you could), or could make a shutter very closely approaching its dimensions work, don't you see what a valuable thing it will be in light, hence currency, conservation and what an immense increase in speed regulation you could accomplish? It is past my understanding how any of you can ignore such important matters. I have gone into theatres in cities where the union had but just compelled a raise in a wage schedule, which was already sufficient to call for at least intelligent work in the projection rooms, and found members of that union using the shutter cutting 55.6 per cent. of the light, with a 120 revolution flicker elimination speed, under local conditions which I would wager a thousand dollars to a hundred would easily permit of the use of the ideal shutter, yet the projectionist had made not the slightest effort to improve. In fact, it was not unusual to discover by a question or two that the projectionist in danger had no knowledge of the publication of possibilities for improvement. We all owe Mr. Porter our thanks for this chart. It is enlightening and highly instructive. Let me recommend that you cut it out, frame it under glass and hang it on the walls of your projection room.

Caution: The flicker elimination speeds herein given are of value **only** as showing the **relative** values of the various shutters in that respect. The actual flicker elimination speeds would be much lower, because of the fact that all tests were made with a white screen—no film in the machine. The ratio of speeds would hold perfectly good, however, with a film in, but the actual speed at which flicker would be eliminated would be lower—how much lower depending on nature of scene being projected. In a scene with very much bright sky or clear whites the reduction would not be very much. But whatever it might be for any given shutter of the ones named, the proportionate speed for duplicate effect with any other would hold good.

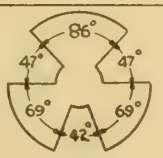
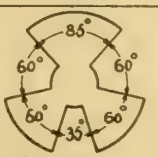
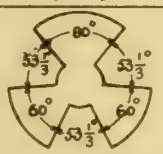
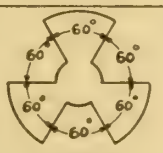
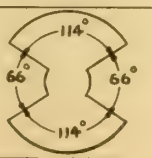
Fireworks from Portland, Oregon.

P. L. Broadwell, Hood River, Oregon, projectionist at the Liberty Theatre of that city, pulls out his bright-faced hammer and proceeds to swat the Portland men one perfectly good punch as follows. We suppose there will be smoke along the sides of the mail car bringing Portland's reply. Friend Broadwell says:

"Just a few lines to let you know I am still on the job and that everything is going fine out here. With regard to the sailor boy who has a blue ghost across his screen with A. C., I think it comes from trying to u.. both craters. I had that trouble from that cause when I first started using A. C. Also noticed the article in January 4 issue with regard to grounding the neutral carbon arm of the D. C. arc. Don't see why it cannot be done, as that is the way all light companies ground their neutral wire. Don't see why it can't be done with the projection arc.

"In commenting on the first letter I wrote you, you said that you did not see how we were able to put on a better picture than some of the large houses in Portland and other large cities. Now I have visited some of the largest houses in Portland, and it is no uncommon thing to see the familiar brown shadow a quarter or even half way up the screen. In one Portland theatre, however, I saw work which causes me to remove my hat to its projectionist. It was the little Casino Theatre, at Fourth and Burnside streets. Time was 7 p. m. I certainly would like to meet the brother who put on the screen result I saw in that house at that time. He is a real projectionist. In the Liberty Theatre, which is one of the most beautiful houses in the country, with a $50,000 Wurlitzer organ, played by Henry Murtagh, a famous organist, I have seen the shutter so badly out that a man's white collar almost met his belt, and titles running clear down to the bottom of the screen. I don't know why such work is permitted, or whether the union card has anything to do with it or not, but I do know that if I pulled such

SIMPLEX SHUTTER TESTS.

FORM	LIGHT	MIN. SPEED FOR FLICKER	TOTAL OPENINGS.	TOTAL BLADES
	37.8%	104	136°	224°
	43%	84	155°	205°
	44.4%	112	160°	200°
	50%	52	180°	180°
	36.6%	58	132°	228°
	50%	92	180°	180°

a stunt just one time I would lose my job quick; and, mind you, my criticism of the Liberty is to some extent applicable to every large house in Portland. We small-town men have but one boss and don't dare to get slack. Now, Brother Richardson, don't think that I am knocking the big houses merely to be knocking, or that I am attempting to set myself up as the peer of their projectionists. What I have said is the exact truth! In this territory it is the big houses that pull the stuff you associate with the small-town man. I dare say you can step into any house in Salem, Astoria, Ashland, Medford, Roseburg, Chehalis, Albany, Centralia, the Dalles, La Grand, Baker, Pendleton, or even our own little hick village and see a better average grade of projection than in the larger cities.

"At this time we are installing a $15,000 fifteen-stop organ. Not so bad for a town of 2,600 folks, is it? The flu hit us for a four-week shutdown, which was, of course, real nice when we had 3,000 apple pickers in our valley. We are on the world-famous Columbia River Highway, so the next time you are in Portland they will doubtless take you for a trip over it and I may have the chance to shake your hand. This letter most emphatically is **not** written with the intention of knocking our city brothers (unless just criticism be termed a knock) or praising my own work. I find that the longer a man works in the projection room the more he finds to learn, but you rather got under my hide when you said you could not understand how we could get a picture equal to the larger theatres in cities. As a matter of fact we have the identical equipment the big houses have. The only difference is that we have just one boss to tell us what to do instead of a house manager to tell a head usher to tell the 'operator.' We therefore have to keep on our toes, as it were. There is no resident manager who has to have a board of directors' meeting before he can fire a man. I don't know whether this letter will be the cause of my getting my block knocked off by some of the Portland boys or not; **but,** be that as it may, I am here to tell you there is ample room for improvement in projection in our large cities."

The foregoing is an imaginary reply from Portland, which same will doubtless arrive in due time. Frankly, had you not written on the theatre stationery, given your full name and address, and fully satisfied me your letter is bona fide, I would have waste-basketed it pronto. Have just had an experience which makes me very cautious in matters of this kind. But your letter seems to be beyond any reasonable question genuine, and certainly it is couched in a spirit of fairness. My reason for saying you could hardly equal the large house results was that usually the large theatre may be supposed to have better films, better or more complete equipment and to use more current. Given equal equipment, films and current there is no reason why the small-town man should not equal the screen results of large theatres. I was motored over the Columbia Highway as far as the big falls last time I was in Portland. Did I pass through your village?

And now a word to the Portland brothers. I have given Friend Broadwell's criticism of your work space because if it is justified it is coming to you, and will serve to wake you up. At least it should. If it is not justified then the columns of this department are open to you to set forth your side, always remembering that Broadwell unquestionably represents the small-town sentiment and that he is, I think, sincere, and hence entitled to be set down on courteously, provided he should be set down on at all. In matters of this kind the welfare of the business and the honor of the profession are at stake, hence I cannot be true to my trust and pigeonhole a criticism to avoid hurting the feelings of my friends in Portland, or any other city. Honest criticism, couched in reasonable language, always does good. It may rile us, but it **does** make us look carefully around to see if it has any possible grounding in fact. Portland has some very fine theatres, and amid such surroundings we naturally do not expect to find carelessness in projection. Recurring shadows at bottom of screen mean just one thing—viz.: projectionist not on the job at the observation port, where he belongs. It sometimes happens, however, that a penurious management compels rewinding, etc., during projection, and that, by reason of a high-speed rewinder, the projectionist is compelled to watch that process instead of watching the screen. What, if anything, is wrong in Portland I do not know; but certainly the projectionists of that city are not committing faults from lack of knowledge. We shall await Portland's reply with interest, with every confidence that it will be a calm discussion of the facts.

A Worth-While Compliment.

Samuel L. Rothapfel, well known to every man in the industry, in the course of a recent letter to the editor, took occasion to say:

"I consider you by far the greatest authority we have on projection. You have been a great and wonderful help to the operators, and thereby to the entire industry. More power to you!"

Coming from Mr. Rothapfel we value the compliment highly, the more so that Mr. Rothapfel and the writer have had differences in the past, fought them out and settled them. My admiration for Mr. Rothapfel is sincere. I have come to understand the man and what he has done. He has his faults. Sure! But who has not? But when I look at his work and view it as a whole I feel that to criticise a detail would be unfair.

Put Things on the Bum.

J. L. Casey, Clarendon, Texas, has trouble as follows:

"Am in more troublous trouble and don't know any better friend than you and the department to tell it to. We have been closed for the past three months on account of the 'flu,' and it certainly did put things here on the bum. We were fortunate in one respect, though, viz.: None of the theatre force caught it. Well, here is the trouble: We have a 30 ampere G. E. mercury arc rectifier taking current off a 110 volt, 60 cycle, two-phase line. The other day, when getting ready to open, I struck an arc, and it burned for about half a minute and then went visiting. There is just barely sufficient current reaching the carbons to make a spark, although there is plenty going to the rectifier. All connections are good, and so is the tube, for we tried a new one, with the same result. When you rock the tube by hand it will only pop and make a big spark between the starting anodes. Forgot to say that the shaking magnet won't work. Took both the shaking and relay coils out, but could find nothing wrong. Will deeply appreciate any help you can give me."

I think from your description that the resistance on your starting anode is burned out. Examine it carefully. That would affect your starting magnet also, and in about the way you describe. If your rectifier is of a late type this coil is No. 1, figure 218, page 441 of Handbook. Would strongly recommend that you very carefully read pages 444, 445 and 446 of Handbook, which has largely to do with just such troubles as you now have. I shall send your letter to the G. E., with request that they advise you direct, as I may have diagnosed the trouble wrongly.

Great guns, man! T-h-r-e-e months' shut-down. An outrage; also pure, unadulterated piffle. Here in New York, where we have had the "flu" so bad that we used steam shovels to dig graves, and five died in the block the editor lives in, we have not shut down. Answer me this: Were the churches and saloons closed? Were the street cars stopped—if you have any? Were your people prevented from congregating elsewhere than in churches? It is an established fact that towns where theatres were closed suffered no less from the scourge than towns where they were not.

Information Wanted.

Lewie Douglas, Dunkirk, Ohio, asks the following information. Doubtless some of you may smile, but it will be those who do not realize that many of the younger, small-town men who have not traveled may know absolutely nothing at all about organized labor except what they have heard and read:

"Where does one have to go to join these unions? Having joined one, does that give the privilege of transferring to any other union of the M. P. M. O.? Or are they all the same, so that when one joins one he is a member of all? To whom can I write to get information? Have been in the motion picture business for five years and have projected pictures for that length of time. Am a beginner in joining anything. Inclosed find subscription to the World."

You are eligible to the I. A. T. S. E. and M. P. M. O. union the least number of miles from Dunkirk, which apparently is Lima, Ohio. Address "Secretary Local Union 349, Box 491, Lima, Ohio." If Lima does not reply or does not care to admit out-of-town men then, unless I am in error, you are eligible to the next nearest union. This is because some unions composed entirely of stage hands do not care to admit projectionists. I am not certain I am right, but if Lima fails then write General Organizer Matthews, care I. A. T. S. E. & M. P. M. O., 107 West 46th street, New York City. To join a union you must have resided within its jurisdiction for six months, must pass an examination as to your qualifications as a projectionist, must be accepted into membership and pay whatever initiation fee the local union demands. This latter ranges from a few dollars to a hundred or more. Having joined a union you may, after a stated period, take a transfer card; but it will be optional with any other union whether or not they accept the card. They are not apt to accept it unless there is work for you without crowding one of their own members out. The rules and regulations governing unions of the I. A. may seem a bit unreasonable to you, but as a matter of fact they are not. They have all been adopted because they have been found necessary to conserve the best interests of all concerned.

Projection Experience

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Tips for the House Manager

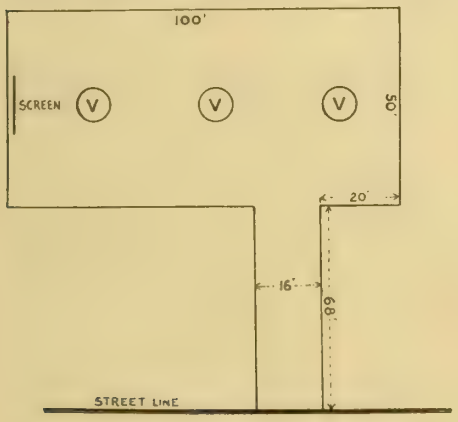
Conducted by E. T. KEYSER

MANITOBAN GETS HOT UNDER THE ROOF

The Diagrams and Explanation as Given Below Should Serve to Help Him Out of His Troubles

UNDER date of February 22 a Manitoba manager makes the following inquiry regarding ventilation of his house:

"I have read with interest your article on ventilation in the World issue of today's date. One thing that I cannot understand in connection with the ventilating system shown is how the air passes out of the theatre. What provision is made



Plan of Mr. Semper's House.

for this and what sizes and kind of openings are required? Your illustrations show currents passing through rear end of theatre, but give no explanation of how.

"Attached please find a sample plan of the house. The circles enclosing "V" represent ventilators in the roof. You will note that the entrance to the theatre is through a long lobby at right angles to theatre itself. We have no artificial ventilation in this theatre for the simple reason that up to the present we have been unable to get any firm to give us sufficient information on their systems to convince us that it was workable. Our seating capacity is 625, and owing to the lofty ceiling the heat problem only troubles us for about one month in the summer. It is chiefly a ventilating problem.

"Any advice or suggestion that you can give on this matter will be very much appreciated.

G. SEMPER."

The sketch supplied by Mr. Semper does not show any window openings, for which reason we assume the only openings in this theatre are the entrance doors and the ventilators in the ceiling. We also assume a ceiling height of twenty-five feet. Working on these assumptions we would recommend an installation as shown in diagram to the right.

On account of the outlet openings for the air (the entrance doors) being located at the side of the theatre we have located two equipments—"A" and "B"—at the opposite side of the theatre and at opposite ends.

These equipments combined will change the air every two minutes, which would no doubt prove sufficient for cooling in the climate of Manitoba.

For ventilation only equipment "A" should be operated reversed, giving an air change every six minutes.

When both equipments are operated for cooling the entrance doors should be open to afford an outlet for the air blown into the theatre.

When equipment "A" only is used for ventilation the entrance doors should be partly open.

The ventilators in the ceiling should be permanently closed.

The sketch shows the two equipments located on the roof. If the roof cannot be utilized for this the fans can be placed in the side walls and ducts carried from them up to above the roof level for fresh-air supply.

Unscrewing the Inscrutable.

Do you remember the last time that you put a little too much pressure on the wrench and the head came off the cap screw that you were tightening?

And with a cold chisel, a file and vexation of spirit you proceeded to groove out a slot so that the fragment remaining could be extracted with a screw driver?

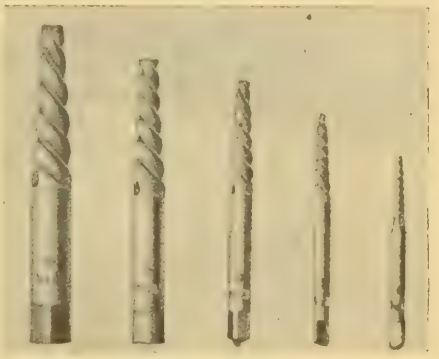
You can bet that you do, and the remembrance is not a pleasant one either, for, as invariably happens in such cases, the cap screw had parted about half an inch down below the surface of the hole and when you finally rescued it not much of either the morning or your temper remained.

The other day I ran across a device calculated to convert the above orgy into a gentle and refined indoor sport. It looks like a reversed twist tapered drill, with a square headed shank to take a tap wrench.

With this in ones tool kit it is only necessary to drill a hole in the broken screw, insert the device in the hole, and, with a tap wrench, back out the screw without injuring the threads in the hole from which it is extracted.

The sizes best adapted to the picture theatre tool kit come grouped in sets of five, and cost considerably less than one's peace of mind and serenity of temper is worth, particularly with a show about to come on.

The joke of the matter is that the people who make the device do not believe that you picture people have any use for it, and won't advertise it in this



First Aid Kit for Busted Cap Screws.

publication to which you look for new equipment ideas.

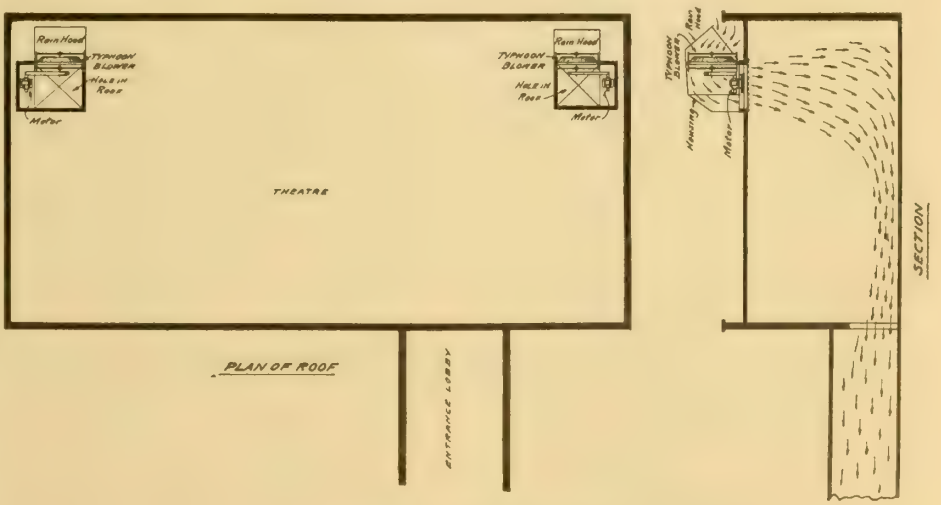
But, if those of you want a set will drop me a line, I'll tell you how to get it.

To the House Manager.

This department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing tell us about it.

When you are puzzled as where to procure any equipment for your house, write this department and we will dig it up for you—if it is made.



Roof and Cross Section Showing Suggested Installation.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

The Synopsis.

(Continued from last week.)

Bobby feels he is not quite as soft as they think he is, that his greatest hold-back has always been the incentive. To resent the pollution of his choice bathrobe would seem to him to resent a trivial matter. Perhaps this is true, and that Bobby is looking at it in a matter-of-fact, practical, common-sense way. But sub-consciously he knows that the incident has not earned him any added respect.

Now that her plans have been carried out so successfully, Corinne plays her master stroke. Her reason for the kidnapping is evident.

A letter arrives for old man Briggs. It has been mailed in the city. Corinne has seen to that. Old man Briggs reads it with wonder and amazement.

"If Maryland Northern rises fifty points, your son will be returned to you."

Briggs bellows with rage. This is blackmail. It is blackmail of the subtler sort. There is no planting of a roll of bills under the old log, with a couple of detectives hiding behind convenient trees to watch and see who approaches. A certain stock has been selected. This stock must rise. Undoubtedly, the blackmailers, investing in the open market, a few shares here and a few shares there, all the way across the continent, will clean up a fortune by the rise. Old man Briggs realizes that it is a difficult proposition to catch the guilty party. The stock can be raised fairly easily. It should be up to fifty points. Briggs is keeping it down. He could put it up one thousand points, if he wanted to. He may be down to his last hundred million, but he still has enough of this world's goods to do pretty near as he pleases, and in this case he intends to do exactly as the letter requests. The return of his son to him is a far more important matter than anything else in life.

The next morning the advance begins, which old man Norris watches first with indifference, and then with amazement. What is the meaning of it? Is it possible that Briggs has relented? Slowly but surely the stock mounts and with the mounting stock Norris computes his increasing fortune. Just how far will it go, that's the question. He too, is the recipient of a mysterious letter, likewise mailed in the city. It's laconic statement is—"Hold Maryland Northern for fifty point rise." It is signed—"One who knows."

Ten, twenty, thirty points it goes. He is inclined to sell; surely there must be a reaction, there must be a drop sometime. But he is inclined to heed the advice of the letter, there is something so strange about the whole situation.

One afternoon, when Bobby emerges from the woods back of the camp, he stands in shocked surprise. Not fifty feet from him is the girl of his dreams, and with her, of all men, Wesley Martin. They have not seen him. He doesn't intend to be seen. What is she doing with Martin?

More deeply hurt than he cares to admit, he returns to the camp.

Meanwhile Wesley has found the short cut to Corinne's confidence. He tells her that he must return to the city on the following day. There is something about Bobby which she should know. If she will take dinner with him that evening, at the Inn, he will tell his story, if she would care to listen.

Corinne doesn't like the idea, but she has found little reason to mistrust Martin's recent actions. He appears to be trying to do the right thing. After some hesitation and questioning, she consents.

Half an hour after Bobby has thrown himself down by the camp fire, Wesley Martin strolls in, remarking on the gloomy countryside, that the surrounding territory seems to be abandoned; he never meets a soul or sees anyone. He will be mighty glad to get back to little old New York, the following day.

At first Bobby is for asking him what he was doing with Corinne Norris. He realizes that Martin would tell him it is none of his affairs, and with a great deal of justice. It is none of his affairs. So he suffers in silence and watches Martin dress up in his almost effeminate immaculateness and take his departure, with the casual statement that he is going to take his last meal at the Inn and stay there for the night.

Bobby is uneasy. "Spike" Brogan notices this. Once or twice Bobby strides to the edge of the clearing, as though trying to make up his mind what to do. He finally turns to Brogan and tells him bluntly that he is going to leave the camp—he is going to spend the night at the Inn.

"You can't break rules here—you gotta stay where you are, until I tell you you're cured," says Brogan.

Bobby resents "Spike's" dictatorial attitude. He determines to go now, whether "Spike" likes it or not. "Spike" thinks this will end the argument, but Bobby soon convinces him to the contrary. He is going. "All hell can't stop me," he cries.

Spike is upon him in an instant, but to Spike's intense amazement, Bobby's splendid muscles have hardened tremendously. The creature Spike has fashioned is now his master—a veritable Frankenstein! There is a tussle, which ends by Bobby throwing Spike into the lake. A couple of men in the camp come to Spike's asstance, but nothing can stop Bobby now, he shoves them aside and plunges through the woods.

Meanwhile at the Inn, a bill of generous dimension slipped to the Innkeeper has sufficed to silence him. In a private dining room Corinne and Martin are having dinner. A private dining room is not to Corinne's liking, but the proprietor assures her that there is no other place available—he has things torn up, in order to make some repairs. All this is Martin's cunning contriving.

Corinne refuses to have the wine, but Martin partakes liberally. The girl fascinates him, bewitches him. He takes her hand. She withdraws it, considerably annoyed by his objective attentions, and urges him to tell her about Bobby.

About this time, downstairs, Bobby puts in an appearance. The Innkeeper looks him over blankly and shrugs his shoulders. There was a well dressed stranger there early in the evening, "but as you see, the place is torn up," he had to turn him away, and as for the girl, he doesn't remember seeing her.

Bobby turns away baffled. It is hard to think this man is lying, yet apparently he must be. Passing around the Inn, he strikes off across lots, when he is arrested by a cry. Surely it was a woman's voice! Looking back at the Inn, he notices a silhouette in a lighted window upstairs. For an instant it seems to resemble Corinne. Carefully he creeps back to the rear of the Inn.

Meanwhile, inspired by the drink, Martin's attentions increase. Corinne rises, and seeks to escape. She goes to the door and finds it locked. It is at this moment she has cried out in alarm, and it is this cry that has arrested Bobby's attention.

Martin laughs. He tells her that she can cry all she wants to, there is no one to hear. She thinks of her maid, who is upstairs. The maid has been sent away.

Martin pours out his tale of love, coming around the table to do so. Corinne backs away from him.

Outside, Bobby puts his new found athletic prowess to the test. He scrambles up the back of the house on to the roof, across the roof to a gable. There he seizes the lighting rod, and comes down the side of the house.

At this moment, Martin has seized Corinne and is attempting to crush her in his arms. Hoarsely he shouts his drunken words of love into her ear. Fight as she may, she cannot get out of his clutches. There seems to be no escape.

Suddenly, with a crash, the window gives way and falls clattering inside on the floor and the next instant Bobby swings from the lightning rod and comes through the window.

Martin sees he is caught, and with a leap is upon him. Bobby knows his own strength now. He toys with Martin. Dragging him to the door, he finds it locked.

"You shall open it," he cries. With that, he hurls Martin through the flimsy panel to the hall outside. Martin has indeed opened the way for them to get out.

Bobby is now finished with Martin. He turns to the girl, and there she stands, not the fainting creature one might expect, but with the love light in her eyes for the first time. Bobby is a man! She sees the transformation in his every move.

"Bobby!" she cries, and again "Bobby."

There is a world of love in her voice and Bobby is not slow to respond.

(Concluded next week.)

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Creaking Stairs."

Released by the Universal Film Manufacturing Company—Six Reels.
Prepared by J. C. Bradford.

Theme—Dearie (Allegretto), Kummer.
1—At screening. 1:30. Petite Bijouterie (Tempo de Valse), Bohem.
2—T. Jack. 2:30. Theme.
3—T. Many a romance. 3:00. Badinage (Allegro Rubato), Herbert.
4—D. Jack in office. 1:30. Theme.
5—T. In the spring. 2:15. Midsummer (Allegretto), MacGuarre.
6—T. If I sold. 1:30. Theme.
7—D. Winfield sees them. 1:45. Romance (Moderato), Karanoff.
8—T. He had insisted. 2:00. Will You Remember? (Tempo di Valse), Romberg.
9—T. "He was good to me." 1:30. Elegie (Moderato), Massenet.
10—T. It was a beautiful day. 1:15. The Brook (Allegretto), Boisdeffre.
11—T. And so they were married. 3:00. Springtime (Valse Intermezzo), Drumm.
12—T. It was the hottest day of summer. 2:30. Jealous Moon (Moderato—Fox Trot), Zamecnik.
13—D. Winfield close-up. 4:30. Dramatic Tension (Moderato), Borch.
14—D. "Doctor, telephone quick." 2:15. Intermezzo (Presto), Arensky.
15—T. The Attack. 2:30. Dramatic Finale (Agitato), Smith.
16—T. "Dinner's ready." 1:30. Woodland Whispers (Allegro), Von Blon.
17—T. Conscience. 2:15. Frivolous Patrol (March Characteristic), Alibi.
18—T. We will go. 1:30. Pizzicato Bluette (Allegretto), Lack.
19—D. Storm starts. 3:00. The Tempest (Agitato), Lake.
20—T. Night in Bedroom. 3:30. Mysterioso (Moderato), Langey.
21—D. Police officer appears. 2:45. Dramatic Tension No. 9 (Grave), Andino.
22—T. "Where have you been?" 1:30. Indian Legend (Lamentoso), Barron.
23—D. Boy on street. 1:30. Air de Ballet (Allegretto), Herbert.
24—D. Jack with newspaper. 3:00. Prelude (Cyrano) (Andante), Damrosch.
25—D. Colored maid leaves. 2:45. Erl King (Vivace), Schubert.
26—D. Jack opens trunk. 3:15. Andante (Fifth Symphony), Tschaikowsky.
27—T. "I want to look pretty." 1:30. Theme.

"Her Code of Honor."

Released by United Picture Theatres of America—Five Reels.
Prepared by M. Winkler.

Theme—Bleeding Hearts (Andantino Sentimento), Levy.
1—S. As dish breaks. 1:05. Pathetic Andante-Vely (to be played as violin solo with piano accompaniment).
2—S. When Jacques enters. 1:20. A La Mode (Popular French one-step), Rosey.
3—T. "Helen I'm Going." 1:45. Theme.
4—T. "Good evening, Mademoiselle." 3:00. Heavy foreboding mysterioso (Set 16, A. B. C. Dramatic series), Luz.
5—T. "Pardon me madam." 1:45. Light allegro agitato (set 16 A. B. C. dramatic series), Luz.
6—T. Some twenty years later. 1:45. Pathetic romance (set 16 A. B. C. dramatic series), Luz.
7—T. Richard Bentham. Impish Elves (Winsome Intermezzo), Borch.
8—T. "Did you say your name?" 2:00. Turbulence (Allegro Agitato), Borch.
9—T. "Some Girl." 3:45. Theme.
10—T. "Alice I want you to." 2:00. Capricious Annette (Moderato Caprice), Borch.
11—S. When La Salle enters. 0:40. Purity (Love Theme), Borch.
12—T. "Did I smash that? 0:35. Theme (to be played on piano only.)
13—T. "Excuse me." 1:30. Continue to action (played by orchestra.)
14—T. And with the opening of spring. 1.20. Dramatic Tension No. 9, Andino.
15—T. Let us go into the. 1:30. Sleeping Rose (Valse Lento), Borch.
16—T. An old Hawaiian song. 3.25. Theme.
17—S. As Gene and Alice leave conservatory. 2:15. (Hawaiian song.)
18—T. "Alice I love you." 1:30. Eleanor (Moderato), Deppen.
19—S. When Alice goes on balcony. 3:00. Sorrow Theme, Roberts.
20—S. When Gene enters his room. 3:05. (Effect of rooster crow), Theme.
21—S. When Gene receives letter. 1:30. Dramatic Tension No. 64, Borch.
22—T. "You aren't going away." 1:50. Summer Nights (Characteristic Moderato), Roberts.
23—T. Days passed and then months. 1:45. Theme.
24—S. When Gene returns. 1:40. Andante Pathetic No. 10, Berge.
25—T. "Daddy we are to be." 1:30. Theme.
26—T. You think you have found. 1:20. Nola (Characteristic Allegretto), Arndt.
27—T. And after you had come. 4:00. Dramatic Narrative, Pement.
28—T. So you see I'm not really. 4:00. Adagietto (from Symphonette Suite), Berge.
29—S. When Alice sees ring. 3:15. Mountain Song (from Mountain Music Suite), Borch.
30—T. That evening. 1:45. Andante Pathetique No. 23, Borch.
31—T. "To our hostess." 2:00. Kathleen (Valse Lento) Berg.
32—S. When girl sits at piano. 1:45. Birds and Butterflies (Intermezzo Capricioso), Vely.
33—T. "With this ring." 2:00. Bridal Chorus from Lohengrin. (To be played on piano.
34—T. "Where did you get that ring?" 2:30. Tragic Theme. Vely (effect of dog barking and knock on door.)
35—T. "Gene, you and I never." 2:15. Grave-Allegro Molto (excerpts Sonata Pathetique) Beethoven.
36—T. "My mother married Jacques." 5:55. Ein Marchen (Heavy Dramatic Descriptive), Bach.
37—Theme. 1:00. To end.

"Maggie Pepper."

Released by Famous Players-Lasky—Five Reels.
Prepared by Filmusic Studios.

1—At screening. 3:15. Idilio (Moderato), Lack.
2—T. It is Saturday. 2:45. At Sunset (Moderato), Brewer
3—D. Insert of Letter. 3:15. Serenade Op. 16, No. 3 (Andante), Rubinstein.
4—T. In the lonely year. 2:45. Gavotte (Allegretto), Mericanto.
5—T. Meanwhile Twelve. 1:15. Andante Misterioso, Lake.
6—T. Joseph Holbrook. 3:15. A Legend from La Province, Nicode.
7—T. "Say, Mag, I hate." 3:15. Andante Pathetique. Berge.
8—D. Jakey and Maggie talking. 3:45. Jealous Moon (Moderato), Zamecnik.
9—T. "Do? I'll turn this." 1:30. Sweet Bells (Allegro), Gruenwald.
10—D. Insert of card. 0:15. Silence.
11—T. The owner of the. 1:45. Misterioso (Moderato), Minot.
12—T. "Ada, what are you?" 2:30. Dramatic Agitato (Allegro), Minot.
13—T. "Oh, Thatch give he." 2:00. Thoughts (Andante), Crespi.
14—T. Hurt but resolute. 2:15. Canzonetta (Allegretto), Godard.
15—T. As swift months. 3:15. Jealous Moon (Moderato), Zamnecik.
16—T. Appraising a band. 1:15. Popular March (Andante.)
17—T. Ada's weary years. 1:00. Andante (Pathetique), Borch.
18—T. Greedy for easy money. 3:00. Andante Appasionato (Moderato), Castillo.
19—D. Holbrook leaves Maggie. 2:15. Dramatic Agitato, Hough.
20—T. Lamplight and lessons. 1:45. Phillis, Valse, caprice, Deppen.
21—D. Jakey leaves. 2:30. A Dream (Andante), Borch.
22—T. "We can't get along." 2:15. Andante Pathetic, Vely.
23—T. It's Darking, he's coming. 1:15. Turbulence (Allegro), Berg series.
24—D. Maggie opens front door. 0:30. Silence.
25—D. Darking surprises Ada. 3:15. Allegro Agitato, Andino.
26—T. You're wounded. 2:00. Dramatic Tension, Borch.
27—D. Holbrook shakes hands. 3:15. Love's Wilfulness (Andante), Berthlemy.
28—T. "I'm fatally compromised." 2:00. The Wooing Hour (Allegretto), Zamnecik.

Character—Dramatic.
Atmosphere—Neutral.

"False Faces."

Released by Famous Players-Lasky—Six Reels.
Prepared by Filmusic Studios.

Spy Theme—Crafty Spy, Borch.
1—At Screening. 1:34. Mysterioso Dramatic No. 54 (slow Andante), Berg series.
2—T. Midnight on the western. 8:40. Battle of Ypres, Borch. (Twice though followed by Furioso No. I (Allegro), Levy. (Play to action.)
3—D. Walthall sits down before the major. 2:15. Misterioso Dramatico (Moderato), Berg series.
4—T. "Exiled I went." 4:23. Spy Theme (Moderato), (play to action.)
5—T. Definitely plowing. 3:54. Andante Appasionate No. 57 (Moderato), Berg series.
6—T. "Beware, submarine to port." 1:13. Hurry No. 4 (Allegro), Lake.
7—T. The unhappy discovery. 1:38. Vanity (Allegretto), Jackson.
8—T. "Someone entered my room." 2:39. Misterioso No. 3 (Moderato), Berg series.
9—Walthall runs after spy. 2:12. Agitato No. 49 (Allegro), Berg series (play to action.)
10—D. Miss Brooke tears bandage off Lieut. Thakey's arm. 4:27. Agitato No. 66 (Allegro Moderato), Berg series.
11—T. A false summons. 1:03. Andante No. 32. Berg series.
12—D. Pistol by Lone Wolf's face. 0:08. Silence.
13—T. "Be quiet, Herr." 2:30. Theme.
14—D. Walthall knocks man down. 5:27. Allegro Agitato No. 8, Berg series. (Play twice through followed by) Furioso No. 11 (Allegro), Berg series.
15—T. Off the New England. 2:00. Andante Dramatico No. 62 (Andante), Berg series.
16—T. Why was I not. 5:43. Dramatic Andante No. 39 (Allegro), Berg series (twice through followed by) Agitato No. 6 (Moderato), Berg series.
17—T. At an isolated. 1:41. Lamentoso No. 46 (Allegro-Moderato), Berg series.
18—D. Insert "Wireless message." 1:51. Agitato No. 11 (Allegro), Lake.
19—T. "I've done it." 3:10. Misterioso Dramatic No. 54 (slow) Berg series.
20—D. Walthall leaving Captain's cabin. 1:16. Dramatic Tension No. 11 (Allegro-Moderato), (Reissiger), (Fischer.)
21—T. Two hundred miles. 4:11. Legend of a Rose. (Andante), Reynard.
22—T. The British secret service. 4:17. Slimy Viper (Moderato), Borch.
23—T. Twenty dollars if. 1:12. Agitato No. 5 (Allegro), Berg series.
24—T. The council room. 1:54. Theme.
25—T. Colonel Stanistreet. 3:14. Romance (Allegro-Moderato), Frommel.
26—T. Examine it yourself. 5:02. Allegro Agitato No. I, Berg series. (Twice through, followed by) Agitato No. 69, Berg series. (Play to action.)

27—T. "At my hotel I." 2:32. Hurry No. 26, Lake. (Start slowly, increase tempo, shading to action.)
28—D. Walthall takes rope and climbs up ladder. 3:24. Adieu (Allegro Moderato), Karganoff.
29—D. Walthall gets "drop" on Ekstrom. 4:34. Agitato No. 3 (Allegro), Langey.
30—T. A raid by the. 1:11. Hurry No. 2 (Allegro), Langey.
31—D. Walthall and girl in taxi. 3:05. Andante Misterioso No. 15 (Allegro), Lake.
32—T. "Is it not true?" 1:39. Misterioso No. 1 (Moderato), Langey.
33—T. That pen Mr. Blensop. 0:40. Silence.
34—T. The realization of a. 3:40. Love Theme (Andante.)

"Sis Hopkins."

Released by Goldwyn Pictures Corporation—Five Reels.
Prepared by M. Winkler.

Theme—Eccentric Comedy Character (Characteristic), Roberts.
1—T. And Sisseretta Hopkins. 1:30. Petite Ballet (Characteristic Pizzicato), Berge.
2—T. Henry Vibert who will. 1:35. Theme.
3—T. "I'm glad you dropped in." 2:35. (Continue to action.)
4—T. New Harmony's general store. 1:45. Impish Elves (Winsome Intermezzo), Borch.
5—"I'll walk home with you." 3:15. Theme.
6—T. "If you want a drink." 3:20. Le Secret (Light Intermezzo), Gautier.
7—T. I don't think there's a chance. 2:40. Gavotte and Musette (Allegretto), Raff.
8—T. Young lady's seminary. 0:35. (Continue pp.)
9—T. To be with a circus. 1:05. Raindrops (Characteristic Intermezzo), Saumell.
10—T. "I'm here today to ask you." 2:35. (Continue to action.)
11—T. And for a cemetery. 2:55. Theme.
12—T. It is hard to keep anything. 1:35. Marionette (Allegretto Caprice), Arndt.
13—S. Interior of school 1:25. Sweet Jasmine (Characteristic Allegretto), Bendix.
14—T. "I am lonesome, Pa." 4:40. Scherzetto (from Symphonette Suite), Berge.
15—T. That night after supper. 3:55. Babillage (Allegretto Intermezzo), Castillo.
16—T. Morning and her mind. 1:55. Comedy Allegro (played pp), Berg.
17—S. Ridy near tree. 1:20. (Continue ff.)
18—T. "Riddy, that ain't your heart." 1:30. Theme.
19—S. Riddy and Sis near well. 1:55. Love Theme, Lee.
20—T. "While you hitch up." 3:40. Three Graces (Allegretto Intermezzo), Herman.
21—T. "Go the short way." 2:30. Comic Hurry, O'Hare.
22—T. "Have you signed it?" 2:15. Gallop No. 7, Minot.
23—T. And Henry starts in. 1:50. Hunkatin (Comic Half Tone), Levy.
24—2:00. Theme (until end.)

"Common Clay."

Released by Pathe Exchange, Inc.—Seven Reels.
Prepared by Ernst Luz.

1—Jennie Peters. Tourjour Jamais, Waldteufel.
2—Bender's Joy palace. (Continue to action.)
3—"So the dreary weeks." Jack O' Lantern (One-step.)
4—Girl drives off in auto. A. B. C. Concert Ed. No. 4-A.
5—After girl (Ellen) seated on bed. A. B. C. Concert Ed. No. 4-B.
6—After fade in and out of dance hall. Jack O' Lantern.
7—Connects one and two. "Amateur night at Benders." (Quick.) My Dreams (Rom.)
8—Eleanor introduced to manager. Doda Daddle (comedy walk.)
9—Dressing Room scene. Girl fixing lamp. Girl of Mine (Fox-trot.)
10—After dog shows on screen. I Like the Boys (One-step song), (Dog bark.)
11—Ellen and man enter. That's It (Fox-trot.)
12—After girl and father argue. Light Romance, Theme No. 1.
13—Girl (Ellen) leaves room and parents. Agitato No. 1.
14—In Despair. Light Romance, Theme No. 1.
15—Connects two and three. More Candy (One-step.) Fadeout of dance hall, or "Brady's Quiet Little Place."
16—Ellen stands up from table. Jump Jim Crow (Fox-trot.)
17—Police enter room. Agitato No. 1.
18—Night's weary hour. Light Romance, Theme One.
19—Maid walks from room. Man and Superman (Waltz.)
20—Connects three and four "After quiet evening." Lost Happiness. (Rom. Leg.)
21—As the weeks pass, Eleanor (Rom. Leg.)
22—"For Ellen time passed." Mill Stream. (Light.)
23—'On the eve of." Autumn Memories (Rom. Leg.)
24—Young Fullerton in uniform. Moods (Valse Lente.)
25—"The Rose of her hope." Light Romance, Theme 1.
26—Connects Four and Five (Play once through and segue), Reverie, Vieuxtemps (Path.)
27—The next day. Cradle Song, Bach (Path.)
28—Connects five and six—"And so the case"—Love Poem (Waltz Leg.)
29—After Coakley removed. Agitato No. 1 (Agitato.)
30—(Play once through and seque), Meditation from "Thais."
31—Judge stops Ellen. Rose Blushes (Path.)
32—Connects six and seven. "Time and school training." Ad Lib.
33—"And when the boys." Light Romance.
34—Hugh in room alone. Babillage. (Light).
35—After Hugh talks to Butler. Light Romance.
36—Hugh exits from room and father. Agitato No. 1.
37—Lovers left alone on green. Awakening of Spring.
38—Light Romance—to end.

"Satan Junior."

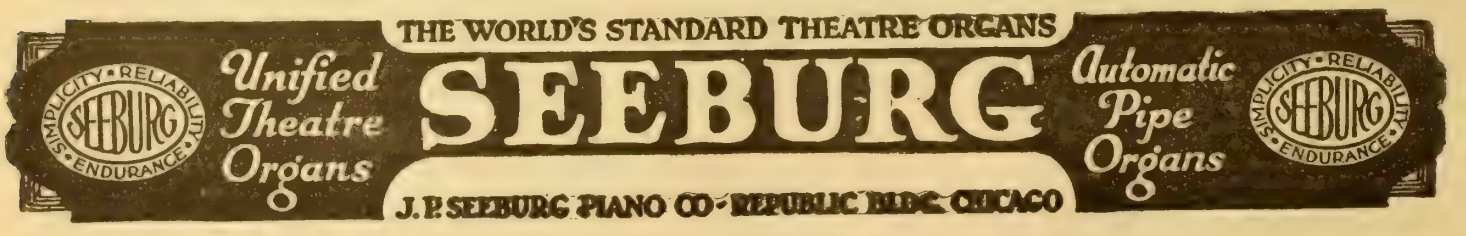
Released by Metro Picture Corporation—Five Reels.
Prepared by S. M. Berg.

Theme—for Diana—Canterbury Bells (From Boutonniere Suite), (Allegretto Capricioso), Tonning.
1—At Screening. 1:00. (Chinese gong) Camelia, (from Boutonniere Suite), (Allegretto Moderato), Tonning.
2—T. A few miles distant. 2:45. Clematis (From Boutonniere Suite), (Allegretto Agitato), Tonning.
3—D. When Aunt writes letter. 1:15. Hurry No. 33, Minot.
4—T. "How dare you." 2:15. Theme.
5—T. "I must impress you." (Letter). 2:45. Constance (Characteristic Intermezzo), Golden.
6—T. "I'd like to lunch with." 2:15. A La Mode (Popular One-step), Rosey.
7—T. "Only I think your." 4:00. Theme.
8—T. "Aren't you afraid." 1:30. Prudence (Entr'acte Novellette), Luz.
9—T. "Well, I'm to box." 1:45. Agitato No. 69 (Allegro Agitato), Minot.
10—T. "You wilful, naughty child." 2:30. Impish Elves (Winsome Intermezzo), Boech.
11—T. "Miss Diana is home." 3:00. Mysterious Nights (Valse Dramatique), Borch.
12—T. "The Little devil." 2:00. Theme.
13—T. "Leave it all to." 3:00. Savannah (Popular one-step), Rosey.
14—T. "Don't you little girl me." 2:00. Agitato No. 49, Shepherd.
15—T. "I'm sorry I treated." 2:15. Theme.
16—"Dear brother Tad." 3:00. Butterflies (Moderato Caprice), Johnson.
17—T. A fortnight later (Ukelele effects.) 1:30. Love's Young Dream. ("Love's Old Sweet Song," in rag-time would also be appropriate.)
18—D. When Diana gives Tad candy. 3:00. Theme.
19—T. "You needn't laugh." (Telephone bell.) 2:15. Scherzetto (From Symphonette Suite), Berge.
20—T. "Is this the Associated?" 3:00. Perpetual Motion (Allegro Agitato), Borch.
21—T. "I'll prove to you" (auto effects.) 1:00. Agitato No. 37, Andino.
22—T. "When you get back." 1:15. Theme.
23—T. "I'm going to leave you." 3:15. Hurry (Half reel hurry), Levy.
24—T. "Now, Emmeline, explain." 2:45. Galop No. 7, Minot.
25—D. When Paul joins Diana. 1:30. Theme (to end.)

"Fortune's Child."

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

Theme—for Beth—May Dreams—(Moderato Romance), Borch.
1—T. Not very far from. (Telephone bell.) 3:00. Eleanor, Deppen.
2—T. "Mrs. Gamp advertised good." 1:30.
3—T. "Mr. Demarest is waiting. 3:30. Phyllis, Deppen.
4—D. "When Louis enters lodger's." 2:15. Misterioso Agitato, Smith.
5—D. When lodger misses money. 2:15. Turbulence, Borch.
6—T. While the butler and the maid trip. 0:45. Hunkatin, Levy.
7—T. And at home Bob. 1:45. Dramatic Tension No. 9, Andino.
8—T. "Oh, Madame, the baby. 3:15. Perpetual Motion, Borch.
9—T. "Con Brown's another sort." 0.45. Popular one-step.
10—T. Con Brown himself. 1:15. Impish Elves, Borch.
11—T. "You get out o' here." 1:45. Agitato No. 37, Andino.
12—T. "I can't take care of." 1:45. Theme.
13—T. "You let me get." 2:45. Peacefulness, Borch.
14—T. After supper which Beth. 2:15. Theme.
15—T. And in the morning. 3:15. Adieu, Karganoff.
16—T. "Oh, I see Mr. Good-guy." 1:30. Coquetterie (Valse Rubato),
17—T. The knight goes forth. 1:30. Theme.
18—D. As scene fades to Louis. 1:45. Dramatic Tension No. 36,
19—T. Morning. 2:45. Valse Divine (Moderato Valse), Rosey.
20—D. When Beth enters Mrs. Wynne's room. 1:30. Andante.
21—"Are you Mr. Wynne?" 2:00. Farewell to the Flowers, Hildreth.
22—D. When Beth enters Mrs. Gamp's house. 2:30. Hurry No. 33,
23—D. When Mr. Wynne enters bedroom. 3:15. In the Glade.
24—T. "Do you think it's right?" 2:00. Sleeping Rose, Borch.
25—T. Bob Wynne full of gratitude. 2:00. A La Mode, Rosey.
26—T. "Jimmie." 1:00. Theme (to end.)



"TOTON" RICH IN PUBLICITY VALUE

Showmen Here Provided With Aids to Logical Public Appeal in Presenting Olive Thomas, Star of Triangle's Latest Special Feature, Now Ready for Distribution

By Epes Winthrop Sargent and Walter K. Hill

IN its purpose to serve its exhibitor-subscribers Moving Picture World believes helpful suggestions on "putting over" box-office attractions is of greatest importance—for it is the sale of tickets at the box office window that sustains the entire industry, no matter how remote the connection may be. Thus it comes that from time to time specific instances are singled out from the "run of the mill" in moving picture production to be given special consideration in the interest of both the exhibitor and his ticket-purchasing public.

"Toton," to be distributed by Triangle, is a case in point. Two representatives of Moving Picture World were given a preview of this attraction in Triangle's projection room, before any announcements were made of its proposed circulation to the trade. These World men undertook to see the picture through the showman's eyes and the result of their effort is disclosed in the following paragraphs.

The advertising suggestions have been prepared with a view to keeping the details in full conformity with the nature of the photoplay; the press notices are written in a spirit of saneness that should admit them to newspaper columns without much editing. The impulse to "overpromise" an attraction results in no permanent benefit to the exhibitor, for the public will, in the long run, become skeptical and skepticism will ultimately be reflected at the ticket window.

Catching the Advertising Angle.

Your chief merchandise in "Toton" is the star in a part giving her ample scope. If your patrons like Miss Thomas, you can safely offer this as one of her best parts if not the very best in which she has been seen. You can phrase your advertisements to make them want to see her in this dual role. And make it plains that in playing a boy she plays a boy and not a soubret part. That is where the chief appeal should centre. Drive home the fact that this part gives Miss Thomas a rare opportunity to do a bit of character acting and that she makes the most of it. Play up the playing of the part rather than the part itself. Work along such lines as

Olive Thomas will surprise even her warmest admirers in Toton. In the early scenes she plays the part of a little flower seller, whose good looks are capitalized by the old woman with whom she lodges. The old lady was an artist's model herself once, though no one would believe it to see the shapeless lump of flesh she has become, but in the little girl she sees a new opportunity to live again her early triumphs and the child is introduced to the art world and becomes the exclusive model of a famous American artist. In these early scenes Miss Thomas has a part not unlike others in which she has been seen, but as the story advances, she passes from it. Then comes the surprise. Several years elapse. One of the streets in the famous Quartier Latin, Paris, bubbles over. It fairly boils small boys and then, in a nearer scene, we see one little gamin, large eyed, sensitive mouthed, but with all the vigor and devilishness of a boy of the streets, reared by an Apache and nursed in the careless atmosphere of "the Quarter." He is just the sort of a waif of the pavement Victor Hugo loved to draw and whom Dumas so skillfully limned. The gamin immortalized by most of the writers of the French classics. The boy of the gutter, who in Paris rises to his highest level of development, because in this gayest of cities he finds most opportunities to sound the depths of evil. Kicking, scratching, biting, he stands off his tormentors, but is getting the worst of it when an American tourist intervenes and a gens d'armes drives away the horde of oppressors. This is Toton, a lovable little devil; a saintly little fiend, who seeks to carry on his own small shoulders the burden of his mother's vengeance. Nothing in the literature of the screen offers a more cleverly drawn character than this self-possessed little rascal, and in this character, Miss Thomas reveals a remarkable depth of character. Not to see Toton is to miss Olive Thomas at her best.

For a "Teaser" Campaign.

Work along these lines in your press matter and in your newspaper advertising. If you can, work a teaser campaign before the opening announcement, employing such lines as

Toton is coming.

He's a lovable little devil, is Toton.

Toton, with the eyes of a saint and the morals of an apache.

Toton, born to the purple, reared in the mud of the Paris gutters.

Toton, all boy, yet part man.

If you can get hold of a three sheet, showing the star in her boy's dress, use these for cutouts, putting them out at first merely with the title, and later adding cards for the play, reading "Olive Thomas as Toton, her greatest character." Add the house and date. Get these cutouts into store windows and change the announcement promptly with your first full advertisement.

Don't miss seeing

Olive

Thomas as Toton

The most lovable little devil of the screen

Real Life in the Latin Quarter
The story of the Paris that was
The boy who bore a legacy of hate

You have seen Olive Thomas in many charming plays, but you will never see her to greater advantage than in this dual role of MOTHER and SON. A play that will hold you entranced to the last charming scene.

Born to the purple
Bred by an Apache

Building Up the Lobby.

For your lobby, the artist suggestion in the press sheet is excellent. Fit up one corner to suggest a studio, and use a man for the painter, trying to reproduce the makeup of Lane. You can probably hook up with an art store or one selling artists' materials for a special showing with an artist in the window, or at least a display of art materials with stills and a card reading

Visit the
Quartier Latin
The Art Centre of the World
At the
(House and Date)
and meet
Toton
(Olive Thomas)
In a play that makes Paris real to you.

You can work even with a large stationer on this display. There must be someone in your territory selling painting materials. If you can get the services of an art teacher, be willing to give him a little free advertising in return for the advertising he will give you.

Interest the Local Artists.

Working on the same lines, you can offer a prize for the best drawing of Miss Thomas as Toton. Advertise this ten days before the opening, and get the entries in in time to use them for a lobby display. If you get too many for the lobby, borrow a nearby window for an overflow. Number the entries and have a voting contest or appoint competent judges.

If the decision is by ballot, let these be obtainable free at your lobby. Do not try to tie them up with admissions to the house. Give them freely, but to grown persons only, and have each voter sign name and address for the benefit of your mailing list, if you have one. Announce that the prize winners will be shown on the screen during the run of the play. Any photographer can make the slides for you; even a clever amateur who is used to plates, using the lantern slide plates.

If you can locate someone who has been in Paris, announce a lecture on the Latin Quarter, illustrated by the film.

Hammer at the Newspapers.

Build up on this by elaborating in your newspaper work on the realism of the exterior sets. Tell that several streets were reproduced from photographs made in Paris before the war and that the street life is shown in its minutest detail. The exteriors are unusual and will back up what you have to say about them. They are not Los Angeles made over. You can make a strong appeal with this angle if you play up the "Paris before the war."

Keep away from the war angle. There is a flash of the war, but it is in no sense a war story and war is employed merely to bring about a catastrophe leading to the climax. Do not allude to it and create a wrongful impression. Centre on the fact that this is a story of the artists and the Apaches.

Develop the "Human" Element.

Tell that here is a real and not the stage type of Apache; a man who is likable in spite of his criminal instincts and whose heart is touched by one great love. Draw little pen pictures of the flower seller, whose love story turned out so badly, but

use her as a foil to the child, and make the boy Toton your character chief appeal.

If you take more than three column inches a day, start a teaser underline a week before you announce the play, using merely "Toton is coming." Before your real campaign begins, get them interested in the name. Get out snipes and throwaways with merely the name.

Avoid "Over Promising."

But be careful in your advertising not to raise expectation too high. Mrs. Carr has written an effective story, but there is lacking the big human appeal. You must gain the most interest for the playing of the character rather than for the character itself.

The story provides for an elaborate scenic investiture, but Miss Thomas herself supplies the human touch, which is lacking in the story as written and it is her personality and the playing rather than the character as written which should be invested with appeal.

Get them to come to see Miss Thomas in Toton instead of urging them to see Toton with Miss Thomas in the role, for the player rises far superior to the part. The play itself is brilliant rather than sincere and should not be overboomed, or it will react.

Synopsis of "Toton."

David Lane, an American artist, has established himself in the Latin Quarter of Paris. His wealth permits him to pursue his artistic ideals unrestrained. One day there comes to him a beautiful French girl, brought to his studio by the old woman who has cared for the waif she had found wandering through the streets. The old woman has, in her day, been a model and decided to increase her income through the earnings of her pretty little dependent.

Yvonne becomes Lane's model and the American falls in love with his inspiration. Ultimately he marries Yvonne, but after a brief honeymoon the American is called home by the death of his mother. In the weeks that pass, Yvonne is tenderly watched over by Pierre, an apache, who has loved the girl dearly and suffered anguish when she married the artist. Once in America, Lane meets parental opposition; when he announces his marriage, his father, in a rage, goes to the extreme of having the covenant secretly annulled. The legal transactions are carried on by lawyers who are instructed to lie to both husband and wife—the provisions made for the girl's support being offered to her and spurned when the French lawyers accompany the proffer with their untruths.

Pierre is eager to encourage Yvonne in the belief that her husband has forgotten his vows; tells her that what the lawyers say is true and takes her under his protection. When her child is born, the mother dies and Pierre raises her baby girl as an apache, dressing her in boy's clothes, and as Toton, she becomes the most expert pickpocket in Paris. In the years that pass, Lane, believing the lies that have been told him, resigns himself to a life of loneliness, being cheered only by his devotion to his art and by the responsibility he has assumed in adopting a boy—Carew, who follows his foster-father's bent and becomes an artist.

Turning his thoughts to Paris, Lane and Carew take up their abode in Carew's old studio, the rent of which he has always kept paid. Lane seeks out the old woman who introduced him to Yvonne and, backed by Pierre's word, he learns that his wife and child had died. Carew meets Toton under strange circumstances, rescuing her from a crowd of hoodlums who are molesting her. He hires Toton as his studio boy and there she meets her father—although he fails to recognize her.

When war breaks out and Paris is threatened by invasion, the apaches take advantage of the excitement to rob the art studios, visiting Lane's quarters in furtherance of Pierre's particular ideas of revenge. Toton and Pierre go to the country to hide their plunder (stripped from the frames that had held them) and while they are huddling in the cellar to escape German shells, a well directed shot destroys the shack, and fatally injures Pierre. Before he expires, Pierre tells Toton of her parentage and she returns to Lane's studio, bearing the stolen works of art, and discloses her identity to her father. Carew and Toton marry and the father joins them in the return to America and happiness. Such is the story of "Toton" to be presented by Olive Thomas at (insert theatre and date.)

Short Synopsis for Program.

Lane, an American, is in Paris studying art. He falls in love with and marries Yvonne, his French model. Called suddenly home by the death of his mother, Lane meets opposition to his marriage, his father secretly arranging through American and French attorneys to annul the marriage. By a series of lies husband and wife are deceived into believing each other unfaithful. Yvonne dies when Toton, her child, is born and Toton is taken in charge by Pierre, an apache, who raises her as a boy and instructs her in the art of picking pockets. Lane, still in America, has adopted Carew, a youth who displays an artistic talent that brings Lane to Paris, where his foster son enhances his talents. War breaks out and Pierre, with Toton, steals Lane's art treasures, taking them to a shack in the country, where Pierre is killed by a German shell. Before expiring Pierre tells Toton the truth and father and daughter are soon united. Later Carew marries the girl and there is happiness for all in America. There in brief is the story of "Toton" to be presented at (insert theatre and date) with Olive Thomas playing the dual role of Yvonne, the model, and Toton, the boy.

Program and Advertising Phrases.

Olive Thomas in Dual Role Displays Rare Artistry in Convincing Photoplay.

Beautiful Photography Adds to Delight in Presentations of Gripping Photoplay.

An Engaging Story of Two Continents Framed Largely in the Parisian Latin Quarter.

Base Lies Wreck One Love in Parisian Romance But Happiness Comes Later On.

Olive Thomas Plays Dual Role—Girl and Boy—With Delightful Artistry.

Olive Thomas, Beautiful Girl, Makes Dashing Boy in Gripping Photo-story.

Romance of the Parisian Latin Quarter Pictured in Delightful Scenes.



Olive Thomas
As She Appears in Her Remarkable Impersonation of a Boy in "Toton."

Some Brief Press Notices.

Deliberate lies wrecked the happiness of an American husband and his French wife—but fate gave to their child that fullness of happiness that the parents missed. Olive Thomas, in "Toton," at (insert theatre and date) will tell the story in dramatic and artistic presentations beautifully photographed and framed in realistic settings. The Parisian Latin Quarter localizes most of the scenes and the life of an American artist, which is woven into an intensely interesting plot. Miss Thomas displays her versatility in "Toton" by playing the role of a boy during the most tense episodes of the drama.

Rarely beautiful photography, tensely dramatic scenes, artistic acting and a story that will hold interest to the very happiest of endings will make the presentations of "Toton" at (insert theatre and date) occasions of most satisfying entertainment when Olive Thomas appears in this romance of two continents. Miss Thomas plays a dual role, impersonating a boy who has been left to the "protection" of an apache who rears the child as an expert pickpocket. In the earlier scenes Miss Thomas is seen as the mother of this child in the unfolding of a romance that begins with her appearances as an artist's model and ends in a marriage that is blighted by deliberate lies.

Olive Thomas, who has been declared an ideal type of beauty by Harrison Fisher, is seen in the romantic surroundings of the Parisian Latin Quarter in "Toton," the engaging photodrama in which this pretty star will appear at (insert theatre and date). The great American artist will have his judgment proven correct in the native charm of this screen beauty who appears first as an artist's model, and later essays the role of a boy of the streets, who has graduated from the high school of apache cunning. Connecting these two elements of the drama is an intensely interesting love story—two of them, in fact—that culminate in sorrow for one bride and happiness for another.

Some "Shorts" and Throwaways.

The cunning lies of crafty lawyers wrecked one woman's happiness—but the truth prevailed when another heart sought perfect happiness. Olive Thomas in "Toton" will tell an engaging story in beautiful photography at (insert theatre and date).

Pierre, the apache, loved and then sacrificed his own happiness when the American won the girl—but the Parisian outlaw was close at hand when the bride suffered from the result of cruel falsehood. Then came Pierre's revenge. Olive Thomas, in "Toton," at (insert theatre and date) will disclose in gripping details a photoplot with thrills and sensations to grip interest and attention.

Olive Thomas, the "Harrison Fisher Girl," will be seen in a photodrama of two generations, amid surrounding in which the famous American artist declared she would brilliantly shine. Her beauty and talents will be displayed in dual roles—an artist's model and bride and as a boy reared to crime by the chief of Parisian apaches. Binding these two elements of drama, in an engaging entertainment, is a story, entitled "Toton," that will have gripping appeal for all classes of theatregoers. Love and romance; sensations and excitement, and a legend of constancy and devotion will be sure to delight all beholders at (insert theatre and date).

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month



Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade

In This Issue—

Cover Portrait of Clara Kimball Young, whose Pictures on the Select Program Are Available for Export Through Gillespie Bros. & Co. 1

Hammond to Continue in Export
Howells Visits Glasgow Theatres
Too Much Competition in India
To Produce Photoplays in India
Editorials 1
Baker to Produce in Australia

Advertisements—

Famous Players-Lasky Corp.
Inter-Ocean Film Corp.
Export & Import Film Co., Inc.
David P. Howells
Goldwyn Distributing Corp.

What They Are Doing in the Picture Business Overseas is of Particular Interest Just Now. Read the International Section Each Month.



The Curtain of Life

YEAR after year Famous Players-Lasky Corporation draws together the greatest talent of the screen, of the theatre, of literature, and gives out the results of all this concentrated genius in the form of an ever-changing stream of photoplays, dramas, comedies, travel pictures for exhibition in the photoplay theatres of the world.

The screen of your theatre draws back the curtain of life, unveiling the thoughts, loves, passions and ideals of humanity.

Paramount and Artcraft productions are carefully selected for the cinema exhibitor of every country by a staff of experts who are not only familiar with, but are making a constant study of the territories for which Paramount and Artcraft pictures are available.

You will never fail if you exhibit

Paramount and Artcraft Motion Pictures

These two trade-marks are the way of identifying *Paramount* and *Artcraft* Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

The World's leading producers and distributors of popular photoplays.

The following stars are featured in Paramount and Artcraft pictures and in Paramount Short Reel Subjects.

They are distributed to the leading theatres of the world by the Famous Players-Lasky Corporation.

ARTCRAFT productions, starring: Enrico Caruso, Geraldine Farrar, Douglas Fairbanks, William Faversham (Paramount-Artcraft Special), *William S. Hart, Mary Pickford, Fred Stone.

PARAMOUNT productions, starring: John Barrymore, George Beban, *Enid Bennett, Billie Burke, Lina Cavalieri, Marguerite Clark, Ethel Clayton, W. H. Crane (Success Series), *Dorothy Dalton, Julian Eltinge (Success Series), Dustin Farnum (Success Series), Pauline Frederick, Dorothy Gish, Sessue Hayakawa (Success Series), Lila Lee, Vivian Martin, Shirley Mason, Victor Moore (Success Series), Ann Pennington (Success Series), Jack Pickford (Success Series), Ernest Truex, *Charles Ray, Wallace Reid, Bryant Washburn.

These pictures are made under the direction of the following internationally-known Directors and Producers:

D. W. Griffith, Cecil B. DeMille, Thomas H. Ince, Mack Sennett, J. Stewart Blackton, John Emerson, Burton Holmes.

Short Subjects
Paramount-Arbuckle Comedies
Paramount-Mack Sennett Comedies
Paramount-Montgomery Flagg Comedies
Paramount-Bray Pictographs
Paramount-Burton Holmes Travel Pictures
Paramount-Drew Comedies

**Productions supervised by Thos. H. Ince.*



Honolulu, Hawaii, is a quaint American possession and there moving pictures are *sold in the English language.*

WILL CONTINUE IN FILM EXPORT

Guy R. Hammond, Resigned from Universal—About to Make New and Important Connection

IS A REMARKABLE LINGUST

Ten Years' Residence in Far Corners of World Taught Him Many Foreign Languages Which He Speaks Fluently.

Guy R. Hammond, who recently resigned the position of general manager of the export department of the Universal Film Mfg. Co., is about to make a new connection, through which he will continue in the big and growing business dealing with the exportation of American-made moving pictures. The new connection has practically been arranged but announcement of the important commercial interests which are to be represented in it has not yet been officially made. Before the deal, which is now practically closed, was brought to a head, Mr. Hammond had refused offers from three or four of the important concerns in the industry.

Mr. Hammond joined the Universal organization seven months ago, after having spent ten years in the general export business, during which time his business necessitated lengthy residences in several of the European countries, in various Latin-American commercial centres, and in the Orient. He took to the Universal a linguistic ability and experience second to that of no other operator in the film export field, speaking French, Spanish, Portuguese, and Italian as fluently as he speaks his native tongue. Mr. Hammond is also the possessor of more than a commercial knowledge of Japanese and a number of European dialects.

Born in Atlanta, Ga., Mr. Hammond is a descendant from old Southern stock, one of his forbears having been the Hon. James Henry Hammond, who served as governor of South Carolina prior to the Civil War.

GARRETT TO REST ON FLORIDA COAST

Sidney Garrett, president of J. Frank Brockliss, Inc., left town last week for the Florida coast, where he will spend a well earned four weeks' vacation. Mr. Garrett has suffered considerably from ill health during the winter which is just closing.

J. Frank Brockliss, the well known international film operator, under whose name the American company of which Mr. Garrett is the president does business, recently arrived in New York from England after a lengthy service in the British army. Mr. Brockliss will look after the interests of J. Frank Brockliss, Inc., while Mr. Garrett is absent from New York.

RAMIREZ TORRES LEAVE PATHE COMPANY

After an association of fourteen years with Pathe, Ramirez Torres will shortly severe his connections with the old established house to devote his entire time to affairs of the Selection Film Service, Inc., a firm recently organized by Mr. Torres for the exploitation of motion pictures in Porto Rico, San Domingo, and Haiti. Selection Film Service has already acquired the exclusive rights for the productions of Pathe and Select Picture Corporations for the above territories and expects to start business in Porto Rico by May 1st.

Many Up-to-Date Wrinkles In Glasgow Picture Theatres

Letters from David P. Howells, the well-known exporter of American films, who sailed from Halifax on the H. M. T. "Aquatania" to open his offices in London, Paris and Milan, speak in most enthusiastic terms of the giant liner on which he sailed and of the country in which he landed. Landing at Greenoch, Scotland, he traveled to Glasgow, in which city he found many moving picture theatres quite as "bonnie" as the lassies which Harry Lauder has made famous. Most of the houses are attractively decorated, elegantly furnished, and fitted up in the most artistic, up-to-date manner. The lobbies are exceptionally pleasing with dimmed lights, cozy lounging chairs and divans, flowers, and in the one case a playing fountain which sends its spray over colored lights into a marble basin. One striking feature of the Glasgow houses is their tea rooms and smoking rooms, which are run in connection with the show. These rooms attract a great deal of trade and most of the patrons who come in for a cup of tea remain to see the pictures and those who come to see the pictures usually stop for tea or coffee, a sandwich, a jam tart, or a piece of the famous Scotch short bread. Mr. Howells visited the Glasgow Empire Theatre, the Picture House, Cranston's, La Scala and other chief shows. The managers of the various shows extended every possible courtesy, living up to their reputation for having "a hecht o' hospitality."

The picture business in Glasgow appears to be very flourishing. The streets are crowded with people, many of whom seek an hour's respite at the pictures. They are well attended and count among their patrons people of all classes—from men and women of leisure, down to the old women who sell wattle and violets on the street corners and the rosy-cheeked girl porters who hustle the mail and baggage off at the various railway stations.

TOO MUCH COMPETITION IN INDIA

Getting the Money Back on Big Specials Bought for Territory Seems an Almost Impossible Task—Exhibitors Who Want First Runs Must Also Be Renters

INTERESTING RESUME OF CONDITIONS

Constance Bromley, Manager of Bijou Grand Opera House in Calcutta, Discusses Problems Which Have to Do with Presentation of Pictures in Her Field—Takes Fling at World Correspondent on Subject of "Dhoti's", Native Indian Dress.

There are four hundred million people in India. Native tongues by the score are spoken. Customs vastly different from any with which the newer races farther west are familiar prevail. Civilization, as the term is commonly used, is primitive. Four hundred million people are represented by only a few large cities in which modern living conditions are known. Electric current for lighting—almost indispensible for the development of the moving picture business in any locality—is to be found only here and there. And yet, India, under the direction of the British home government, is being surely, if slowly, developed. English is the commercial language. The country is a market for moving pictures of American manufacture—and unquestionably will become a bigger and better market as time goes on.

The International Export & Import Section of the Moving Picture World publishes from time to time moving picture news of this big field gathered by its own correspondent located in Calcutta. In this issue, herewith, is reproduced an interesting communication from Miss Constance Bromley, secretary and manager of The Bijou, Ltd., operating the Bijou Grand Opera House. It is evident from Miss Bromley's communication that her views and those of Mr. Banerjea, the Moving Picture World's accredited correspondent, are at variance in some instances and, many thousands of miles away from the conditions described, the Moving Picture World is in no position to take sides. Miss Bromley's letter is a lively discussion of just how the moving picture wheels go round in the country in which she has been operating for some time and is convincing proof that there are many spots in the country of mysticism and queer religions that have already been lightened up by modern ideas. Miss Bromley's letter follows:

I am glad to receive your letter of date, September 25th, as it has been my intention for some time past to write you upon matters connected with the film trade in the East. I send you, under separate cover, a copy of a magazine of which I was managing editress for eighteen months, resigning that office to take charge, as secretary and manager of the Grand Opera House, Calcutta, the largest theatre operating pictures in India or the Far East. Also I have had a long connection with the film business in London and as scenario writer.

You ask about conditions in the film trade here, so I will say, right off, we are suffering from too much competition. This sounds absurd, as competition is the spark which fires the motor of enterprise, but the fact remains. There is so much money laid out on big exclusives in India that one fails to see how the same can ever be recovered. J. F. Madan is probably the most fortunate (as he is the most extensive purchaser of films in India) as he not only controls a large and very popular theatre in Calcutta, but nearly thirty branches all over India, Burma, and Ceylon. Now, with the big stuff he is using—Pathe Gold Rooster, Select Pictures, and sole rights of Charlie Chaplin (to mention only three) it behooves the other exhibitors to get busy if they are to beat him.

Metro Contract Stand-by of Best House.

The first house of importance—European in control, in staff, and catering almost entirely for the European population—is the Grand Opera House, a fine, newly-renovated legitimate theatre made over to pictures in 1916. This theatre has certainly found their contract with Metro (through D. P. Howells, of New York,) their stand-by, and it has scarcely ever failed to pull in the crowds. They buy three ordinary and one special release a month and they run these four days a week, from Saturday to Tuesday, Sunday being a working day here. For their three-day change on Wednesday, Thursday and Friday, they have had to rely on renters in India, amongst whom are Messrs. K. D. & Bros., of Bombay, a Paris firm; the Universal Films, Ltd., also of Bombay, an American concern; the J. F. Madan Film Exchange, and the latest recruit to the many, the India Films, Ltd., who, it is said, are not unconnected with the South African Films Trust and the Theatres Trust of the same name. This firm have palatial offices and have opened up under excellent auspices, and as the control is entirely European and in experienced hands, they are very welcome.

It comes to this in Calcutta—that the exhibitor has to be a *renter* also, if he wants first-run films of any class, and the Bijou, Ltd., who control the Grand Opera House, have to hire out their Metros (for which they have sole rights for India, Burma and Ceylon) and it is many months sometimes before the cost of the film is paid. They have had good results with Bluebirds, Red Feathers, Jewel and Butterfly features, all obtained through the Universal at Bombay, but as the Bijou, Ltd., insist on first-run pictures at their theatre, the cost is enormous and it is only their huge capacity that makes dividends possible. It is, without doubt, the most popular and the most prosperous theatre in the city.

Six O'clock Show Big One in India.

Another film renter who gives his pictures a "first run" in a house of his own, is E. H. DuCasse, formerly managing director of the Bijou, Ltd., from which company he severed in May, last year. He buys all British films, occasionally varying his programs with Fox productions, and Goldwyn, hired from Messrs. K. D. & Bros., of Bombay. The DuCasse Picture House is small, having a seating capacity of about 500, compared with the Opera House's 1,200. The Opera House can seat close on seven hundred in the stalls, and another hundred and fifty in the dress circle. Then there are eighteen boxes, and a gallery seating three hundred. The building has marble floors throughout and the walls are decorated with embossed metal. It is practically fireproof. It has an enormous stage and numerous dressing-rooms and it is intended, when things return to normal again, to make it a "combination" house—pictures in the afternoon and legitimate attractions at night. Hours of performance in Calcutta are six and nine-thirty daily, Sundays included. Prices for theatrical attractions run high, almost double that for pictures, so that there is a distinct audience for each, the biggest picture audience always being obtained at the 6 o'clock show, which commences when most people have finished work for the day, and concludes by eight o'clock, and as the dinner (or supper) hour is late in this climate, perhaps this accounts for the large number who like to take their amusements in cock-tail fashion—as an appetizer!

The India Films, Ltd., are the purchasers of the Special Fox Films for the Orient, including "Cleopatra" (Theda Bara) "Queen of the Sea" (Annette Kellerman) and many other big features. They are taking the Metro productions from the Bijou, Ltd., for their circuit, which is daily increasing. We would judge the India Films, Ltd., as the only proper *European* renting agency, to be likely to lead the way in India in a very little while.

British Productions Find a Champion.

Your correspondent, J. S. Banerjea, without exception, describes all British films as "of no particular merit," or "of absolutely no merit." He has probably never been out of Bengal, he cannot know England's scenery, its actors or its standards. Is "My Lady's Dress," featuring Gladys Cooper, which packed this theatre some time ago, a film of no merit? Is "A Gamble For Love" (or "A Turf Conspiracy,") Broadwest film, of no merit? Harman photoplays, "The Splendid Coward," "The Great Imposter," Hepworth's "Broken Threads," Barken's "Jane Shore"—all these have done good business here.

Mr. Banerjea has a grievance against this house (which he has more than once aired in the World) because we don't allow Indians to sit in the dress circle wearing dhoti's. Of course, not knowing what a dhoti is, many of your readers must have been mystified!

Dhoti Barred for Sufficient Reasons.

A dhoti, sir, is a thin cloth draped about the Bengali's legs instead of a pair of pants! And as we Europeans do not care for this style of dress, when Indian gentlemen desire to sit among European ladies and children, we politely ask them to wear trousers on these occasions, as many of them do. In fact, most educated Bengalis and those who have traveled at all, adopt European dress entirely. After all, it is our theatre and we can run it as we please—that is, in the manner most suited to and appreciated by the majority of our patrons.

Mr. Banerjea states he knows many friends who fail to patronize us. Well, all we can say is when we want their patronage we will lay ourselves out to get it, but we cater for our patrons, who are almost entirely European. There are plenty of native theatres where one can sit on the floor if he likes and chew and spit the juice of *pan* to his heart's content.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, APRIL 26, 1919.

Advertising forms close, Tuesday APRIL 15, 1919.

SOME WAY POSSIBLY BUT NOT THIS WAY

A story is going the rounds of the New York export market that France has put its first curb on the American moving picture industry abroad, favoring French product, by a Governmental decree which makes it mandatory upon every exhibitor operating in the sunny republic to include in his program at each show at least twenty-five per cent. of French-made subjects.

There is no record of official action of this kind and little credence is given the tale by those who reason from the American point of view. Such regulation would be practically impossible in this country. With the exhibitor's own money invested in his business and his various Governmental taxes paid in conformity with his Government's mandates, it would seem that the exhibitor would jealously guard his inherent right to conduct his business in any manner which seemed best to him to get back the best possible return on his investment—and to pay the taxes which his Government had every right to impose.

There is no doubt that France, always active in the business of the production of moving pictures, has looked with concern upon the growth in popularity of American-made moving pictures during the past four years, to the resulting disadvantage of French-made subjects. French moving picture men have expressed this concern most frequently in connection with an alleged inequality of tariffs between the United States and France, which makes it easier for American-made pictures to compete with the native product in France than for French pictures to compete in this country. Their logical step in an effort to restore their home product to the place they wish it to occupy in France is a tariff readjustment at the French end and this step—and not the one which would interfere with the rights of the individual exhibitor in France—is the one which they are generally expected to take.

Taking the Moving Picture Bull by the Horns

It seems that the Fox Company has decided to open a producing branch in France. The idea back of this venture is unknown to us, but several logical deductions could be arrived at.

If the French raise their tariff, it might pay to produce in France for the French and nearby markets that were handled from Paris before the war—*as well as for those other countries that used to rely on Berlin or London for their wares and will, in the future, depend upon Paris, unless the Bolsheviki spoil everything at the last moment.*

And if European film men are right in their contention that pictures made in Europe in accordance with American technical standards can be profitably marketed throughout the world—*this country included*—there is no reason why an American concern should not try the experiment.

After all, it will only be taking a leaf from the Pathé and Gaumont books. These two pioneer French houses were international before the war. They were, and still are, we believe, pretty good examples of the commercial chamaleon, and by this we mean that they readily adapted themselves to the peculiarities of the countries where they operated. We find them in some nations conducting large laboratories, in others as producers, in others as renters, still in others as exhibitors, etc. In this way they have surmounted many obstacles and found it possible to do business at a profit in territories that could not properly be handled from the French headquarters owing to the distance, tariff barriers, strong local competition, prejudice against foreigners or foreign-made goods, or any other commercial handicap.

There is nothing novel or particularly dangerous about the system, despite the quantity of trash published on the subject and swallowed by part of the public during the past four years. Most of the great business enterprises, which by the nature of modern commerce have to be international in scope and organization, have adopted it. The Germans were accomplished masters of this branch of trade expansion, as the activities of A. Mitchell Palmer and his confreres in the Allied nations have amply demonstrated. The system has only been carried out in the past by organizations with strong financial backing and exercising a monopolistic or semi-monopolistic control of certain lines, and, needless to say, it has generally proven successful. There have been a few failures—as the Standard Oil Company found to its cost—but this only happened when the interests of the private corporation clashed with those of an all-powerful government.

However, in the American moving picture industry it means a radical departure. It is true that the Vitagraph Company blazed the trail a few years ago, but its Paris producing branch has not been very active of late and the Fox venture is entitled to discussion in the light of a new orientation.

The Fox interests have shown by this move that the reconstruction period has no terrors for them; that they know their own minds and have absolute faith in their product and their organization. At a moment like this, when pessimism is rampant in the picture business and nobody seems to know what is going to happen next, it is invigorating to see a progressive firm taking the bull by the horns and starting something new without the slightest hesitation.

Whether it proves successful or not, the venture is, in our opinion, the most encouraging sign of the times.

HAS AUSTRALIA TAKEN THIS METHOD?

A dispatch recently published by the daily press states that the Government of Australia has prohibited the importation of all kinds of goods from countries other than Great Britain.

Films are not specifically mentioned, and no concrete news on the subject has reached this side up to the time of writing.

If moving pictures are included in the import prohibition, the New York dealers are about to have their first taste of the several drastic reconstruction measures that will surely be enacted in the different allied nations.

However, there is solid consolation in the fact that the resources and finances of the United States are in a predominating position when compared with those of any other nation, and there is no doubt that its interests will have to be considered when decrees of a discriminating tendency are passed.

NO MATTER *WHAT* YOU CAN SUP

PROGRAM?

We have taken the famous Plaza Pictures for foreign distribution—twenty of them, ready in a row for booking, a feature offering that is nowhere else available to-day. Apart from this, there is no program of new, finished American pictures to be had! Don't waste time searching. Five thousand feet, average length. Here's the list:

THE ANGEL CHILD THE LAW THAT DIVIDES	KATHLEEN CLIFFORD
MISTAKEN IDENTITY PETTICOATS AND POLITICS WHATEVER THE COST THE GIRL ANGLE PLAYING THE GAME	ANITA KING
THE MIDNIGHT BURGLAR THE LOCKED HEART WANTED, A BROTHER NO CHILDREN WANTED MISS MISCHIEF MAKER LITTLE MISS GROW UP	GLORIA JOY
SUNNY JANE WILD CAT BIT OF KINDLING BETTY BE GOOD THE CHECKMATE BAB THE FIXER JACKIE THE HOYDEN	JACKIE SAUNDERS

Full particulars and screen inspection can be obtained at

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN PRES. & GEN'L. MGR.

20 Complete Productions!

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SPECIALS?

When a motion picture can be sold state rights in the United States, it MUST be SPECIAL. It must have EXTRA APPEAL. For the state rights market can only absorb the unusual in films. When a motion picture is big enough to "go state rights" in America, it is big enough for any theatre program anywhere unless its theme makes it unsuitable. The theme of Ivan Abramson's Graphic features makes them 100% suitable abroad! Graphic's reputation as a "special" is built on the fact that she didn't acquire it with ONE PICTURE. All of her releases to date—three—have been strong enough to "go state rights." Not one, mind you—THREE. And it is these that Inter-Ocean now offers, for the first time, to foreign buyers.

"WHEN MEN BETRAY"—Featuring Gail Kane, with an all star cast, including Robert Elliot, Stuart Holmes, Jack McLean, Sally Crute, Reed Hamilton, Dora Mills Adams, Gertrude Braun, Tallulah Bankhead, Hazel Washburn and Juliet Moore.

"ASHES OF LOVE"—Featuring James K. Hackett, Effie Shannon, Mabel Julienne Scott and an all-star cast, including Paula Shay, Ruby de Remer, Dora Mills Adams, Hugh Thompson, William Davidson, William Bechtel and Thea Talbot.

"THE ECHO OF YOUTH"—Featuring Charles Richman, Leah Baird, Pearl Shepard, supported by Marie Shotwell, Jack McLean, Peggy Shanor and William Bechtel.

Full particulars and screen inspection can be obtained at

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3 Gigantic Specials!

NEW PRODUCERS TO START IN INDIA

Local Capitalists Completing Plans to Turn Out Photoplays in Calcutta—Influenza Still Raging but Theatres Remain Open—Onward March of Industry Indicated in Notes.

Special Correspondence to the Moving Picture World by S. B. Banerjea, No. 11 Kasi Nath Bose Lane, Simla P. O., Calcutta, India.

An Indian capitalist is arranging to start a film manufacturing company in Calcutta. If he does not take expert American advice, I am sure, his venture will prove a failure. Some years ago, a wealthy Indian friend of mine arranged to start a film manufacturing business. He selected a site near Calcutta and engaged actors and actresses—but, then the whole thing stopped. I knew his efforts were bound to fail. He had proceeded on wrong lines. The very first lengthy film, manufactured by an Indian firm of Calcutta, was rubbish pure and simple. The said firm has not so far produced, or rather, attempted to produce, another such film. It produces "topicals," which are mostly hazy and will not be accepted by any American picture theatre, even if offered free of charge. Two Bombay parties —Patankas and Phalke, to wit—manufacture purely Indian films, but most of these are no good. I have referred to some of their films in certain previous letters. The defects can easily be remedied, but a good "doctor" must be consulted. Film manufacturing will never prove successful in India, unless expert American producers are at the back. I trust my remarks will not offend Indo-American capitalists, who are arranging to produce films in India. I do not wish to see them lose their money. I have no advice to give to the "subjuntawalas" (all knowers), who are much in evidence, in this country especially.



Film Men and Film Exchange in Bombay, India.

—

The news of the death of Harold Lockwood, Metro star, has come as something of a shock to his many admirers in Calcutta. The Aijon people, who specialize in Metros, introduced him to us some time ago; and in "The Avenging Trail," and other films, in which he appeared, we learned to appreciate his merit. The Calcutta "Englishman," which has published a short obituary notice, very rightly observes, "He was one of the best examples of a motion picture star Calcutta has ever seen. R. I. P."

—

The influenza epidemic is still with us, but our civic authorities have not closed any picture theatre—properly, too, I must say. Fear plays a great part in making the healthy sick. Prevent overcrowding, if you can; but why shut out people from places where they go to enjoy themselves? "Fatty," Chaplin, "Max," Pollard, "Heine," Prince, and others enable us to forget our troubles and worries. So, why deprive us of sure "remedies" for fears and worries?

—

In this connection, I cannot praise the wisdom of film manufacturers and others in withholding their advertisements from trade journals because the influenza epidemic has forced the civic authorities to close many picture theatres. Messrs. X. Y. L. are no doubt big producers or dealers; but they must know that unless they keep their "produce" before the buyers constantly, they will not be able to make large sales. You stop your advertisements for a month, and at once people will think that something is wrong with you. They will go to another party, who keeps hammering away. The Pear's Soap people, if questioned, will fully indorse my views. Verbum sat sapienti.

The Calcuttaites are much beholden to Mr. Ducasse for giving them an opportunity of seeing "My Four Years in Germany." I wish he had brought out this film immediately after its release, and arranged to screen it, not only in his Calcutta picture house, but in Bombay, Madras, Lahore, Patra, Docca, Inbbulpur, and other chief cities of India. Not only then would the last war loan have proved a greater success, but recruiting would have been stimulated to a much larger extent. To my mind, this film would have yielded much better results than the several war films, which Bandmann has screened at his Empire Theatre. The film has one defect. There should have been a scene depicting Sikh and Guikha soldiers. Australia and Canada have been represented. Why has India been forgotten? Indian troops mainly, as Prime Minister Lloyd George has pointed out, are responsible for the conquest of Mesopotamia. The defect referred to was criticized by several Indian gentlemen, among whom I sat in the picture house.

Mr. Ducasse has also screened the following: "House of Cards;" "Polly of the Circus;" "The Beast;" some of the remarkable "Morton" comedies; and several British films. He has also repeated "A Daughter of the Gods"—once in the presence of the Governor of Bengal—and, during the victory celebrations, gave free shows to all on Sunday.

—

Mr. Madan has opened a picture theatre at Bankipon, the capital of the newly formed Province of Borissa. He opened with "Jacko" and has screened "Told at Twilight" and several other films, already shown in one or another of his Calcutta theatres. I wish his new venture all success. In his Picture Palace, he has screened "Shadows of My Life;" "Vengeance Is Mine;" "Runaway Romany;" "When Baby Forgot;" "The Rink;" "Her Country's Call;" "The Last of the Carnakys;" and several British films. He has also shown several comic programs during the victory celebrations and the Xmas holidays.

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At the Albion, "The Fighting Trail" is now being screened. It is drawing crowded houses, as usual.

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At the Cornwallis Theatre, the new "Protea" serial, "A Self Made Widow;" and several British films have been screened.

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At the Kidderpur Theatre, "Temper," "Fire at Sea," "When Baby Forgot," "In Leopard's Land," "Tears and Smiles," "Miss Nobody," "Blindman's Luck," and several other films have been shown to large houses.

—

At the Bijou Grand, we have seen "The Sea Master," "Master of Men," "Intemperance," "Red, White and Blue Blood," "A Self Made Widow," "Dippy Dan's Doings," "The One Between," "The Avenging Trail," "Mother o' Mine," and several British films of excellent merit. The Fox film "Under Two Flags," which has also been shown, has much annoyed The Empress, an Anglo-Indian fortnightly, which, in the course of a rather strong criticism, observes that "every man jack in it is palpably acting" and that the "mummering" in it is "crude," etc. Fox people, please note.

—

At the Nipon Theatre, "Crime and Punishment," "Will Power," "The Diamond League," and several other American films have been shown to good houses.

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The "Cinema Precious" (Bombay) has amongst others screened "A Daughter of Uncle Sam" and is now exhibiting "The Mark of Mystery" and "The Red Cricle" to overcrowded houses.

—

At the New Alexandra, we have seen "The Man with the Glass Eye," "Money," and the serial "Red Ace."

—

At the Imperial (Bombay) crowds are seeing "The House of Hate." Its authorities have also screened "Toto" and "Daddy's Girl."

—

At the Bombay Empire and the Excelsior, several American films of no particular merit have been screened. Why don't the authorities of these theatres read their copies of the Moving Picture World carefully? I advise them to bring out the "Tarzan" series; Vitagraph's "The Woman in the Web," or "The Iron Test." There is big money in these films.

—

At the Lahore Empire, "Judex" and "The Great Secret" have drawn good houses.

—

The two Inbluelpur theatres are not lacking in patronage. There is room for at least two more theatres in the native quarter of the town. Will capitalists please note?

—

Rex Beach's article in a recent issue of the Bulletin of the Author's League of America should be read and digested by all movie writers. In my humble opinion, the time has arrived when all writers of moving pictures should join hands and start an association, the fundamental object of which will be to protect their interests by all legitimate means. The association should be international in character, and its annual subscription should not exceed a dollar or two. I would urge Mr. Beach to organize the association suggested. He is just the man for the task. The association should open a register for the registration of movie stories at a fee of 25c. Then only thefts of ideas can be stopped. I do not go into details at present; but I shall be glad to offer suggestions for the protection of the interests of movie writers and do what I can, at this end, to promote the objects of the association.

—

I was not surprised to read Jacob Smith's letter in your issue of November 16 last, in which he complained against the Detroit and Michigan newspapers for printing no motion picture news because of no advertising. Out here, the conditions are worse. Barring two or three weeklies, not one daily publishes motion picture news, except at long intervals. Yet most of the Indian and Anglo-Indian dailies derive a handsome revenue from the picture theatres. I believe if the owners of our picture houses stop advertising and limit themselves to hand bills and placards, they will not lack patronage. The newspaper editors (and proprietors) should be made to understand that reciprocity pays, not their cold neglect of the interests of their patrons. The Indian and Anglo-Indian dailies, I should like

(Continued on page 1670)

The Trade Says:

Splendidly Produced!
Perfectly Directed!
Superbly Acted!

A Serial That Is Really a Feature—and One That Will Grace Any Program in the World!

They're Speaking of

THE CARTER CASE

The CRAIG KENNEDY Serial

With HERBERT RAWLINSON
and MARGUERITE MARSH

PRODUCED BY OLIVER FILMS, INC.

FIFTEEN SMASHING EPISODES—31 REELS

Foreign Rights Exclusively Controlled by

EXPORT & IMPORT FILM COMPANY, Inc.

729 Seventh Avenue NEW YORK CITY

INDIAN NOTES.

(Continued from page 1668)

to add, do print tabloid stories of the films to be exhibited at the theatres of their advertisers, but these are of little value to the trade. I believe matters will improve if the picture theatre owners will combine and bluntly ask the newspaper owners not to treat them coldly.

—

I regret to say that a fire recently broke out at a film store at Chandanwadi (Bombay) and caused damages to the extent of $18,000. The fire spread to an adjoining building used as a stable, in which were tethered some buffaloes. Most of them were rescued, but the rest perished in the flames.

—

I have to report the total destruction of one of the best Calcutta theatres, viz., the Theatre Royal. The authorities of this theatre never went in for serials, but almost invariably gave us choice programs. It was one of the oldest theatres of Calcutta and had many a historic association. I understand that arrangements are being made to rebuild the theatre on up-to-date lines.

—

In connection with this fire, I am glad to find that the "Capital" of Calcutta has strongly urged the local Commissioner of Police to take immediate steps to stop the smoking habit, which is somewhat of a nuisance in the local theatres. I understand that the municipal authorities are going to enact more stringent laws, which are calculated to better protect the cinemagoers. Better late than never.

—

The Arya Cinema (Poona) is screening "The House of Hate" to crowded houses.

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The Empire (of Lahore) has screened "The Gentle Intruder"; "Cameos"; "Periwinkle"; "The Vagabond"; "The Outsider"; "Spring Flowers"; "Freedom of the World" and the serial, "Jimmie Dale."

—

At the Bombay Imperial, "The House of Hate" is drawing large crowds.

One striking fact in connection with the Bombay cinemas is that though this city has recently had serious labor trouble and its present death rate is appalling, these are always overcrowded. The reason is obvious.

—

The Wellington Cinema, of Madras, which unfortunately is at present the subject of litigation between its proprietor, R. Dorabjee, and Raja Venugopal Bahadur, has shown several excellent American films to good houses. I trust Mr. Dorabjee will study his copy of the Moving Picture World and secure the many excellent films which are advertised therein. I daresay if he follows my advice, he will coin money as Madan of Calcutta is doing.

—

Talking of Madan, I should say that he seldom disappoints us. For instance, in his Picture Palace, we have seen "The Better 'Ole"; "The Kaiser, the Beast of Berlin"; "Loaded Dice"; "Hearts in Exile"; "The Great Adventure"; "The Painted Scene"; "Streets of Illusion"; the latest war pictures, and many excellent American comics. He will show us "Tarzan of the Apes" very shortly.

At his Cornwallis Theatre, he has exhibited "Empress"; "Protea," full series, and is now screening "The Fighting Trail," for the enjoyment of his patrons, who live in the northern quarter of the city.

At the Ripon Theatre, "Liberty" is being shown, while at the Kidderpore Cinema large crowds are seeing "The Great Secret." At the Albion, "The Hidden Hand" draws enormous crowds. Some two hours before the doors actually open, hundreds are to be seen clamoring for tickets. This film has, in fact, aroused so much interest that persons who, for private reasons, cannot find time to witness a performance can easily dispose of their tickets at a profit. One day, I saw a young man purchase 20 four-anna tickets, which he soon disposed of at five annas each. I have reasons to believe that the management have taken steps to stop this sort of profiteering.

BAKER WILL PRODUCE IN AUSTRALIA

Famous Athlete and Actor Back in His Native Country Impressed with Magnitude of Film Industry in United States—Will Take Out American Experts—Notes.

Special correspondence to the Moving Picture World by Thos. S. Imrie, Box 2269, G. P. O., Sydney, N. S. W., Australia.

Syndey, N. S. W., Australia, Jan. 14, 1919.

Snowy Baker, athlete and actor, who returned from San Francisco on the Ventura this month, had much to say regarding the magnitude of the motion picture industry in America. He went to California with the object of getting a general knowledge of the production end of the business, and during a short stay, visited all the larger studios in Californa.

The view that the time had come for pictures to be produced in Australia was expressed by Mr. Baker, who said, however, that it had to be remembered that these would have to compete with pictures of American origin. That could be done, although it might be necessary to bring experienced men over from America. Mr. Baker also mentioned that he hoped to complete arrangements to bring several experts to this country. Mr. Baker hopes to start local production as soon as the necessary equipment can be secured and all other arrangements made.

While in America he played in pictures with Doug Fairbanks and Bill Hart; starred in two features, one made at the Lasky studios, the other produced by Hal Roach. Mr. Baker also had "The Lure of the Bush" remade. This was the second Australian picture he appeared in, and was originally made under the direction of Claude Flemming. A private screening has been made of the new subject, which is an improvement on the Australian picture, but the splendid scenery which was a feature of the earlier film is missing.

—

The stoppage of production in America, owing to the influenza epidemic, will not interfere with Australian releases.

The Co-operative Exchange has Metro features sufficient for three months ahead, including several Nazimova subjects, which are going strongly with showmen.

The Fox Film Corporation are holding sufficient film to adhere to their usual schedule of one feature weekly, with two special subjects extra each month.

Feature Films, Ltd., distributing Paramount Pictures, promise their usual releases for some time ahead, including Fairbanks, Hart, and Blackton subjects.

—

W. A. Robins left Sydney in the Sonoma this month for America, having been appointed manager of the New York agency of the Co-operative Film Exchange. Mr. Robins is a well known figure in the Sydney trade, as he has been in charge of the Co-operative Exchange here for some considerable time.

—

A local showman who has just returned from a business trip to Singapore, reports that the Spanish influenza had all industry paralized, all picture theatres, schools, etc., having been closed for several weeks, without any prospect of immediate opening.

—

The news that J. F. Gavin may return to Australia with an American star to produce pictures is welcome news here, as production is practically at a standstill, no local subject having been released for several months. Now that the war is over, it is hoped that money will be forthcoming to finance a regular producing concern, which is the only solution to the present situation.

—

The difficulties of securing freight space recently has caused a very acute shortage of films during the past few months, and importations are only now getting back to normal. Most of the exchanges have been hard pressed to fulfill release dates, and many old pictures were reissued.

The Ventura's last trip, however, brought full supplies, and the trade is in a more satisfactory position. Australasian Films, Ltd., received a shipment including twenty-four feature subjects, among which were "The Romance of Tarzan," "Carmen of the Klondyke," the first batch of Hodkinson features, and the long awaited Chaplin comedy, "Shoulder Arms."

—

During 1919 the Australian Fox Film Corporation contemplates many additional releases. Last year this concern released only one feature each week, but this policy has been changed and in future, in addition to the usual weekly release, two features extra will be released each month.

Fred A. Hughes, the Australasian manager, states that the past year has been a very successful one, and prospects for 1919 are very bright. Early releases include some good box-office attractions, including "Riders of the Purple Sage," "The Caillaux Case," "The Rainbow Trail" and "The Scarlet Pimpernel."

—

The ravages of Spanish "flu" in New Zealand are dying down and theatres throughout the Dominion are gradually opening. Business is practically back to normal in the larger towns.

The danger seems to be over as far as Australia is concerned, though several cases are still in quarantine, and all incoming vessels are being closely watched.

—

The Co-operative Film Exchange is starting the new year well by the presentation of the big Metro Feature, "To Hell With the Kaiser," at the Sydney Town Hall, for a season starting January 18th.

This exchange reports phenomenal business with Metro's "Lest We Forget." This picture was released in Sydney on October 13th, and has just completed bookings through the suburbs this week, showing at least two houses each night. The country bookings are solid up to the end of April, not one vacant night being available.

—

At the time of writing Charlie Chaplin's "Shoulder Arms," is breaking all attendance records in four of the continuous Sydney theatres under the direction of Union Theatres, Ltd. Anticipating big business, the management arranged the screening of the picture at the four houses, but even then hundreds of people have had to wait for later sessions, full houses being the rule at every screening.

—

It is some time since an Australian subject was released and a current release, "Australia's Own," though billed as a local production, hardly measures up to this description, as it was produced in Papua, or New Guinea, as it is often called. "Australia's Own" is chiefly entertaining from a scenic and educational standpoint, the story being a mere thread, and badly put together. The picture was made by J. E. Ward, who had a lively time with his production. The missionaries considered the story of a white man marrying a native girl to be highly objectionable, and applied to the administrator for an order prohibiting the screening of the film, which was granted. They also tried to stop Mr. Ward from taking the film out of the country, but in this they were unsuccessful.

The Pick of the Pictures for Export

The widely advertised American-made pictures—the American-made pictures which are drawing the crowds at theatres in their native country—these are the preferred "bets" for the foreign buyer. You can buy most of the big successes without looking further than our office.

MARY PICKFORD

In her latest, biggest, and most artistic productions being made for the First National Exhibitors' Circuit. "Daddy Long-Legs," from the wonderful play by the same name, directed by Marshall Neilan, is ready. Two other big releases will follow shortly.

ANITA STEWART

Just now the talk of the country because of her new pictures being made under the management of Louis B. Mayer. "A Midnight Romance" is the most recent one. "Virtuous Wives," the initial release, is breaking records throughout the country.

NORMA TALMADGE

Working under ideal conditions, for the First National Exhibitors' Circuit, Miss Talmadge is doing the very best work of her spectacularly successful career.

THE ENTIRE OUTPUT OF THE FIRST NATIONAL EXHIBITORS' CIRCUIT
(Excepting the new Chaplin releases)

THE ENTIRE OUTPUT OF THE UNITED PICTURE THEATRES OF AMERICA
With stars like Florence Reed, Dustin Farnum, and Kitty Gordon

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DAVID P. HOWELLS
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Satisfied Customers Around the World

In America and in foreign lands both the *proof* and the *test* of the strength and popularity of Goldwyn Pictures are found in the fact that exactly the same important houses, the same important exhibitors, the same powerful distributors in foreign countries are presenting Goldwyn productions in their *second* year that *presented them in their first year.*

***These renewal alliances* with customers and distributors prove what we in America term the *"make-good"* values of the Goldwyn name, the Goldwyn stars and the Goldwyn stories.**

You do not, as you know, buy for a second time those things that disappointed you when you bought them the first time. The foreign distributors of Goldwyn have made money with our productions and, of equally great importance, they have built increased reputation for themselves by handling a product that wins *respect* because of its quality

GERALDINE FARRAR MADGE KENNEDY
MAE MARSH TOM MOORE
PAULINE FREDERICK MABEL NORMAND

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—have Name and Reputation Values and Drawing Power in keeping with the Goldwyn Fame.

Write or cable us today for the representation of the Goldwyn name in your country with a product that will make you the ideal combination of profits and prestige.

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SAMUEL GOLDWYN *President*

Department of Foreign Sales
509 Fifth Ave., New York City

NO LET-UP IN BUILDING BOOM

ADDITIONAL evidence that there are no signs of abatement in the construction of new motion picture theatres, or in the alteration and enlargement of existing houses, as well as the reopening of theatres that have been closed for some time, is shown in the accompanying list. It covers all sections of the country, twenty states being represented, and supplements list published on page 1348 of our issue of March 8.

FAIRFIELD, ALA. — Fairfield Land Company has plans by Miller & Martin, Title Guarantee Building, Birmingham, Ala., for erection of moving picture theatre on Gary avenue, to cost $25,000.

MOUNTAIN HOME, ARK.—W. M. De Lapp plans to erect moving picture theatre here.

CROCKETT, CAL.—New brick and concrete moving picture theatre will be erected by Manuel Mederion at corner Loring avenue and Bay street, to cost $10,000.

ANSONIA, CONN.—Harry Hoffman, of New Haven, is having plans prepared for alterations to Ansonia Opera House, including tearing out stage.

CRESTVIEW, FLA.—Eric Von Axelson, Laurelhill, Fla., plans to erect moving picture theatre here.

TAMPA, FLA. — LaBelle Amusement Company has plans by Fort & Parslow for $125,000 theatre, with seating capacity of 2,000.

AUGUSTA, GA.—Lenox Theatre Company has plans by G. Lloyd Preacher for brick and reinforced concrete theatre, with seating capacity of 1,000 and to cost about $50,000.

MACON, GA.—Combination theatre, office and auto sales building will be erected by G. T. Howard.

CARBONDALE, ILL.—Company is being organized by E. W. Atkinson, with $25,000 capital, to erect and conduct moving picture theatre, with seating capacity of about 1,000.

CHICAGO, ILL.—Ascher Brothers, 220 South State street, have plans by H. L. Newhouse, 4630 Prairie avenue, for an up-to-date fireproof moving picture theatre.

DIXIE, ILL.—Stock company is in process of organization to provide city with first-class ground floor theatre at First street and Galena avenue, in new J. B. Countryman Building. An option has been obtained to convert building, which was originally designed as a department store, into an up-to-date theatre, adapted to moving pictures, vaudeville, concerts, etc.

EDWARDSVILLE, ILL.—F. E. Wannemaker and G. S. Headon, of Jacksonville, have leased building which they propose to convert into moving picture theatre.

MURPHYSBORO, ILL.—Marlow Brothers, Herrin, Ill., have plans by R. Z. Giel, 1328 Walnut street, for two-story opera house, 60 by 180 feet, to cost $50,000.

HAMMOND, IND.—Martin Linz and Giles Warner plan to erect first-class moving picture theatre opposite post office.

INDIANAPOLIS, IND.—C. J. Wacker, 626 Law Building, has contract to remodel two-story theatre building for Lenwood Amusement Company, to cost $45,000.

INDIANAPOLIS, IND.—Barton & Olson, owners of Lyric Theatre, will enlarge building and provide mezzanine floor leading to upper seating sections. Improvements will cost approximately $200,000.

DAVENPORT, IA.—Home Theatre at 1718 West Fourth street, formerly owned by Joseph Brown, has been purchased by J. C. Hooper. It has been named the Jewel.

DUBUQUE, IA.—Star Theatre, which has been closed for several months, will reopen under the management of E. H. Bower, of Detroit, Mich.

FORT DODGE, IA.—Willis Johnson and others plan to erect $40,000 theatre, with seating capacity of 800.

CRYSTAL FALLS, MICH.—Paul Anderson Building has been leased by George B. Cook. It will be converted into a first-class moving picture theatre.

FENTON, MICH.—George Weiltre plans to erect theatre and store building. It is reported that Mark B. Pack will operate theatre.

FLINT, MICH.—Savoy Moving Picture and Garage Company has plans by George C. Bachman for moving picture theatre, to cost $50,000. Address L. S. Sunlin, manager.

KANSAS CITY, MO.—J. R. Griffith, 1912 Linwood boulevard, has contract to erect one-story moving picture theatre, 50 by 100 feet, to cost $8,000.

KANSAS CITY, MO.—Frank E. Smith, 1713 East 12th street, plans to erect moving picture theatre, to cost $8,000.

ST. LOUIS, MO.—Marcus Loew has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for an up-to-date theatre on Washington avenue, with seating capacity of 4,000 and to cost $500,000.

O'NEILL, NEB.—Reported that new moving picture theatre will be erected here to be conducted under management of Frank Campbell.

PENSAUKEN, N. J.—Pensauken Improvement Association, care Robert V. body, 24 South Union avenue, is having plans prepared for one and two-story moving picture and hall building, to cost $4,000.

TRENTON, N. J.—Taylor Opera House, care Montgomery Moses, 18 South Broad street, has plans by W. A. Klemann, First National Bank Building, and M. H. McElfatrick, 701 Seventh avenue, New York, for alterations and remodeling store fronts of structure. Improvements will cost $100,000.

BROOKLYN, N. Y.—Herman Weingarten plans to erect theatre, 100 by 171 feet, at Fulton street and Howard avenue, with seating capacity for 3,000 people. It will be known as the Normandy Theatre.

BROOKLYN, N. Y.—Kingsway Realty Corporation has purchased site for vaudeville and moving picture theatre, with seating capacity of 1,900, and including roof garden to accommodate 1,500 people.

FAR ROCKAWAY, L. I., N. Y.—Jacob Schlesinger, 259 West 30th street, New York, has contract to erect one-story addition to theatre and store building for Fanny Jutkowitz, 2258 Mott avenue, to cost $20,000.

GOUVERNEUR, N. Y.—Forrester Lodge plans to erect lodge and theatre building, to cost $50,000.

SCHENECTADY, N. Y.—Thomas W. Lamb, 644 Eighth avenue, New York, is preparing plans for enlarging Palace Theatre. Seating capacity will be increased to 2,000 and a $10,000 pipe organ installed.

UTICA, N. Y.—W. H. Linton, owner and manager of Hippodrome Theatre, plans to enlarge building. When improvements are completed it will be renamed the New Hippodrome and will be conducted as a high-class photoplay house.

GLOVERSVILLE, N. Y.—Hippodrome Theatre will be enlarged. J. Myer Schine is manager.

NEW YORK, N. Y.—City Real Estate Company, 176 Broadway, has plans by Herbert J. Krapp, 116 East 16th street, for two-story theatre and store building, 189 by 213 feet, to cost $100,000.

RENSSELAER, N. Y.—Harry Kramarth has plans by Thomas W. Lamb, New York City, for moving picture theatre to be erected at 22 Chapel street, with seating capacity of 2,000.

UTICA, N. Y.—Wilmer and Vincent have purchased Colonial Theatre from Utica Construction & Realty Company and plan to expend $100,000 in making improvements about May 1. Modern heating and ventilating systems will be installed.

CANTON, OHIO.—H. H. Timken plans to erect a $250,000 theatre and office building in downtown district.

CLEVELAND, O.—Site at West 25th street and Loraine avenue has been purchased by Rialto Amusement Company upon which to erect $150,000 moving picture theatre, with seating capacity of 1,500.

CLEVELAND, O.—Cleveland Hippodrome Theatre Company has been incorporated with $25,000 capital by Louis Grossman and Nathan Loesers.

FREMONT, O.—S. H. Shively is preparing plans for one-story moving picture theatre, to cost $18,000.

LIMA, OHIO.—New moving picture theatre will be opened on site of Applas Block, 128 West High street, by J. C. Tibbles, Edward Hawisher and others.

MARTIN'S FERRY, OHIO.—Improvements are to be made to Pastime Theatre.

MARIETTA, O.—Hippodrome Theatre now in course of construction by C. and M. Amusement Company at cost of $75,000, will open for business about May 1. O. J. Sybert is to be manager.

ENID, OKLA.—C. G. Harryman, proprietor Royal Theatre, plans to erect $75,000 theatre here in the near future.

FORT SILL, OKLA.—Sum of $14,000 has recently been appropriated for purpose of making improvements to Liberty Theatre. Two new moving picture machines will also be installed.

BANGOR, PA.—Henry Weiss is having plans prepared for one-story moving picture theatre, 35 by 150 feet, to cost $20,000.

CARBONDALE, PA.—A. Farrell and James Paul are reported being interested in a project to erect a $250,000 theatre here during coming year. Proposed site is on North Main street, between Park Place and Salem avenue.

EASTON, PA.—John M. Snyder, Trust Building, is preparing plans for $25,000 moving picture theatre, store and apartment building.

NEW CASTLE, PA.—New Castle Lumber & Construction Company has contract to remodel front of moving picture theatre for Coliseum Theatre, to cost $2,500.

NEW CASTLE, PA.—West Penn Photo Play Company has plans by C. C. and A. L. Mayer, Mercantile Building, for moving picture theatre, 60 by 160 feet.

PHILADELPHIA, PA.—H. H. Kline, 536 Mifflin street, is preparing plans for moving picture theatre, with seating capacity of 1,000.

RANGER, TEXAS.—W. T. Flippin and W. A. Suddeth will erect theatre and hotel building.

EAU CLAIRE, WIS.—Hoeppner, Bartlett Company have contract to erect an addition and make alterations to moving picture theatre for Michael Homs and L. Seyferth.

MARINETTE, WIS.—Coffey Brothers have plans by D. Hubert, Menomonie, Wis., for $10,000 moving picture theatre.

RIVERTON, WYO.—Site has been purchased by Lee Mote upon which to erect theatre, 50 by 140 feet, with seating capacity of 600.

Live News from Everywhere

ROCHESTER SHOWMEN NOT COMPLAINING

A Wave of Prosperity Has Swept Over City and Theatre Receipts Are Largest on Record

ROCHESTER exhibitors are not complaining a bit about business, but on the contrary are sitting tight and counting the biggest receipts they ever raked in. It is not occasionally either, but has come to be a regular thing for over a month now. Business is not only good, it is exceptionally good, "the best ever" as more than one manager will admit.

A wave of marked prosperity has swept over the city since the cessation of hostilities and the merchants generally have been doing an unusually heavy business. In an effort to ascertain just how this prosperity affected the theatres, a careful canvass was made by the representative of Moving Picture World.

Crowds are being turned away from all the houses night after night, and the matinees are showing to capacity nearly every day in the week. Where it used to be a simple matter to walk into a moving picture show, now one is confronted every afternoon and evening by crowded lobbies and unusually long lines on the streets.

Competition Is Keen.

Competition among the picture theatres is keener than ever, the shows are of better quality and the managers are making no effort to cut the length of the program.

It is estimated that Rochester normally spends an average of about $40,000 a week for its theatrical amusements. At present the total is running from $60,000 to $70,000 a week, an increase of over fifty per cent. Practically every theatre manager admits that he is at least twenty-five per cent. further ahead than he was last year, and this in spite of the epidemic closing earlier in the year and that last year business was booming.

It will readily be seen that the tax on theatre tickets in Rochester amounts to about $1,000 a day. Local managers are without exception of the opinion that the decision not to increase this tax is a great boon to the theatres. The tendency seems to be to slightly lower prices, rather than increases in general business, and it is believed that the public would take unkindly to increases at this time.

Patronage of the picture theatres is not confined to any one type or quality of picture, both the low priced and the high prices theatres have felt the effects of big business for the past month.

St. Louis News Letter

Attempt to Rob King's Theatre.

WHEN Charles A. Humfeld, of this city, drove his automobile past King's Theatre here early in the morning recently he saw a man in front of the moving picture house, apparently on guard. Humfeld called policemen, who found the night watchman inside badly frightened, and the safe "soaped" ready to be blown. Fuses, percussion caps and an ounce of nitro-glycerine were on the floor.

Angelo Cafferrata, the watchman, told the police that he heard a crash of glass in the front of the theatre, and found two men in the office. A third burglar surprised him, backed him into the auditorium, and, at the point of a pistol, forced him to be quiet, while a fourth man acted as a lookout in front. The men prepared to blow open the safe containing the Saturday night and the Sunday receipts.

The police believe the lookout saw them approaching and warned those inside.

The Legislators Were Sufficiently Old.

At Jefferson City, Mo., naughty "cut outs" of films passed on by the Missouri State Board of Censors were shown to legislators in the chamber of the house here recently by the Pennsylvania board. They were used as an argument for the bill now before the legislature providing for a State Board of Censors of Missouri. Only legislators 21 years old or over were admitted, which allowed all to attend.

McKee Joins Board of Trade.

With the admission of George McKee, local manager for the Fox Film Corporation, into the St. Louis Film Board of Trade the local exchangemen's organization becomes 100 per cent. perfect in members, every exchange manager in the city having joined.

King's Under New Management.

A capacity audience attended the opening of the King's Theatre, under new management. The house, which has been remodeled, is now the home of Paramount and Artcraft pictures. Louis K. Sidney is managing director.

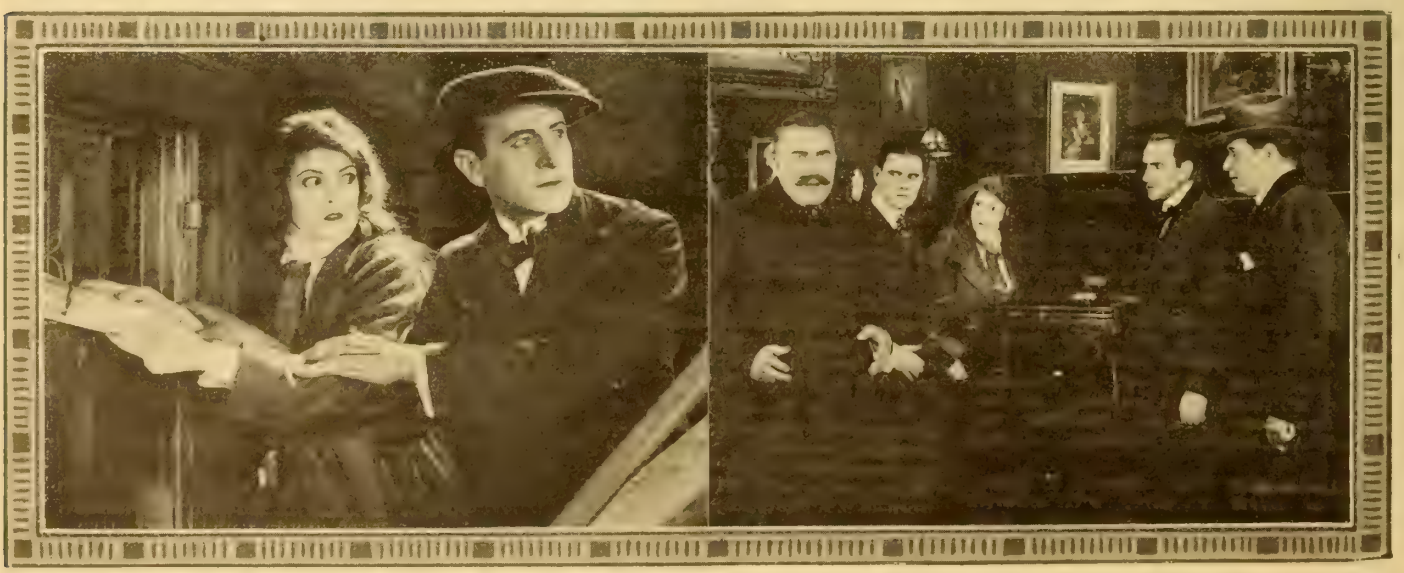
Personal and News Items.

Isadore Sclank, brother of I. Schlank, who controls the Capitol Film Company, of Indianapolis, has succeeded "Daddy" Hoyt as manager of the St. Louis branch of the company.

William Farrell has been appointed special representative for the Standard Film Corporation for eastern Missouri.

"Victoria Cross," adapted from the famous story, "Five Nights," will open the week of March 15 at the Royal Theatre here for an extended engagement.

"The Heart of Humanity" closes a phenomenal four weeks' engagement at the Royal, during which time over 100,000 persons witnessed the picture.



"The Silk Lined Burglar" Is a Smooth Universal Article, Featuring Priscilla Dean and Sam De Grasse.



Elliott Dexter.
Mostly Better in Cecil B. De Mille's Artcraft, "For Better, for Worse."

Canadian News Letter

Allen's Bloor Street House Opens.

ALLEN'S Bloor Street Theatre, Bloor and Bathurst streets, Toronto, was formally opened March 10. The new theatre is a model of beauty, seats about 1,100 people and has all the latest constructional features—in addition to exceptional beauty of design and finish. The theatre opened under the management of Herb Jennings, a pioneer exhibitor of Canada, while the concert orchestra is under the direction of Ernest Johnson, L. R. A. M., a Toronto violin soloist of renown. Mr. Johnson gained his musical education in London and Brussels where he secured his coveted title. He has been on several concert tours through Canada and at one time he was first violinist of the Pittsburgh Orchestra under Emil Powe. Later he was first violinist of the Toronto Symphony Orchestra.

The adopted policy of the theatre is to change programs twice weekly, new pictures being shown on Monday and Thursdays. The first presentation was Cecil B. DeMille's "Don't Change Your Husband" while the attraction during the last half of the opening week was Maurice Tourneur's "Sporting Life." The latter picture had already had its first run in Allen's downtown theatre in Toronto.

Alhambra Theatre Near Completion.

It is rather interesting to note that the Paramount Theatres, Limited, is putting on the finishing touches to the Alhambra Theatre on Bloor street, Toronto, only a few yards from the Allen Bloor Theatre. The Alhambra is a replica of the theatre bearing the same name in London, England. This house is to open during the first week in April. The Alhambra will seat 1,500 persons on the two floors. The constructional features include a complete stage so that the controlling interests may add dramatic road attractions or vaudeville if desired.

Between the two theatres is the Madison Theatre, which has always been one of the most influental uptown houses in Toronto. The Madison is owned by J. C. Brady, president of the Moving Picture Exhibitors' Protective association of Ontario.

Regal Films to Distribute Ford.

Canada now has a third Canadian scenic and news release in moving pictures.

The latest addition to the field is the Ford Educational Monthly, which is to be distributed in Canada by Regal Films, Limited, through its six offices. This follows right on the heels of the announcement that the Regal Company would handle the Canadian distribution of Select Pictures. The arrangement whereby the Regal Company was appointed the distributing agency became operative on March 1. The Ford Motor Company of Canada, Limited, has charge of the Canadian edition of the Ford Monthly.

Canadian Universal Has "Seeing Canada."

The Canadian Universal Film Company is making a specialty of the "Seeing Canada" educational series, instalments of which are released once each fortnight. These pictures were produced by the Exhibits and Publicity Bureau of the Department of Trade and Commerce, Ottawa.

Specialty Film Releasing Pathe News.

The Specialty Film Import, Limited, Pathe distributors, are also releasing the British-Canadian Pathe News twice each week. These releases are of a purely topical nature.

SAN FRANCISCO TO HAVE NEW ORDINANCE

City Authorities and Film Trade Get Together on Proposed Measures to Reduce Fire Hazards

THE local fire authorities are making progress in the framing of a new ordinance regulating the handling and storage of moving picture films and have the active co-operation of all branches of the business in obtaining the data desired. The Film Exchange Board of Trade recently appointed a committee to assist Fire Chief Murphy; this consists of Marion H. Kohn, of Consolidated; M. H. Lewis, of Famous Players-Lasky, and Louis Reichert, of Metro. Film managers generally approve the step that is being taken, stating that in several instances it will mean the installation of improvements they have sought in vain in the past from the owners of buildings to whom high rentals are being paid.

Surprise Dinner For Eugene H. Roth.

The forty-fifth birthday of Eugene H. Roth, managing director of the California and Portola theatres, was celebrated on the evening of February 21 with a surprise dinner party at his home, arranged by Mrs. Roth. The guests were E. O. Childs, of the Pathe Exchange, Inc.; Herman Wobber, of the Famous Players-Lasky Corp.; Herbert Rothschild, president of the Market Street Realty Company, which owns the two theatres; Kennett C. Beaton, "K. C. B.," New York American; Dr. Harris, house physician; Mr. Golden and Mr. Rosenblatt. Herman Heller and several of his men from the California Theatre gave a complimentary concert.

Paramount-Artcraft News.

J. W. Allen, formerly manager of the San Francisco office of the Famous Players-Lasky Corp., but for the past year connected with the main office as special representative, spent a week in this city late in February, this being his first visit here since his promotion.

J. J. Halstead, formerly branch manager at Los Angeles, is now connected with the San Francisco office.

Vernon R. Moore has been given his release from the service and has been sent to Portland, Ore., to assist manager C. M. Hill.

W. W. Vaughan, formerly of the publicity department, is also out of the service and is filling a position in the local office.

Nasser Brothers Expand.

Nasser Brothers, who conduct the Palace and Castro theatres, have purchased the Victoria Theatre on Sixteenth street and will inaugurate policies that have made their other theatres successful.

House Records Smashed.

All records for receipts were broken recently by the Imperial Theatre during the engagement of "Don't Change Your Husband," the total for the week being about $2,000 in excess of the receipts of any week during the past eight years. Clever advertising on the part of manager Partington did much to help turn the trick.

Jewel Theatre to Reopen.

Announcement has been made that the Jewel Theatre, Market street, near Seventh, is to be reopened at an early date by Max Blumenfeld, of the Broadway Theatre. This house was opened about a year ago and was closed in a few months after sustaining heavy losses. It adjoins the Rialto Theatre and is the farthest removed from the business district of any of the downtown theatres.

Charles I. Luntz Lands.

Charles I. Luntz, who recently resigned as salesman for the General, has accepted a position as road man for the World Film Corp.

Alameda Theatres Under One Management.

Messrs. Kalisky, Lamb & Rosenthal have purchased the Alameda, Park and Strand theatres at Alameda, Cal., an east-Bay suburb of San Francisco. All three houses will be operated for the present, but one or more may be closed should occasion require. The Strand, or Hamblin, as it was formerly known, is the largest and most modern of these.

"Mickey" Moved to Portola Theatre.

"Mickey," which recently broke records at the California Theatre, was moved to the Portola Theatre for a week's run, following this engagement. Another production was to have been shown at the Portola Theatre, but opposition to this developed and a change was made at the last moment. In spite of the lack of advance advertising a big business resulted.

Here and There in the Trade.

M. A. Hulling, formerly San Francisco salesman for Pathe, is now covering the Northern California territory, and W. "Barney" Benard is covering the local field.

Frank L. Browne, formerly in charge of the Alhambra Theatre, San Francisco, is now manager of the New Fillmore Theatre.

The Empress Theatre at Twenty-eighth and Church streets, San Francisco, has been reopened by M. Blache.

Mike Rosenberg, of the De Luxe exchange, Seattle, Wash., was a recent visitor in San Francisco and will visit Los Angeles before returning home.

The Bijou Theatre at Visalia, Cal., is now being conducted by Mr. Matsuo, the former owner having died.

Lucindo Freitas, Stockton, Cal., is enlarging his theatre by the addition of about three hundreds seats.

R. F. Cohen and J. Kubey, of San Francisco, have purchased the Fremont Theatre at Camp Fremont, Cal., but instead of operating it, as was generally expected, have taken out the equipment.

Dan Markowitz, formerly of the Lincoln Theatre, has been made manager of the Liberty Theatre on North Beach, San Francisco, Cal.

Strong Melodrama in "Cambric Mask."

Vitagraph's "The Cambric Mask," starring Alice Joyce, is an ambitious undertaking on the part of Tom Terriss, the director of Miss Joyce's productions. The Robert W. Chambers' novel of the same title from which the photoplay was made offers spectacular opportunities in those scenes which depict the secret assembling of the night riders. Vast vistas are presented in making a photographic record of the mysterious gathering of these ghostly horsemen.

BUTTERFIELD TO GET THREE NEW HOUSES

Lansing, Kalamazoo and Flint Will Be Scenes of the Colonel's Future Building Activities

COL. W. S. BUTTERFIELD, of the Butterfield Circuit, was recently in Detroit and confirmed the report that he would extent his chain of houses this year. Col. Butterfield would have built in 1918 had it not been for the war and the inability to get materials.

Arrangements are all completed and contracts practically let for a new theatre on Washington avenue in Lansing that will seat 1,750 and be exclusively for motion pictures. The size of the building will be 99 by 165. Work will start within a few weeks to have the theatre ready by next fall.

There will be a new Butterfield Theatre in Kalamazoo that will seat 1,150 and be exclusively for pictures. The Majestic will go to vaudeville on May 1 in conjunction with big special pictures, and next fall Majestic will be exclusively for vaudeville, with pictures in the new house.

Col. Butterfield has taken a lease on the Royal Theatre, Flint, and will immediately remodel same so that it will seat about 500 people. It is to be exclusively for pictures.

These are the extent of the contemplated building activities for the Butterfield circuit for the summer of 1919.

Goyette Acquires Houdini Rights.

R. E. Goyette, representing the Goyette productions, has purchased the lower Michigan rights to the Houdini serial, "The Master Mystery." He has inaugurated a publicity and advertising campaign that will cost nearly $2,500. There are now 150 billboards in Detroit alone advertising the serial, each with 24 sheets. They will remain up the entire month of March.

Mr. Goyette has arranged for the selling and booking through the Arthur S. Hyman Attractions, 202 Film building, where he also makes his office. No sooner had Mr. Hyman arranged for the selling than he got in touch with Charles G. Branham at the Majestic Theatre and secured a contract for first-run in Detroit for the 15-weeks of the serial. It is the first time in the history of that theatre that a serial has ever been shown.

Bicycled Film to Satisfy Crowds.

"Hearts of the World" played the Majestic Theatre, Kalamazoo, Feb. 26 and 27, giving three shows daily, capacity every performance. On the last night show of the second day, about 750 people were standing in front of the theatre after the last show had started. O. L. Winslow, representing the picture for the Hyman Attractions, did not want to disappoint the throng so he got George Spaeth, of the Fuller Theatre, on the phone and asked if arrangements could be made to bicycle the film over to the Fuller. George was agreeable, so Mr. Winslow announced to the crowd outside that they should go to the Fuller where the picture would also be shown that evening and that there were plenty of available seats.

This was the second engagement in Kalamazoo for "Hearts of the World" and business was even bigger than on the first trip.

Newman Controls Sturgis.

Carl Newman, who has the Strand Theatre, Sturgis, Mich., has taken over the Crystal from Leo Kane, which gives him complete control of the town. Mr. Newman built the Family Theatre, Greenville, which he sold after six months. Then he went to Charlotte, established the Arcade and sold it to Ray Hancock. Not long ago he bought the Strand in Sturgis from O. M. Grubb.

"Heart of Humanity" Going Strong.

"The Heart of Humanity" will play an indefinite engagement at the Broadway-Strand Theatre, Detroit, following "The Unpardonable Sin." Manager W. D. Ward, of Jewel Productions, Detroit, has booked it over the entire Fitzpatrick & McElroy circuit; Bijou, Bay City; Frank, Saginaw; Orpheum, Flint; Majestic, Port Huron; Majestic, Jackson; Elite, Kalamazoo and Empress, Grand Rapids, all for long runs.

Personal and News Items.

The Empress Theatre, Grand Rapids, which plays Keith vaudeville, has booked "Mickey" for the week of April 7th. On that occasion Manager Rosebaum will omit several of the regular vaudeville acts for the picture. He has already rebooked it for a week in May.

Stanley W. Hatch has resigned as manager of the Metro exchange in Detroit and is succeeded by M. C. Hughes, formerly with the Metro exchange in Chicago. At one time Mr. Hughes was district manager in Canada for Metro.

H. K. Moss, Triangle manager, has just completed a deal with the Majestic Theatre whereby that playhouse will show the Triangle Keystone Sennett comedies. The first "Fatty and the Broadway Stars," was shown at the Majestic the week of March 2.

"The Midnight Patrol," a Select special, is going exceptionally well all over the territory, according to J. O. Kent, local manager. This picture had a week run at the Majestic and four days at the Liberty.

The Madison Theatre, Detroit, celebrated its second anniversary the week of March 2. This is a John H. Kunsky enterprise. The theatre is enjoying the best business in its history. Tom D. Moule is the house manager.

Plans are being drawn for a Hippodrome Theatre in the downtown section of Detroit that will seat 3,000 people. Howard Crane is drawing the plans. Mr. Kunsky is non-commital as to where the location is and when actual work will start.

"Wanted for Murder" had big business the week of March 2 at the Washington. The opening Sunday was nearly the house record.

George DeBute, manager of the Exhibitors Mutual exchange, has redecorated and improved the exchange.

Arthur S. Hyman Attractions, of Detroit, have taken the Michigan rights to the Outing-Chester pictures.

Fred Beardslee, operating the Star and Temple theatres, Sault St. Marie, was a recent Detroit visitor.

Ed Taylor, road salesman for Metro, has resigned to enter the oil business in Tulsa, Okla.

W. S. McLaren, of Majestic, Jackson, has signed a new contract for the Nazimova pictures through Metro.

Joe Optner has sold his Tillman Theatre, 957 Michigan avenue, Detroit, but will continue to operate the Olympic and Jewell theatres.

J. L. Wright has been appointed assistant manager of the Regent Theatre by W. D. Ascough, house manager.

H. N. Nelson, Detroit producer, announces the sale of his first feature, "The Mystery Man," to the Arrow Film Co., of New York City.



"The Eternal Magdalene"
Goldwyn's Big Conception.

Indianapolis News Letter

Mecca Theatre Company Incorporates.

THE Mecca Theatre Company, of Marion, Indiana, has filed articles of incorporation with the secretary of state at Indianapolis. The capital stock is announced as $10,000 and the business of the company is given as the buying, selling and owning of motion picture theatres. The company will operate a motion picture theatre at the corner of Thirtieth and Washington streets. The directors are William Howard Swanger, Joseph P. Murphy, James S. Hawkins, and Bartley McClain.

New Theatre for Brazil.

A Chicago concern, whose name has not been announced, has taken a long lease on the vacant lot formely occupied by the Brosius department store, at Brazil, Ind., and is preparing plans for the erection of a handsome new motion picture theatre. The lot has a frontage of 60 feet and is 120 feet deep, and is centrally located.

Sipe Theatre Puts in Pictures.

Merrill Moore, proprietor of the Sipe and Paramount theatres at Kokomo, Ind., has announced a change of policy in regard to the first mentioned theatre, which has heretofore been devoted to legitimate productions, to go into effect immediately. In the future the Sipe will be conducted as a first class motion picture and vaudeville theatre. New equipment, including two new screens and a new electric system, is being installed.

Improving Lafayette Orpheum.

The Orpheum Theatre at Lafayette, Ind., will remain closed for a short time while workmen complete extensive repairs and improvements on the lobby and interior of the house.

Salt Lake City News Letter

Salt Lake Business Is Good.

AN ERA of prosperity such as was before been experienced in the motion picture business is now opening according to the predictions of local theatre and film men. From all parts of the territory supplied from Salt Lake City business is picking up at an unusual rate, and the theatres within the city have never done better business than at the present time.

In a measure the profits now coming in promise to make up for the loss suffered during the closing incidental to the influenza epidemic of last October and November.

Reports that the closing of the district office of the Famous Players-Lasky Corporation in this city is contemplated, is vigorously denied by Louis Marcus, district manager. Mr. Marcus says that the office has never done more business nor faced better prospects than at the present time, and that any report that the Salt

Lake office is to be abandoned is entirely without foundation.

Local News Items.

Joe Brandt, assistant treasurer of the Universal Film Exchange Company, was recently in the city en route to Universal City, Calif.

J. W. Heisam, special representative of the Triangle, was another visitor.

M. H. Kuhn, local manager for the Western Triangle, will leave next week for California for a brief vacation.

Washington News Letter

Payette Returns to Exhibiting.

JOHNNY PAYETTE is back in the exhibiting end of the business. He is now assistant manager of Crandall's Metropolitan Theatre. He was for a long time with the General Film Company as salesman, assistant manager and in charge of the Baltimore sub-branch. He was a member of a concern formed in Washington for the handling of State rights productions, and later was salesman and assistant manager at other large exchanges.

Mr. Payette was recently released from the army, and since then has been employed as a traveling film salesman. At the Metropolitan he succeeds Zeb Clark, who goes to the Apollo Theatre, in the northeast section, as manager. This position became vacant some time ago when Steve Eilbacher was transferred to the Savoy as manager, relieving Joseph P. Morgan, who became general superintendent of all of the Crandall theatres.

The appointment as manager of the Apollo Theatre comes as a promotion to Mr. Clark, and this action is in line with the adopted policy of Mr. Crandall to promote the men in his employ whenever possible. Mr. Clark started in as an usher at the Knickerbocker, later becoming assistant manager of the Metropolitan, after having been employed at the latter house for a short time as doorkeeper. In all he has been with the Crandall interests for about eighteen months.

Atkinson with Super Film Attractions.

George V. Atkinson, formerly with the Mutual Film Corporation and at one time with Pathe, has joined Super Film Attractions, Inc., and has been sent to Charlotte to assume charge of the office there. The office is now located in the Broadway Theatre Building. A large office will probably be taken as it is Mr. Lust's intention to serve the exhibitors in North Carolina through the Charlotte office. Leo Garner, who was formerly in charge of the Washington office, has been sent to Baltimore to take charge of the office at 11 South Gay street.

O'Donnell Gives Up Two Houses.

Tom O'Donnell has given up the management of the Virginia and West Virginia, the two Noonan theatres on Ninth street, and has gone into business with his brother on Thirteenth street, where they have opened an establishment for the care of electric batteries for automobiles. He will retain the management of the Navy Theatre, which he operates himself.

Helen Quits General.

The General Film Comptny recently lost one of its most valued employes when Miss Helen E. Hottal, who has been with the local exchange for about six years, resigned to be married. During her period of employment with the General, Miss Hottal made a host of friends among those connected with the film business.

Semon Comedies Proving Popular.

Putting Larry Semon comedies on a monthly basis has proven popular with exhibitors, judging by reports branch managers have forwarded to the Vitagraph home office. It gives them an opportunity to play up these features as a special monthly offering.

NEWARK IS TO HAVE A 3,000 SEAT HOUSE

The New Theatre Is Shortly To Be Erected at Corner of Branford Place and Nutria Street

JACOB FABIAN, of Paterson, acquired title recently to the property at Branford place and Nutria street, Newark, which is but a few seconds walk from the Four Corners. It is his purpose to erect there one of the largest and prettiest houses in the state. The proposed theatre, which is on the site of the former Star-Eagle property, will have a seating capacity of approximately 3,000. Mr. Fabian is the head of the First National Exhibitors' Circuit of New Jersey, with offices at 729 Seventh avenue, New York City, and also controls the Regent and Garden theatres in Paterson. It is planned to devote the new showhouse to the showing of high class motion picture productions.

World's New Newark Office.

Jacob J. Kalter, Newark representative of the Moving Picture World, has recently opened offices in the American National Bank building, suite 409, and would be pleased to meet his friends in the motion picture business. Any visiting exhibitors or film men will be welcomed. Mr. Kalter would appreciate any item of interest to the trade. Jersey exhibitors call him up, Waverly 7445.

Film Holding Company Incorporated.

With an authorized capitalization of $150,000, the Film Holding Company has been incorporated with registered offices at 15 Exchange place, Jersey City. The United States Corporation is listed as statutory agent. The concern will deal in moving pictures. The incorporators include Arthur W. Britton, Samuel B. Howard and Paul S. Smith.

New Equipment Concern.

The New Jersey Movie Supply Company has been filed as the trade name of the new motion picture supply concern just opened in the Proctor Theatre building, suite 54. Morris A. Lefkowitz, of Newark, is the president and Morris L. Heslowitz, of Newark, is the secretary. The firm will deal in moving picture machines, supplies and accessories. They will also wire booths and generators.

Apollo Film Moves.

The Apollo Feature Film Company, of which Otto Marbach is manager, has moved from the Strand Theatre building, 120 Market street, to 286 Market street, Newark. The concern is an independent booking agency, and has several big state rights pictures for booking. The removal was necessitated by a ruling of the local Bureau of Fire Risks and Combustibles, which forbade the storing of film in a building containing several floors. The new law states that film can only be allowed in a two-story structure, which is fire-proof.

Dallas News Letter

Galveston Prospects Good.

PROSPECTS never looked brighter for the moving picture exhibitors of Galveston, the great summer resort and recreation spot for Texas and the Southwest, according to C. E. Buchanan, of Metro, who has just returned from a visit to that city.

During the war there was little shipping at Galveston. No summer excursions were run by the railroads. Visitors on the seashore were not particularly welcome because of the great Governmental war activities located there. Now that the war is over folks who have not been to the beach in a couple of years are expected to make up for lost time, and the motion picture men expect to reap an abundant harvest.

A New House for Oklahoma.

Enid, Oklahoma, is to have another modern moving picture theatre. Construction of a $58,000 house, with 900 seats, has been commenced by Grant H. Harriman, owner of the Royal Theatre.

Personal and News Notes.

R. L. Bryant, of the Grand at Roxton, and Bob Edwards, of the Pastime at Quitman, visited film row early in March.

Bobbie Bower has come to Dallas from the Cincinnati office of Pathe to become assistant booker under Manager W. T. Yoder.

The new Lyric Theatre at Houston, constructed by J. H. Burns, will open its doors March 15.

R. M. Clark, formerly with Universal in Oklahoma City, is now with Pathe in Dallas.

E. H. Hulsey, of First National, left New York early in March.



Olive Thomas in a Scene from "Toton," Triangle's Special Production.

SOLDIERS ARE JAMES V. BRYSON'S GUESTS

Minneapolis Manager and Exchange Man Holds Show for Wounded Heroes from Fort Snelling

A "SURPRISE attack" was made on the Minneapolis Shubert Theatre recently by nearly 400 soldiers from Fort Snelling.

The men were all wounded soldiers who have returned from France and are receiving medical treatment at the fort. They were the guests of James V. Bryson, manager of the Shubert and of the Universal film exchange in Minneapolis.

Arriving in five chartered street cars they "stormed" the theatre and captured the choicest seats in the house without meeting resistance. Some had to be assisted. Each one wore at least one wound chevron—some had several.

The attraction was "The Heart of Humanity," now entering its fourth week at the Shubert. The boys saw many battle scenes with which they were familiar, but primarily they saw the gratitude of the multitudes for those who sacrificed themselves.

Manager Bryson is arranging with Captain R. C. Buckley, of the Red Cross Division at the fort, to take the show there that those who were unable to attend the Shubert showing might see the picture.

"Heart of Humanity" Pulls.

"Heart of Humanity" made a record run during its first three weeks in Minneapolis. The Shubert Theatre, with a seating capacity of 1,600, has been sold out thus far for every evening performance, and the matinees have drawn unusually large audiences.

Mr. Bryson has made preparations to send out a road show with a twenty piece orchestra under the direction of Walter T. Murphy. It will tour Minnesota, North Dakota, South Dakota and Montana, heavy bookings for the "Heart of Humanity" having been made in this territory.

Movies Announce Stork's Arrival.

An innovation in announcing the birth of a child was a feature of one of the Marshall, Minnesota, moving picture houses recently. Patrons were informed by a slide thrown on the screen that Mr. and Mrs. Nalstad were the proud parents of a newly born boy. The exhibitor plans to use such slides on future occasions.

Drive on Lenten Film Subjects.

E. S. Hilmes, manager of the Minneapolis Vitagraph Exchange, is directing a campaign on the famous Lenten subject, "From the Manger to the Cross."



Marion Davies
Select Star in "The Belle of New York."

With Lent starting March 5 many bookings on the film have been made already as a result of Mr. Holmes' efforts. Indications point to a big demand for the subject.

Bert Hall Appears at Lyric.

Lieutenant Bert Hall, starring with Edith Day in "The Romance of the Air," who made daily personal appearances at the Minneapolis New Lyric Theatre for a week in connection with the showing of the film, drew large audiences.

Lynn Card Visits Minneapolis.

Lynn S. Card, general manager of Film Clearing House, Inc., spent two days in Minneapolis with R. K. Evans, local manager. Mr. Card is on a tour of all exchanges of his company paying particular attention to the affiliations between the film clearing house and the Rothapfel Pictures Corporations.

Houses Change Hands.

Sisk & James have sold their Royal Theatre at LeMars, Iowa, to J. A. Honnold.

Mrs. J. H. Wright has sold the Dreamland Theatre at Benson, Minnesota, to Raymond Justice.

Pittsburgh News Letter

F. I. L. M. Club Holds Meeting.

THE F. I. L. M. Club, of Pittsburgh, Tuesday night, March 4, held its regular monthly meeting at the William Penn Hotel, combined with a banquet. There were eighteen present, representing practically every exchange of Pittsburgh.

"Doc" Aronson, of the United Picture Theatres of America, Pittsburgh branch, bought the drinks, which were on his new son born the preceding Sunday. He then remembered that Tuesday was also his birthday, so he bought again. Manager McKibbin, of the Pittsburgh Goldwyn office, suggested they drink to "Heir and Son."

The business meeting was opened by Manager McAleer, of the Pittsburgh Universal, who spoke on the campaign committee for Sunday opening, making the point clear that by co-operation only can the film people be successful. Attention was also called to Bill 94, introduced in Harrisburg by Mr. Campbell, which calls for a repeal of the Pennsylvania blue laws. Also Bill 414, introduced by Louis J. Breitinger, which would repeal censorship. The idea being to have only one man as censor, and he to censor scenarios only.

A letter from Al Cross, formerly manager of the Hudson Film Exchange, Pittsburgh, who is now in St. Louis, was read, in which he stated that he is improving slowly, and will return to Pittsburgh when his physician permits.

The F. I. L. M. Club adopted a resolution that no more films will go out C. O. D. after April 1. The exhibitors' checks must be in before the films go out.

McAleer Gives Philadelphia the Once Over.

John McAleer, manager of the Pittsburgh Universal and general manager of the campaign committee in charge of the Sunday opening, visited Philadelphia, Saturday, March 1, to see what is being done in the "City of Brotherly Love" in the matter of rescinding the blue laws. He says they are not very far in advance, but that the movement will be given a new impetus when it is realized what is being done in the western part of Pennsylvania.

Berger Institutes Craft Service.

Morris Berger, formerly of the Penn Film Service, Pittsburgh, has located on the fourth floor of the Seltzer Building, 1201 Liberty avenue, and has christened his new exchange the Craft Film Service.



Ruth Roland and Easter Walters.
Stopped Work on Their Pathe Serial, "The Tiger's Trail," to Brighten Page 1678.

He has purchased the films and office equipment of Max W. Herring, the former consisting of four Hart pictures entitled "The Two-Gunman," "Hell-Hound of Alaska," "Bandit and Preacher" and "Staking His Life."

Columbia Will Add a Balcony.

The Columbia Theatre, Brookville, Pa., which was opened last Christmas Eve, has been so successful that the owner is to add a balcony in the near future. The theatre was built at a cost of $75,000, in spite of the fact that the town has a population of only 3,500. One of the largest Seeburg-Smith organs in the state furnishes the music.

A New House for Duquesne.

A. H. Berg, of the Merlin Theatre, Duquesne, Pa., announces that he will break ground May 1 for the erection of a handsome new theatre in that town. The lot is 55x90, and is located at Grant avenue and First street, which will permit a seating capacity of 800, including a balcony. The cost will be about $75,000. Mr. Berg has already purchased two Power's 6-B Cameragraphs.

Star of McKees Rocks Sold.

Weeb and Bronstetter took over the Star Theatre at McKees Rocks on Saturday, March 1, the former owner, J. W. Burnett, leaving the game to attend to other interests. The Seltzer Music Co. has just completed the installation of a Seeburg-Smith organ, Style R, in this house.

American Theatre Sold.

Nate Friedberg and associates have sold the American Theatre, Mt. Oliver, Pittsburgh, which they recently purchased, to James Skirwata, the new owner having taken possession Monday, March 3. It is planned to make extensive improvements to the house in the near future.

"Doc" Aronson Has a New Son.

"Doc" Aronson, of the Pittsburgh branch of the United Picture Theatres of America, was passing out the cigars Monday, March 3. It's a boy, and he arrived the previous day. Both mother and child are doing well.

Joe Got Away with It Three Times.

Joe Mercer, of the Globe, Washington, Pa., was an actor recently. He took part in a show that was given three times by the Elks in that town.

Short News Notes.

Will Weiland, of the Standard Film Exchange, Pittsburgh, was in the office Mon-

day, March 3, for the first time in several weeks. He has been troubled with an inward abscess on the neck.

E. J. McGurty, formerly of the General Exchange, Pittsburgh branch, is now on the road for the Pittsburgh Supreme.

W. L. Russell, of the Pittsburgh Film Clearing House, and J. H. Norwood, sales manager of the Independent Sales Corporation, Pittsburgh, whose headquarters are in the same office, have both been laid up with sickness recently.

Capt. McClelland is now on the road for the Film Clearing House, working out of the Pittsburgh office. He is taking the place of H. Lorence, who returned to New York recently.

W. S. Smith, formerly of the Pittsburgh General, is now on the road for the Pittsburgh branch of the Exhibitors' Mutual.

Dayton News Letter

Mark Gates Busy With Victory Loan.

MARK GATES, Managing Director of the Dayton Theatre, Dayton, Ohio, has already started on the Victory Loan campaign for Montgomery county. Mr. Gates was appointed Film Chairman of the local publicity committee for the coming loan some time ago. He and his assistants will see to it that all the theatres of Montgomery county are supplied with films advertising the Loan.

Famous Players Manager Visits Dayton.

Harris P. Wolfberg recently appointed Cincinnati Manager of the Famous Players-Lasky Corporation was a visitor in Dayton Sunday, March 9, to witness the opening of "The False Faces" at the Dayton Theatre and incidently meet Dayton exhibitors.

Dayton Theatre Books "Wives of Men."

M. J. Burnside, of the Burnside Attractions, Cleveland, announces that his production, "Wives of Men," featuring Florence Reed and Frank Mills, has been booked to the Dayton Theatre for use in the near future.

Personal and News Items.

Nate Le Vene, now with the Metro exchange at Cincinnati, was in Dayton several days last week. The Columbia Theatre, this city, opens with Metro's latest Nazimova offering, "Out of the Fog," Sunday, March 9th.

Charley Pieffer, at present manager of the Edgemont Theatre, this city, announces that his lease on that house expires within the next few weeks and that the former manager, "Doc" Alexander, will again take charge.

"Cleopatra" is now playing "The Suburban Circuit" in Dayton. The Alhambra plays the film for two days Sunday, March 9th, and Monday, the 10th.

Moving pictures of the Auto Show held in Dayton last week were shown on the screen at the Dayton Theatre every night here last week. The pictures were taken during the day and thrown on the screen the same night at the Dayton.

Philadelphia News Letter

United Theatre Exchanges Moving.

THE United Theatre Exchanges, which were formerly under one roof at Thirteenth and Vine streets, have decided to acquire their own individual offices and exchanges into which each will shortly locate. The Metro has already arranged to move into its old offices at 1335 Vine street, and the Goldwyn is expected to soon follow suit. The First National, Peerless and the Electric will remain and occupy the entire building.

Edward Harrison, manager of the Knickerbocker Theatre, reports excellent results with his picture program, which he is running in conjunction with his vaudeville acts. Last week Mr. Harrison put over a "Hero Week" bill in which he featured a special act composed of wounded actors who had just been released from the army.

The Jewel production "Heart of Humanity" was given its initial presentation Monday, March 4, at the Metropolitan Opera House and the crowds which came were so great that a number failed to gain admittance.

Albert Ratnow has succeeded Charles Campbell as manager of the Auditorium, at Hog Island, which is now being run under the auspices of the Y. M. C. A.

Joseph R. Murphy, general resident manager of Alexander R. Boyd's theatres, has been confined to his bed with inflammatory rheumatism and will be unable to attend to his duties for some time.

Frank Duffy, of the home office, paid a visit to the local Pathe Exchange recently, and, after remaining in town a few days, left for Washington.

Bayleson Brothers have taken over the Eclipse Theatre in Eddystone and will make extensive improvements before reopening the house.

G. W. Graver, of the Liberty Theatre, reports that business has been exceptionally good.

ADAMS ESTABLISHES A PICTURE CIRCUIT

It Will Control Houses in Chariton, Custer Knoxville and Leon with Others To Be Added

J. L. ADAMS, Chariton, Iowa, has established the Southern Iowa Moving Picture Circuit, controlling the Lincoln and Iris in Chariton, the Willard in Creston, Olympic in Knoxville and the New in Leon, Iowa. He has negotiations under way, it is understood, to add more theatres to his string. Mr. Adams also controls the bill-posting rights in these cities, and has established a modern service. Last week he booked all First National Exhibitors' Circuit releases, and ordered an unusually large amount of paper through the A. H. Blank Enterprises, Inc., office in Omaha. Nearly $5,000 was involved in the booking contract, as the First National releases will appear in all the Southern Iowa Circuit houses.

Bartlett & Son Are Progressive.

C. W. Bartlett & Son, proprietors of the Majestic Theatre, seating 700, and another smaller house in Fairbury, Neb., keep a high average of regular business by sending out specially prepared house organs to a mailing list of 1,500 people living in Fairbury, in the surrounding country and in nearby towns. The Bartlett paper is run on the style of the city newspaper moving picture sections, with reviews of the coming pictures and some interesting material about stars known to the Bartlett patrons. The papers are sent out regularly, and are eagerly looked for. They were used to send out coupons addressed to the state senator and representative from that district protesting against the censorship bill proposed in Nebraska.

Oil District Is Showmen's Mecca.

Dave Block, representative in Kansas for the A. H. Blank Enterprises, Inc., First National Exhibitors' Circuit franchise holders, says Kansas, particularly in the oil districts, is the Mecca of showmen today. Proprietor Gene Munson, of the Belmont Theatre, Eldorado, Kansas, a town of 10,000 population, has a house of 900 capacity, and charges 35 cents admission as a regular thing. He is getting rich. Showman Sears, of the People's Theatre, Chanute, Kansas, in a house that seats 600 people, made $700 in three days with "Shoulder Arms."

Van Teicher Sells Royal.

George Van Teicher, owner of the Royal Theatre, Carroll, Iowa, has sold his interests in the theatre to Joe C. Staak. He brought Mr. Staak to Omaha to introduce him at the Metro Exchange.

A New House for Pisgah.

Sherwood and Silsby, of the Rex Theatre, Moorehead, Iowa, are opening a new moving picture house at Pisgah, Iowa, and will be ready for their first show about May 1.

Goldman Visits Omaha.

Manager S. J. Goldman, of the central district for Universal, with headquarters in Chicago, was in Omaha this week. Business is great, he said.

Retains Title of O. Henry Story.

The title of the O. Henry story, "The Unknown Quantity," will be retained for the screen version of that story of life's paradoxes. Vitagraph has so decided with a prime factor in its decision the popularity of the story of that title and the consequent advertising value conserved in its retention. Corinne Griffith will be featured in "The Unknown Quantity." Tom Mills is directing the picture.



Metro's "Jeanne of the Gutter" Features Viola Dana as a Parisian Girl.

THE PICTURE GARDEN TENDERS BENEFIT

Baltimore Picture Theatre Holds Performance to Aid Soldiers, Sailors and Their Families

THROUGH the courtesy of Joseph and Harry Blechman, proprietors of the Picture Garden Theatre, 31 West Lexington street, a benefit performance was held at that playhouse on Sunday night, March 9, for the soldiers and sailors and their families, by Perserverance Lodge, No. 26, Independent Order of Odd Fellows. A special program was arranged consisting of music and moving pictures. A six-piece orchestra, lead by Franis J. Perrica, and which included Walter J. Conka, Nat Pushkin, and Eli Rosen, furnished the music and donated its services for the occasion, while the operator, Frank Gibson, did the same. The speakers were William L. Dorsey and Ellis Levine.

To Improve Blue Mouse.

The Blue Mouse Theatre, 28 West Lexington street, which is under the direction of Arthur B. Price, who also manages the Aurora and the Rialto, has installed a new Gold Fibre screen. Preparations are now being made for the total renovation of the house which will include the redecorating of the lobby, the installing of new seats, and the changing of the lighting arrangements and the color scheme. A new orchestral organ is to be placed in the theatre, which will be located back of the screen, while the console will be placed in the orchestra pit, the cost of this latter will be $3,000. The total cost of the improvements will be about $5,000.

Payette Leaves—Feldstein Comes.

J. J. Payette, who recently represented the United Pictures Theatres of America, Inc., in Baltimore, has resigned from that company to become assistant manager of Harry Crandell's Metropolitan Theatre, in Washington, D. C.

S. Feldstein, who has been in the film business for about two and a half years, has succeeded Mr. Payette as the Baltimore representative of the United Pictures Theatres of America, Inc. Mr. Feldstein was formerly with the Universal Film Manufacturing Company and managed the Clarkburg, W. Va., office. For the past five months he has been with the General Film Company.

Inherits Eleven Thousand Dollars.

"Jack" Whittle, otherwise known to the boys in Baltimore as "Shoot-a-Berry," formerly connected with the Variety Pictures Corporation, 412 East Baltimore street, as a salesman, has inherited $11,000. Mr. Whittle has resigned his position with the Variety and is contemplating becoming associated with another company.

Orchestra at Broadway.

Louis J. Rome, manager of the Broadway Theatre, 509 South Broadway, has engaged a four piece orchestra.

Gowans Theatre Opens.

The Gowans Theatre, Gowans and Rossiter avenues, Gowanstown, Md., has been opened under the management of Messrs. Harris and Rullman.

Out-of-Town Building Notes.

A new theatre which is to have a seating capacity of 700 is being built in Portsmouth, Va., by Kara Nicholas and will probably be opened about the middle of April.

The Colonial Theatre, Norfolk, Va., will be torn down in the near future, according to the plans of Jake Wells, the owner, and will be rebuilt with a seating capacity of 1,500.

A colored theatre which will cost about $25,000 is being built in Hampton, Va., by George C. Backus.

The Broadway Theatre, which has opened this week in Norfolk, Va., by Mr. Pryor, of Danville, Va., who built the theatre, has a seating capacity of 600, and an orchestra. It is situated next to the Well's Colonial Theatre. It opened with First National Pictures.

Short Film Notes.

Harry Cohen, the "all around" man for Metro, has returned to Washington, as a Mr. Lux, whose initials we have been trying to find out, has now been placed in the Baltimore territory. Mr. Lux is reported to be from Cincinnati, Pittsburgh, and Washington, and is said to have been in the business for ten years.

For the first time, O. D. "Nick" Weems visited the Virginia territory in the interest of Variety exchange. He reports that his trip was successful and that he closed every town he visited.

W. A. "Billie" Bush, of the Film Clearing House, has also returned from the Virginia territory.

Cleveland News Letter

Fielder Leaves for Chicago.

E. C. FIELDER, Cleveland manager for Hodkinson, has gone to Chicago, where he takes charge of the company's office.

Mr. Fielder has been the Cleveland Hodkinson representative ever since the formation of the company and made a record to be proud of. His promotion is a direct result of this work.

More Power to Opera House.

John J. Murray, owner of the Opera House, Warren, Ohio, has just installed new equipment in his booth, purchasing in a Power's 6-B.

"The Red Glove" Fits Alhambra.

The Alhambra Theatre, Cleveland, has booked Universal's new serial "The Red Glove." It is a first run house, 1,500 seats, and catering to a high class trade.

Royal Re-equips Projection Room.

A. J. Paul, of the Royal Theatre, Galion, Ohio, has purchased a complete new Power's equipment and will make several other improvements about the theatre.

Porter Visits Cleveland.

Edwin S. Porter, president of the Simplex, was in Cleveland last week, arranging for the installation, through the Argus Theatre Supply Division, of complete and up-to-date Simplex equipment in the new Euclid Theatre.

Utica News Letter

Colonial Will Close During Summer.

WILMER & VINCENT'S Colonial Theatre, Utica, will close during the summer season, and extensive repairs and remodeling will be made in this beautiful playhouse. The Colonial has been the home of Keith vaudeville for some time past, and Manager Sim Allen has used the Metro and World film service in conjunction with his vaudeville. When the remodeling is completed the Colonial will have a seating capacity of nearly 2,000.

Rome Enjoys Good Season.

The Utica correspondent paid a visit to Rome recently and found that town enjoying an unusually good season. There are only three theatres in Rome, one playing pictures alone and the others featuring their pictures over three acts of vaudeville. The Star Theatre is running all the Artcraft and Paramount pictures. C. E. Ward, manager of the Carroll Theatre, uses the Fox program and specials, together with other specials, in connection with two vaudeville acts. The Family plays pictures on an open booking plan, and these are used in connection with a vaudeville program of three acts.

Avon Repeats "Eye for Eye."

The Avon Theatre, Utica, after playing Nazimova in "Eye for Eye," brought this feature back for a two days' showing March 10 and 11, and business was fully as big as on its first appearance. William P. Donlon, managing director of the Avon, has been quite ill with the influenza for the past two weeks, but he has now nearly recovered.

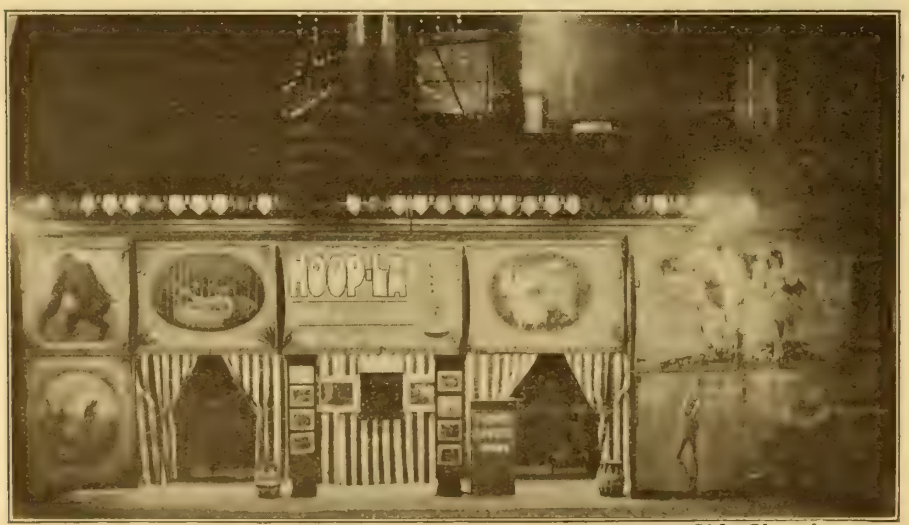
Cincinnati News Letter

Cincinnati Will Get a New House.

THE Keystone Amusement Co., which has been incorporated by a number of Cincinnati business men with a capital stock of $25,000, is planning to build a vaudeville and moving-picture house in a part of the old Hotel Sterling, at Sixth and Mound streets. Nathan Michelson, who recently purchased the property, is one of those interested in the enterprise. The large space on the west end of the building, fronting on Sixth street, formerly used for two dining rooms, will be remodeled to make room for the theatre, which will have a seating capacity of between 700 and 800 persons.

Splitting the Colonial in Two.

Work is going on rapidly toward converting the former Colonial Theatre, on West Fifth street, into two smaller houses, and contracts have been let by Zettel & Rapp, Cincinnati architects, who



As You Were! This Is Not the Entrance to a Circus Side Show!
It's the Display for Exhibitors Mutual "Hoop-la" at the Rialto Theatre, Toronto.

are handling the construction, for the interior work to be done after the partition wall is built.

"Boots" Fit the Family.

The Family did well with its recent engagement of the Paramount film entitled "Boots," featuring Dorothy Gish.

Seattle News Letter

Oregon Business Recovering.

BUSINESS in Oregon is slowly recovering from the effects of the influenza epidemic, according to W. H. Winters, of the Seattle Stage Lighting Company, who has just returned from a trip through that territory. He has also recently installed several new machines in the Washington territory, among which are two new Simplex machines at the Rex Theatre, Aberdeen, and two at the Palace Hip, Seattle.

Tacoma Local Re-elects Officers.

At their February meeting the Tacoma operators, Local No. 175 I. A. T. S. E., re-elected all officers of the past year. Those given the stamp of approval were A. E. Soult, president; W. G. Bews, vice-president; O. M. Jacobson, secretary-treasurer; C. R. Cameron, business agent; F. J. Becker, sergeant-at-arms.

Bremerton's Dream Is Brightened.

The Osran Amusement Company is remodeling the Dream Theatre in Bremerton. New equipment is also being installed. Two new Power's 6B machines and a motor generator set has been purchased.

"Mickey" Wins Victory.

"Mickey" was booked for one week at the Victory Theatre, but was held over for a second week, this being the longest that any picture has ever been shown at one theatre in Tacoma.

Personal and News Notes.

Clyde ("Spot Light") Ellis, who has been with Alexander Pantages since before the days of the now almost forgotten store show, has gone and "done it" and will no longer eat his meal at the "Dirty Spoon."

The McKenna Logging Company, of McKenna, Washington, has purchased a Motiograph De Luxe projection machine and will show pictures twice a week to their employes.

Mrs. Malone, of the Colonial Theatre, Charleston, Washington, has bought a new Power's A machine for her Colonial Theatre.

Jack Kelsall, who lately returned from Camp Lewis, is back at his old position of sales manager with the H. A. Johnson Company, motion picture supply dealer of Seattle.

Joyce Film Liked in Salt Lake.

"The Lion and the Mouse" scored an emphatic hit in Salt Lake City, where it was shown for three capacity days at the American Theatre. The play received extended mention in the several big dailies in that city.

Large advertisements in the Salt Lake City papers heralded the coming of the production for many days previous to its opening. The circulation of the Salt Lake papers also being extensive in a territory served almost exclusively by them, the Salt Lake City success of "The Lion and the Mouse" is sure to react favorably throughout that section.

"The Girl Problem" Going Big.

With but a short time gone by since its release, "The Girl Problem," Corinne Griffith's latest photoplay, is pretty generally preemting the larger screens throughout the country. The play was written especially for Miss Griffith. It presents her in her many-sided moods and gives a delightful picture to this star's charming naivete.

DES MOINES CONCERN GETS TERRITORY

New Era Film Corporation Is About to Exploit "The Eyes of the World" in New England States

THE NEW ERA FILM CORPORATION, a local concern, will exploit "The Eyes of the World" in the New England states, rights for the picture having been closed recently for that territory. Abe Frankle, managing director of the Rialto, the Casino and the Majestic theatres here, is president of the new company, and associated with him are W. C. O'Hare, house manager of the Majestic, Eller Metzger, who occupies a like position at the Rialto, Ira Thomas and Sol Panor. The company already has a man in that territory starting the exploitation of the picture and it is planned to open several road companies simultaneously within the next few weeks.

The picture has been a big hit in the Frankle houses and throughout the territory which had its influence in bringing about the deal for the New England states. It is expected that the company will exploit other state rights films in this territory following the launching of the New England campaign.

Education Boosts the Regent.

Manager Myers, of the Regent in Cedar Falls, is making a strong play for the patronage of the State Teachers' College and he is getting it. In addition to buying liberal space in the college paper Myers has a courtesy day each week for the members of the faculty when they are invited to be his guests. The teachers are boosting for the theatre and this has its effect on the student trade. Friday night and Saturday night are absolute capacity, nearly all being student business. When Myers took the house over it was considered a prize lemon and, unless present signs fail, he is going to make it one of the best paying houses in the smaller cities in Iowa.

"Little Women" Crowds Garden.

"Little Women" attracted large crowds at the Garden during its four days' run despite bad weather. The advertising campaign was one of human appeal with the names of the characters of the book prominently played up and scenes from the story mentioned. It seemed to strike the right response, judging from the box office. A special children's matinee on Saturday packed the theatre from 9.30 until noon.

Sheridan Resigns from Pathe.

A recent surprise of Des Moines filmdom was the sudden resignation of L. A. Sheridan as manager of the Pathe exchange. Mr. Sheridan is succeeded here by Paul Tessier who has been with Pathe in the East, Albany, and other points. Mr. Tessier is already on the job and has made a very favorable impression on the exhibitors and exchange men who have met him. Mr. Sheridan has made a good record in the local office and is well liked in the territory.

Film Clearing House for Des Moines.

It is rumored that the Film Clearing house is to open an office in Des Moines. F. R. Martin, former roadman for several companies in Iowa and who recently went to Chicago to join the sales force of Metro there, is slated as Iowa representative for the Clearing House with headquarters here.

Rialto Orchestra Proves Winning Card.

Sirignano's orchestra at the Rialto is featuring a big overture each week, and the results are gratifying, and much of the success of the Rialto in putting over the big pictures may be traced to their musical accompaniment.

McCray Sells Lyric.

Ed McCray has sold the Lyric Theatre in Oskaloosa to J. F. Lee, a resident of that city. McCray has conducted the Lyric with considerable success for some years past.

"Her Mistake" Is Well Received.

William J. Themer, proprietor of the Rex Theatre, Chaska, Minn., reports to the Minneapolis branch of Film Clearing House, Inc., of which Frank Hall is supervising director, that "Her Mistake," starring Evelyn Nesbit, one of the 10-20-30 series, received the approval of his patrons in a marked degree.

"The picture, 'Her Mistake,' was well liked by my patrons," wrote Mr. Themer, "and it played to a full house. If the rest of your pictures draws like 'Her Mistake' I surely did not go wrong in booking your specials."



The Sequel to an Episode of Glory.
James L. Ball and De Witt Coleman, of New York, whose sons were killed in the Italian air service, receive medals from General Guglielmotti. Emotion is not "registered" in this International Film; it is real.

Producers' and Distributors' News

Many Robertson-Cole Films Are from Books and Plays

STAGE plays and popular books are finding their way into photoplay form in many of the features which the units of the Robertson-Cole Company are producing for release through Exhibitors Mutual. Officials of the Robertson-Cole Company believe that popular books and well-known stage successes make the best photoplays, and whenever possible the stars producing for the various Robertson-Cole units are supplied with works of this nature. Glancing over the list of pictures already released by Exhibitors Mutual, it will be found that a large percentage of the features were made from either a book or a play.

Billie Rhodes' first five-reel feature for the National Film Corporation, "The Girl of My Dreams," was taken from the play by Wilbur Nesbitt.

The Henry B. Walthall production, "And a Still Small Voice," was suggested by a book by Mary Baker Eddy.

When Sessue Hayakawa wanted an exceptionally good story, he went into his safe and brought out the manuscript of "Shadows" a stage play in which he had appeared just before beginning his picture career, and which he had stored away to be used in an emergency. The Haworth Pictures Corporation produced "A Heart in Pawn," changing the title from "Shadows," owing to the fact that Goldwyn had made a prior release bearing that title.

Now comes "White Washed Walls," which will be William Desmond's next release from the Jesse D. Hampton studios. "White Washed Walls" was a novelette in its original form, written by Ethel and James Dorrance.

When it came to selecting a play with which to re-introduce Alma Rubens to the screen public, the Winsome Stars Corporation officials purchased "Diane of the Green Van" from Leona Dalrymple, the New Jersey girl who wrote it and won a $10,000 prize in an open best-seller competition.

Bessie Barriscale's release following "Hearts Asleep" will be "Josselyn's Wife," taken from the novel by Kathleen Norris.

These are but a few of the books and plays that will appear in film form under the Robertson-Cole and Exhibitors Mutual trade marks.

Comedy Romance Series for Emmy Wehlen

After a brief sojourn in Florida, where she has been resting since her last screen production, Emmy Wehlen, the star of musical comedy and motion picture fame, arrived in New York last week.

After remaining in the Metropolis for about a week, Miss Wehlen left for the Metro studios in Hollywood.

As soon as she arrives, Maxwell Karger, director general of Metro, will go over with the star the parts she will play in the series of comedy-romances which have been selected for her reappearance on the screen. The title of her first release is not yet determined.

The series are screen adaptations of several novels by well known authors, and the theme of each is mingled with a refreshing vein of light, clean comedy. Metro is sparing no expense in the dressing of the sets for these pictures.



Lloyd Hughes
New Tom Ince Star for Paramounters.

Blackton Film Does Big Business in Newburgh

THE difference between a press agent yarn and actual news is that the latter alone usually gets on the police blotter. Thus there is actual evidence in the information conveyed by Vitagraph of the fact that the doors of the Broadway Theatre in Newburgh, New York, were torn from their hinges by eleventh-hour crowds who came to view J. Stuart Blackton's "The Common Cause." Police aid had to be summoned in quelling the crowd.

"The Common Cause" was picked by Manager Hanmore, of the Broadway, for a three-day run. Capacity and the preemption of every available square foot of standing room was the rule during the first two days. On the last day the crowds swelled to thousands with not the remotest possibility of taking care of more than the comparatively small proportion that represented the theatre's capacity.

According to reports, 1,000 persons were jammed around the entrance waiting to gain admittance at the second and final showing of the picture. Such was the pressure and insistence of the crowd in forging toward the box office that the glass doors of the storm front were wrecked and Mr. Hanmore was compelled to ask the help of the police. Five thousand saw the film during its Newburgh engagement.

Work Started on "Prairie Gold."

After a brief vacation Mary MacLaren has started work on a new starring vehicle, "Prairie Gold," under the direction of Tod Browning. Sinclair Lewis is the author.

As its title indicates, "Prairie Gold" is a story of the West, of love and of the trials of a young girl in a new country. In Miss MacLaren's supporting cast are to be seen Willard Louis, David J. Butler, Carl Stockdale, Lucile Lavarnie, Lydia Seamans Titus and little Pat Moore, Universal's child actor.

Universal Now Issuing Press Books on Features

WITH the issuance of the exhibitors' press book on "The Silk Lined Burglar," which features Priscilla Dean, Universal believes it has succeeded in compiling an ideal service booklet for use in exploiting Universal photoplays.

The booklet is composed of twenty pages of typographical and cut matter. On the first page the story of the picture is related. The second page contains the cast, brief paragraphs about the production, and several stories for the herald. Page three contains four advance stories for newspapers. The fourth page contains notes for newspaper use preceding the showing and during the showing. The succeeding page contains a number of special stories, chiefly biographical, about the production and star. On page six are to be found a number of short special stories, notes and a snappy feature story suitable for "playing up in a box" by newspapers. Two other pages of similar data follow, and are succeeded by a special page of advertising punches and catch lines. This page is followed by a musical synopsis.

Reproductions of one, two and three column scene cuts with suitable captions are the chief features of two pages following the musical synopsis. Various styles of posters and special advertising cuts are reproduced on the remaining pages of the booklet.

Having adopted a new policy in making its advertising cuts for newspaper use, all of the advertising drawings in the press book are line drawings. Line drawings have proved more practical due to the fact that they will reproduce clearly in any newspaper or magazine, and in the future all exhibitors' service advertising cuts will be line etchings instead of combination half-tone and line drawings as in the past.

In issuing its new press books, Universal has arranged to have the completed service booklets in the hands of all exchanges for distribution among exhibitors several weeks in advance of the release dates of the pictures the booklets serve to exploit.

Educational Value of Kinograms Will Draw.

In looking over the synopsis of the current release of Kinograms, it is apparent that a vast amount of knowledge can be gathered by the patrons of such theatres as use this service. To the man who lives in New England and has never been further west than New York City, he can see just how transportation is effected on the Mississippi River by the character of the boats employed to move freight from one point to another and also to note the difference in the style of boats from those he has seen in Eastern waters. The man in the middle west has a chance to observe how the big city of New York receives its food supply in the way of fish. These are but two of the hundreds of educational elements in Kinograms, and if the local exhibitor would dwell on these points in his local publicity he could be reasonably certain of increasing the patronage of his theatre.

Stone Productions at Work on First of Its Features

THE Lewis S. Stone Productions, Inc., which was organized recently in Los Angeles, is at work on the first of eight super-productions which will be released through the World Film Corporation. Each production will feature Lewis S. Stone.

Mr. Stone's forte lies along the lines of romantic character delineations. His first production, in which he will be directed by Lloyd Ingraham, is entitled "Man's Desire." It is an adventure story laid in the lumberjack regions of the Northwest, and was written by Mr. Stone himself, with continuity by L. V. Jefferson.

The supporting company includes Jane Novak, Claire DuBrey, Jack Curtis, William Dyer and others.

The exteriors for this production are now being taken in Eureka and Truckee. Upon the company's return after two weeks' work in the North they will film the interiors at the Brunton studios in Hollywood.

"White Washed Walls" Is Story of Mexico.

Combining all the elements of the comic opera, with its fantastic, mythical, surroundings, and yet possessing a real dramatic plot, "White Washed Walls," William Desmond's latest Hampton production to be released by Exhibitors Mutual, will offer the star in a mirth provoking role, befitting his typical sense of humor.

"White Washed Walls" was taken from a magazine story of the same name by Ethel and James Dorrance. George Jens adapted the story for the screen.

"White Washed Walls" is a chapter from a small town life in the real Mexico-life as it is today, when the Dove of Peace has spared a feather from its bounteous wings to brush revolution aside.

"CHAINING THE CANARY LOOSE."

(*Continued from page* 1618)

she had previously such an exciting adventure, just in time to catch the old man with his knife close to the rope.

Throwing her arms around his neck, she covers his hands with kisses, and he can't steady his nerves enough to cut the rope. Anyhow (896th foot), the old lady is to be seen just sliding back over the top of the cliff and is saved. A crowd of some 300 onlookers never make an attempt to interfere.

Lo! the Innocent Bystander.

Murder may be committed, women may be choked, robbery may be done and children may be beaten, but the crowds of onlookers one sees in moving pictures never interfere, and we shall not let any of our crowd interfere. This film must run the few remaining feet of its length as true to [illegible] tradition as have the 900 feet which have passed.

Father, mother and the youngest child being happily reunited, they all start home. Ma's "old grey bonnet, with the pink ribbons on it," blows off, and they have 43 feet of chase for it, which brings them to the door of the saloon where the son and daughter are at work. For daughter is trying to get back her mattress money, and brother is still tending bar.

Now for the Happy Ending.

Being a bit dry and hungry, the father, mother and younger daughter miraculously decide to take the family entrance route to refreshments in this same saloon, and the family are strangely united. Introducing the man who has rescued her, the 24-year old child and her escort join the old folks in a bottle of red wine and a few feet of French bread, and at the 1000th foot the son is seen to close up the place, and the family, with the addition of a prospective son-in-law, wend their way to the mattressless home.

THE RAMBLER.



The High Cost of Loving.

Puts Harold Lloyd and Bebe Daniels in the Iron Age in Pathe's High Class "Look Out Below."

"From Headquarters" Bookings Setting Big Record

THE instantaneous popularity of Vitagraph's Anita Stewart feature, "From Headquarters," is foreshadowed by the almost unanimous acquisition of the picture by Eastern exhibitors. New England is already practically solidly booked. Every mill and factory town is on the list of early bookings. Among the first cities to book are Boston, Fall River, Lawrence, Lynn, Dorchester, Chelsea, Gloucester, New Bedford, Everett, Arlington and Cambridge.

The Poli circuit has solidly booked the picture. Keith's big Empire Theatre in Providence, R. I., is among the early bookers. It leads the Rhode Island invasion. Penetrating westward, the Comique at Butler, Pa., the Paramount at Logansport, Ind., and the Isis at Kokomo, Ind., are found among the earliest telegraphic reservations.

The Canadian showings will be inaugurated at the beautiful National Theatre in Winnipeg. The southward trend is indicated by the early bookings of the picture into the Bluebird at Richmond, Va.

New Jersey will be represented strongly among "From Headquarters" audiences of the week, with the picture booked into the Garden at Paterson and the theatre of the same name in Elizabeth. Staten Island and the Bronx, too, have been made aware of the impending release of the Stewart picture, with a score of exhibitors toeing the mark at the first intimation. As was reported last week, the Fox and Moss circuits have booked "From Headquarters" for a solid Greater New York run.

Strong Supporting Cast for Bennison in "Speedy Meade"

A NOTABLE cast surrounds Louis Bennison in his newest Betzwood production, "Speedy Meade," distributed by Goldwyn.

Betzwood officials made a ten-strike in obtaining the services of Katherine MacDonald as the smiling star's leading woman. Talented as she is beautiful, Miss MacDonald has won an enviable reputation in her short career on the screen, having distinguished herself as leading woman for the best known male stars, including William S. Hart and Douglas Fairbanks.

"Speedy Meade" is conspicuous for its variety of heavy roles. The Bennison picture boasts no less than three villains. Chief among them is J. W. Johnston, who is making his first appearance in Betzwood productions. For years he was one of the principal players in a well-known California stock organization. Another of the heavies is Ed Roseman, who was prominently identified with Louis Bennison's first screen achievement. William Bailey is the third member of the heavy trio. For years before the screen enlisted his services Bailey toured the country as leading player in successful vaudeville playlets.

Another newcomer to Betzwood productions is Claire Adams, who, despite her youth, has already made her mark as an ingenue both on the stage and screen. An important role is intrusted to Neil Moran, actor of finesse.

Others prominent in the support of Louis Bennison are Norman Jefferies and Ricca Allen. Freddy and Buster Moore, eight-year-old twins, complete the roster.

Beautiful Snow Scenes in Salisbury's Next.

Monroe Salisbury, Universal star, is putting the finishing touches on his coming special attraction, "The Great White Darkness," under the direction of Paul Powell at Universal City. Having returned from Pinecrest, Calif., where some remarkable snow scenes were obtained several weeks ago, the Salisbury company has been working on interiors for the past ten days. What is said to be one of the most elaborate and artistic interior sets ever constructed at Universal City is being used in the production. The extraordinary set represents the interior of a millionaire lumberman's palatial backwoods home.

Many Laughs in "Experimental Marriage."

Constance Talmadge's Select attraction for March, "Experimental Marriage," in which she is presented by Lewis J. Selznick, is filled with innumerable bits of sure-fire comedy stuff.

"Experimental Marriage" was seen in New York on the stage at the Bijou Theatre last season under the name of "Saturday to Monday," and it registered one of the biggest hits of any of William J. Hurlbut's comedy successes.

The story is about a young girl who is an ardent devotee of suffrage, but she does not deny the fact that Foxcroft Grey is almost as important as the cause. Harrison Ford has the role of Grey.

New International Cartoon Release.

New releases of the International cartoon comedies, announced by the Educational Films Corporation of America, will include "A Smash-Up in China" with the notorious Happy Hooligan in another of his brave exploits, and "Snappy Cheese," which is to be the second of the "Judge Rumhauser" releases on the new schedule. "The Ravings of a Rounder," which are to be released on the same reels with these cartoon subjects, will be "The Bolsheviki" and "Fashions."



"The Village Smithy" Looks Like Heavy Stuff.
But It's a Light and Frolicsome Paramount-Mack Sennett.

Bookings Coming In Fast on "The Red Glove"

UNIVERSAL'S latest serial, "The Red Glove," will enjoy the widest distribution ever given a Big U serial release, if advance bookings can be taken as a just criterion. In almost every territory exchange managers have reported advance bookings on the new serial that have far exceeded expectations.

Seventy-three bookings were added to the list at the Big U exchange in New York during the six-day week ending March 8, according to Manager Zierler. This number of new contracts brings the number of serial bookings to thirty-eight in excess of the previous record for serial booking set by "Liberty" three years ago.

In the Chicago territory, Manager I. L. Lesserman has reported a record number of bookings, a telegram from the Mid-west office telling of the number of contracts recorded on the serial having already reached twenty-one in excess of all contracts made to date on Eddie Polo's "The Lure of the Circus," released in November. Over two hundred and fifty bookings on "The Red Glove" had been put on the records at the Chicago Universal exchange up too March 8.

The Strand, one of the leading theatres in Denver, has booked "The Red Glove" as the first serial ever contracted for by this theatre. The Orpheum, a leading theatre of Seattle, and the People's Theatre of Butte have also booked "The Red Glove" as the serial with which to introduce their new policy to their respective clienteles.

Joe Brandt, Universal's serial specialist, has completed half of his nation-wide tour in the interest of the new serial. Mr. Brandt states that he finds exhibitors enthusiastic about serials and he believes that serials are to enjoy a wider distribution this spring and summer than at any time during the past three or four years.

"Orchestra D-2" Has Strong Cast.

A strong cast has been selected by Metro to support May Allison in "Orchestra D-2," which is a photodrama connected with the lives of theatrical folk, their work, their homes, and their sorrows and joys. Bon Wilson is Miss Allison's leading man. Walter I. Percival is another of the principals. The third in importance is Clarence F. Burton.

One of the chief character parts is in the able hands of Nellie Anderson. While Irene Rich, another of the strong cast, is not so well known to screen enthusiasts, still her remarkable talents and personality place her on an equal footing with many of the present-day players.

The names of the remainder of the cast of principals has not yet been made known, but it is understood that many comedy situations and bits will be introduced by stars of the musical comedy stage, including the entire company headed by Olga Cook in Gus Edwards' Song Revue, a frolic of laughter and dancing and beautiful girls.

Madge Pushes Her "Brand" of Hats.

Madge Evans, the World Pictures star, has just started on a trip to Toronto, Cleveland, Philadelphia, Reading and other cities for the purpose of exploiting the children's hats made by her own company, the Madge Evans Hat Company. This trip follows Madge's triumph at the fashion show held at the Astor Hotel in New York City last week. It is interesting to know that the Madge Evans Hat Company last year did over a million dollars' worth of business. These hats are the highest priced children's hats made in America and handled by only one dealer in a city, this dealer generally being the leading store.

When Madge appears in Cleveland at the May company, the Cleveland distributor of her hats, her pictures will be shown in the Auditorium of the store. Eight hundred people are seated in this auditorium.

Gibson in Cast of "Fighting Brothers."

"Hoot" Gibson, husband of Helen Gibson, Universal Western character actress, recently returned from the firing line in France, is seen in support of Pete Morrison in "Fighting Brothers," a two-reel Western drama scheduled for release March 24. Other players in the cast of "Fighting Brothers" are Yvette Mitchell and Duke Lee. Jack Ford directed the production.

Cottar African Hunt Films Secured by C. L. Chester

IT is announced this week that C. L. Chester, producer of the Outing Chester Pictures, has secured the sensational African Hunting Scenics recently brought to this country by Charles Cottar. Mr. Cottar is a well-known sportsman, rancher and writer, who, during the war, was in the British Intelligence Service, as were also his two sons. He is known all over Africa as a mighty hunter and has so won the confidence of the natives that they have permitted him to film scenes hitherto unknown to other cameramen.

This savage and alluring country has surprises for the camera at every turn. The pictures abound in close-ups of rhinoceri, hippopotomi, tigers, lions and all the other members of the menagerie that stay-at-home folk never see out of the "big tent." In addition to the animal studies, all the weird native customs have been filmed, including the fantastic religious dances against the background of the wild African scenery.

They will be shown at an early date as a part of the Outing-Chester Series now running at the Strand.

Priscilla Dean's Next Picture Scheduled.

"The Silk Lined Burglar" is the title of Priscilla Dean's latest film play. It is six reels in length and is scheduled for release on March 31. It has been produced by Jack Dillon from Fred Myton's scenario of one of the series of "Boston Blackie" detective and crook stories written by Jack Boyle and published in a monthly magazine.

The film play relates a story of a young girl's love for a man in the United States Secret Service, who has been reprimanded for his inability to get evidence that will convict a suspected traitor of plotting against the government, and of her efforts to get the evidence herself and thus keep her lover from developing international difficulties by carrying out a raid of the traitor's rooms himself.

In the supporting cast are Sam De Grasse, Ashton Dearholt and Fred Kelsey.

Japanese Atmosphere in "A Heart in Pawn."

Beautiful old Japan lives in Sessue Hayakawa's newest Haworth production for Exhibitors Mutual release, "A Heart in Pawn," an adaptation of the Japanese actor's last stage vehicle, "Shadows." So realistic is the Oriental atmosphere that the picture might have been made in Japan, but instead of journeying across the Pacific the Hayakawa company went to the Golden Gate Park, San Francisco, and there found the cherry blossoms and tea-gardens and tea-rooms.

One reason why Hayakawa's pictures are so popular is the severe attention he pays to details. Hayakawa might have obtained a pleasing effect by using sets for the tea-room scenes, but he wanted the real thing and that led to his journey to San Francisco. Director William Worthington is another stickler for detail.

Books "Cannibals" for Indefinite Run.

Jones, Linick & Schaefer, of Chicago, have booked Martin Johnson's "Cannibals of the South Seas" and will open it at the Randolph Theatre, for an indefinite run, to begin shortly. One of the biggest advertising campaigns that ever accompanied the showing of any picture in Chicago has been arranged by Jones, Linick & Schaefer. Supplementing an unusual newspaper advertising campaign, more than 200 twenty-four sheet stands will be scattered throughout the city, proclaiming the dangers which Mr. and Mrs. Johnson endured in filming the "Cannibals," and announcing the unusual nature of the picture, which is the most exceptional feature Chicago has had in months.

San Quentin Prison Scenes Shown in Lytell Picture

ABSOLUTELY authentic prison scenes will be a realistic feature of Bert Lytell's next picture, a crook drama based on Jack Boyle's "Boston Blackie" stories, which is now under production at the Metro studios in Hollywood. It being forbidden to photograph the interior of a state penitentiary, Maxwell Karger, Metro director general, instructed his technical chief, Edward Shulter, to construct the prison interiors after the best information obtainable from the police authorities.

David S. Larimer, deputy sheriff and superintendent of constabulary for Los Angeles County, rendered invaluable assistance to the studios in this work, explaining in detail the general arrangement of the cell tiers, the garb and habits of the inmates of San Quentin Prison, the California state penitentiary.

Thus the new Lytell production will afford a glimpse into San Quentin, as it were.. One of the "sets" is a reproduction of the ground floor cell tiers and the corridor between.

In his new picture, Bert Lytell plays the role of Boston Blackie, gentleman burglar trying to "go straight," who is framed up by another crook and sentenced to a twenty-year "stretch." In the screen version of the Boyle story written by Finis Fox, Boston Blackie escapes from jail after undergoing frightful hardships. Just how Boston Blackie quits the prison walls is a secret that will be disclosed when the picture is released.

Uses Half Page Display in Two Colors.

One of the largest newspaper display advertisements ever used by a small community exhibitor was one seen recently when Select's Chicago branch manager, Fred C. Aiken, forwarded to the home office a copy of the Kenosha Evening News carrying a half-page in two colors on Select's Thomas Dixon special, "The One Woman," which ran at the Majestic and Butterfly theatres in that city. The management of these two theatres believes in big advertising, and, although "The One Woman" was shown but one day at each of his houses, he practically bought out the entire issue in order to get a half-page in two colors. The advertisement carried one three-column electro and two one-column electros; the name, "The One Woman," was printed in red ink stretching across seven columns. The names of the theatres and play dates were also in red.

Viola Dana to Star in "Madelon."

Maxwell Karger, director general of Metro, has secured as the next vehicle for Viola Dana, "Madelon," a novel by Mary E. Wilkins.

It is a story of life in the lumber camps. All the routine in the life of the lumbermen will be shown, including the original surveys for the cut, marking of the trees, the arrival of the cutters with their teams, the hauling of the logs to the river and the thrilling work of the experienced "loggers" as they ferry the logs out of the jams, sometimes resorting to the dangerous use of dynamite, and the exciting and interesting displays of skill on the floating logs, where their lives are continually in danger.

Edwin Carewe will direct, assisted by Webster Cullison.

Another Super-Drama for Dorothy Phillips.

Under the direction of her husband, Allen Holubar, Dorothy Phillips, Universal star, is now working on a new super-drama tentatively titled "Ambition," at the Universal City studios. The director wrote both the story and the scenario for the new drama and has placed William Stowell and Robert C. Andersen at the head of Miss Phillips' supporting cast



A Significant Moment in "The Forfeit."

The Theme of Vengeance Is Given a Strong Interpreation by Jane Miller and House Peters in This Exhibitors Mutual Feature.

Extensive Poster Campaign for "The Tiger's Trail"

AS the result of an extensive canvass of branch managers and salesmen and through them, the exhibitors, as to the best method of exploiting a serial, Pathe Exchange, Inc., has decided to undertake a great poster campaign for the Ruth Roland serial, "The Tiger's Trail," which will be released on April 20, following the final chapter of the current Pearl White serial, "The Lightning Raider."

The success of Pathe serials in the past has undoubtedly to a large degree been traceable to the exploitation undertaken by this firm, and before a serial is launched there is always a series of conferences at the home office to determine the best means of bringing the picture before the public. In the case of "The Tiger's Trail," an intensive canvass was conducted and the consensus of opinion favored billing over other methods of exploitation. Special attention is being paid to the posters, which will be by well-known artists.

In addition the usual comprehensive campaign book is being prepared with a wealth of press stories, and suggestions and exploitation helps. The Pathe publicity, advertising and exploitation departments have recently been enlarged in order to give a wider range of service to exhibitors, and these departments stand ready at all times to render service to theatres playing the Pathe product.

Hale Hamilton in Role of a Small-Town Haberdasher

A SCREEN adaptation of the famous "Phoenix Stories," by Richard Washburn Child, will be the Metro release for March 24, with Hale Hamilton in the stellar role.

"That's Good" is the title of the picture, which appeared in recent issues of a weekly magazine. A. G. Kenyon, of the Metro scenario staff has brought out all the comedy and pathos of the story in the adaptation to the picture screen.

The role of Marcellus Starr, a small-town haberdasher, played by Hamilton, is certainly unlike anything he has ever attempted before the camera, and into this role Hamilton has put a character which proves him to be one of the most versatile picture stars of today.

The cast supporting Hamilton includes Herbert Prior, James Duffy, Lewis Morrison, James McAndless and little Marjory Yeager, a child actress whose work is second to none.

A newcomer to the motion picture field is to be found in Hamilton's leading woman, Stella Gray, who, although possessing a country-wide reputation as a star of musical comedy, is in "That's Good" making her screen debut.

"That's Good" is the kind of a picture that holds you from the title to the end with its many novel situations, speedy action and bright, clean comedy.

"Fighting Mad" to Show Parade of 27th.

Under the supervision of Eugene Spitz, pictures of the parade of New York's famous fighting unit, the Twenty-Seventh Division, in New York, March 25, will be made for insertion in "Fighting Mad," a two-reel drama made for the Stage Women's War Relief for distribution through Universal. The story of the film has to do with a discussion of post-war conditions in one of New York's leading clubs, and the story related by the film is developed when the two principals in the discussion view the parade and the debaters bring out an interesting narrative of their experiences and thoughts. Maclyn Arbuckle and John J. McGraw, owner and manager of the New York Giants, are featured in the film feature.

Harry Carey in a Canadian Woods Story.

"A Fight for Love" with Harry Carey is the Universal Special Attraction scheduled for release under Universal's new releasing policy, March 24. The feature is in six reels and was produced under the direction of Jack Ford from an original story by Eugene B. Lewis.

With its settings in the Canadian woods the production deals with the efforts of a cattle rustler from the United States to redeem himself in the eyes of the girl, with whom he falls in love, by bringing Michael, leader of a band of whiskey runners, before the law and proving himself to be a man, not a sneak thief.

Joe Harris, Neva Gerber, J. Farrell MacDonald, Mark Fenton and Princess Neola May are seen in support of Mr. Carey in this release.

Alice Lake Gets First Serious Role.

Alice Lake, leading woman with Bert Lytell in his coming "Boston Blackie" picture, tentatively named "Powers That Prey," has realized a pet ambition. She has always felt that dramatic acting was her forte, but fate has hitherto decreed otherwise.

As Mary in "Powers That Prey," Miss Lake has many tensely dramatic moments.

Bookings Are Heavy on Lewis' Second Select Film

ADVANCE play dates and reports of bookings where Mitchell Lewis' current Select Picture, "Children of Banishment," has already been shown, prove the contention that Francis Willian Sullivan's book of the same name, from which the story is adapted, is widely known among the reading public. This fact, and the popularity of Mitchell Lewis as a star, will, it is believed, make "Children of Banishment" one of the most popular screen stories of the year.

"Children of Banishment" is Mitchell Lewis' second Select Picture, following his initial appearance as a Select star in "Code of the Yukon." In the New York territory advance dates have already been reported for Poli's Strand, Waterbury, three days; Morningside, New York, one day; City Hall, one day; Hyperion Palace and Victoria, Corona, L. I., one day; Happy Hour, one day; Strand, White Plains, three days; Paramount, Newark, three days; Westchester, Mount Vernon, two days; Empire, Staten Island, one day; U. S. Photoplay, Paterson, three days, and U. S. Theatre, Bronx, one day.

"Thunderbolts of Fate" Has Strong Cast.

A small but capable cast support House Peters and Anna Lehr in "Thunderbolts of Fate," an Edward Warren production for distribution by the W. W. Hodkinson Corporation. Corene Uzzell is featured in the role of the socially ambitious woman whose selfish desires brought nothing but unhappiness. Henry Sedley is a suave man about town; Wilfred Lytell, brother of Bert of that ilk, is the younger brother who is innocent of the crime he is held guilty of; Ned Burton is a Senator and Ben Lewin his older son.

An act in a stage play by Harry B. Sheldon offered inspiration to Winifred Dunn for the story of "Thunderbolts of Fate," which Edward Warren has directed and Edward C. Earle photographed. The picture will be released April 6.

"The Unknown Love" Scheduled.

Pathe announces that the release date decided upon for Leonce Perret's big production, "The 'Unknown Love," with Dolores Cassinelli and E. K. Lincoln, is April 27. Miss Cassinelli, it has been amply demonstrated, is a particularly appealing personality to women, for she typifies the spirit of girlish romance, and her beauty, coupled with her strongly developed dramatic sense, is the big factor of her success. Another artist appreciation comes from Albert Levering, the well known illustrator, who declares that she is "the soul of youth and beauty, and the story that she glorifies is one that has been in the heart of every woman."

Scenes of Dog Show in Screen Magazine.

Scenes taken at New York's most recent dog show, a romance in feet, a suggestion for newlyweds, laughographs and a pictured story of a pelican are among the features of the Universal News Screen Magazine No. 6, scheduled for release March 28.

The sixth of a series of "Moments with Broadway Stars" and introducing to the cinema public fifteen-year-old Aleta Dore, featured toe dancer, in the "Good Morning Judge" show, demonstrating some of her original dances in another part of the New Magazine. The first of a series of animated American slang phrases and the "Whoozit Weekly" complete the issue.

Select Story for Next Blackton Film.

J. Stuart Blackton has selected the story for his next superfeature film scheduled to follow "A House Divided," but neither the theme nor the title will be published until the production is well under way. The reason for this secrecy is that both title and story are said to be of a sensational timely interest whose effectiveness in screen form might be lessened by public announcement too far ahead of the actual showing.

Commodore Blackton is now completing all details preparatory to "shooting" the first scenes of his next production the latter part of this month, and will announce the cast as soon as he has completely assembled it.

Thomas J. Carrigan to Play "Checkers."

Speculation as to the identity of the actor who would play the part of Checkers in the special feature of that name which is being produced by Richard Stanton for William Fox was set at rest this week when it was announced by the Exhibitors' Service Bureau of the Fox Film Corporation that Thomas J. Carrigan, one of the best known film and state players, had been engaged for the part. Mr. Carrigan is exceptionally well equipped for the role of Checkers by both ability and experience.

Others in the cast are Jean Acker, Evelyn Cassidy, Robert Elliott and Bert Marbury.

Completing "The Unknown Quantity."

"The Unknown Quantity" is rapidly assuming the state where, so far as studio staff and home office are concerned, it no longer remains in the condition indicated by its title. It is bursting its chrysalis out at the Vitagraph film hatcheries in Brooklyn, and the threads of the cocoon are rapidly being wóven into a dramatic screen fabric that is expected to prove fully as fascinating as the famous tale of the same name by O. Henry, from which the photoplay is made. It is admittedly an ideal Corinne Griffith story. It is being directed by Tom Mills, and will be ready for the screen in April.

Pick Strong Cast for Viola Dana.

To give Viola Dana the strongest possible support in "Madelon of the Redwoods" Metro has exercised extraordinary care in the selection of the cast for Miss Dana's new picture. The players already cast for the principals in this screen version of the novel "Madelon," by Mary E. Wilkins Freeman, are most suitable for the characters which they will portray.

Wheeler Oakman heads the list. The second is Edward J. Connelly. Another of the principals is Peggy Pearce. The fourth member is Virginia Ross. Pat O'Malley is the last of the five principals selected to support Miss Dana.

New Williams Picture Released.

Earle Williams' fans have a treat in store the coming week. On March 17 "A Gentleman of Quality," said to be his best, reaches the screen. Another feature in the predicted success of the picture is the presence of Katherine Adams, Mr. Williams' new leading woman. Others in the cast are Joyce Moore, James Carpenter, Robert Belder, George Pierce and Ronald Byram. The picture was directed by James Young and was made from the novel of the same title as the play by Frederic Van Rensselaer Dey.

Morey's March Release Is Ready.

Harry T. Morey's March offering is ready. It is called "Fighting Destiny." Thrown on the screen for a private showing it is said to have given satisfaction by the smoothness of its action and its ever varying succession of episode. Paul Scardon directed the production, and Mr. Morey is supported by Betty Blythe, Templer Saxe, Arthur Donaldson, and George Majeroni. The story is based on a novelette called "Jungleheart" by Stanley Shaw.

Has 108 Prints of "The Better 'Ole" Out.

One hundred and eight prints are being employed by World Pictures in the distribution of "The Better 'Ole," the famous picture version of Bruce Bairnsfather's cartoons, which is also being shown simultaneously on the stage by seven different companies.

Independent to Announce Additions to 10-20-30 Series

WITH four of the twelve that compose the list of features representing Independent Sales Corporation's 10-20-30 series, now on the market, Frank Hall, president of Independent, announces that he has practically completed negotiations for additional features of this series. Pending negotiations, Mr. Hall states that he will not give details concerning the subject matter of the productions or the personnel of the casts.

"One feature for which negotiations have practically been closed, placing it on the booking lists of Independent Sales 10-20-30 series," said Mr. Hall, "is especially big in theme, personnel of cast and quality of production. It has that something that I, as an exhibitor and distributor, know to be the quality referred to as big. It represents the work of one of our best known directors, and presents the artistry of one of the screen's most accomplished stars.

"Within the next few weeks, Independent Sales will be free to announce the new features added to the list of four already before the public under the 10-20-30 rentals."

Big Demand for "The Better 'Ole."

The success achieved by "The Better 'Ole," which World Pictures is distributing, is apparent when it is stated that ten prints are now in use in New York City at the same time. Such theatres as Proctor's 58th Street, Proctor's 23d Street, Proctor's 125th Street, Olympia, Palace of Richmond, Staten Island, Harlem Opera House, Standard, Broadway and Ninetieth Street will, among other prominent theatres, all present this superior attraction at the same time.

Select Film Will Head Anniversary Week.

Announcement is made by the Grand Theatre in Pittsburgh that Constance Talmadge, who is presented in Select pictures by Lewis J. Selznick, will head the anniversary bill at the Grand Theatre. The attraction in which Miss Talmage will appear as the week's headliner will be "Romance and Arabella." According to the arrangements as announced by the newspapers in Pittsburgh, the Grand's anniversary week celebration will be the greatest ever seen in that city. An advertising campaign covering a period of seven days precedes the opening.

"Partners Three" Stars Enid Bennett.

Enid Bennett will make her next appearance on the Paramount schedule in "Partners Three," released March 23. This is an original story by J. G. Hawks and the production was directed by Fred Niblo. The picture is full of action and startling twists of plot.

Casson Ferguson has the leading male role, and others who have important parts are John P. Lockney, Robert McKim and Lydia Yeamans Titus.

Magnificent Exteriors in "Virtuous Men."

Many magnificent exteriors of the Northwest lumber forests are a feature to 'Virtuous Men," the initial starring vehicle in which E. K. Lincoln is to appear soon. A company of players under the direction of Ralph Ince spent several weeks in Minnesota while the exteriors were being made. A realistic forest fire was filmed by Ince during the company's stay in the Northwest.

"Hearts Asleep" Bessie Barriscale's Next.

M. B. Havey, head of the scenario department of the B. B. Features, Inc., is author of "Hearts Asleep," which will be Miss Barriscale's next Exhibitors Mutual release.

The new Barriscale role will recall to many of her admirers the "slavey" parts which have won wide popularity for the star.

Triangle Schedules "Toton" for Release on March 30

EVER since the announcement last fall that Director Frank Borzage had completed his latest Olive Thomas Triangle production, "Toton," the release of this picture has been anticipated with keen interest, for it was recorded to be one of the most artistic productions ever produced by the studios of this organization.

Considering that it was heralded by those who viewed it at a private showing as exceptional in many respects, and that it features Olive Thomas, exhibitors will be particularly interested in the fact that it is to be released on March 30 as a Triangle special presentation.

Glimpses of the Latin Quarter of Paris, that section where vice and crime and brotherly companionship go hand-in-hand, are contributing factors to the fascinations of this romance by Catherine Carr. Many of the scenes were "shot" at the Exposition Grounds at San Diego, and Jack Mackenzie, the cameraman, is credited with the photography.

"Toton" presents Olive Thomas in a dual role, the second episode showing her in boy's attire until her real identity is discovered and she is wooed and won by a young American. Triangle's former character actor, Francis McDonald, is credited with the best work of his career as Pierre, the apache, a true Fagan. Norman Kerry and Jack Perrin were especially engaged to support Miss Thomas in this picture.

Boys Get Paid for Looking at the Movies.

The small boy in the town of Herrin, Ill., has come into his own at last and is being paid to witness his greatest indoor sport—the movies. This unprecedented occurrence was brought to light by J. C. Ragland, branch manager of Select's St. Louis Exchange. Herrin is a town of about 10,000 population of which more than sixty per cent. are Italians of foreign birth. The Italians are unable to read the titles of the moving pictures, so long ago they formed the habit of inducing small boys to accompany them to the theatre and translate the English titles into Italian. These youthful Italians, educated in American schools, soon saw a chance for profit, and are now charging ten cents for translating titles, in addition to making the ones benefited by their translations pay their way into the theatre.

"Common Cause" Takes Canada by Storm.

"The Common Cause" has taken Canada by storm. A test typical of the drawing powers of this picture took place in Toronto last week. While it was being shown at the Regent, one of the severest blizzards of the winter developed just as the show began. Advices received, however, from Vitagraph's Toronto branch office indicated that the Regent played capacity all that day.

In Montreal, the New Grand turned away hundreds at every performance, and in Winnipeg the crush was so big that a second week of "Common Cause" showings had to be arranged to accommodate the thousands. Both the National and the Starland presented the film in that city.

Reports received from Regina and Fort Williams are to the effect that box office records at the leading theatres of those two cities were shattered during the engagements of "The Common Cause."

"Oh You Women" Praised by Famous Players-Lasky

NO production that has come from John Emerson and Anita Loos, has received such unqualified indorsements and praises from the officials of the Famous Players-Lasky Corporation as has their latest production, "Oh You Women," a delicious satire on the returning home of the boys who fought "over there."

A private exhibition of the picture was given the officials and members of the advertising and publicity departments in the Famous projection room, and every single member of the audience stated that this was the greatest production that Mr. Emerson and Miss Loos had even conceived and produced. Preparations are now under way for an extensive exploitation campaign.

The story of the production deals with the delicate problem of what a fellow is going to do when he gets back home and finds the girls on the job. Despite the satirical handling of the subject the theme has an interesting purpose behind it all, in that it drives home the thought that while it was all very fine indeed for a woman to take a man's place while he went to war, it is all wrong to consider keeping it when he comes home.

Exhibitors Approve of Title Change.

Scores of letters from exhibitors are being received by Select approving the change in name of Constance Talmadge's Select Picture for March, in which she is presented by Lewis J. Selznick, from madge's March attraction, "Experimental Marriage."

As previously announced, Miss Talmadge's March attraction, "Experimental Marriage," was changed from "Saturday to Monday" owing to the opinion that obtained among exhibitors that the name "Saturday to Monday" might lead to confusion in the minds of the play-going public.

Wallace MacDonald Heads Cast of Mae Marsh's Latest

MAE MARSH has never had a more interesting cast of supporting players than that which surrounds her in the new Goldwyn picture, "Spotlight Sadie," released April 6. For her leading man she has Wallace MacDonald, his role being his first screen assignment since his honorable discharge from the Canadian forces.

Alec B. Francis, too well known to Goldwyn audiences to need introduction, makes his first appearance in a California-made production with his favorite Goldwyn star. He has a typical Alec B. Francis role as the Reverend John Page, who ministers to the needs of wayward girls at a mission across from the theatre where Sadie (Mae Marsh) finds romance—and heartache.

Ambitious Mary Thurman proves that she has genuine dramatic talent in the role of Hazel Harris, leader of the chorus, in which the shy Sadie Sullivan finds a place. Betty Schade, as another type of stage beauty, wears gorgeous gowns and displays a bad disposition, doing both in a finished manner.

P. M. McCullough has an ungrateful role which he presents with skill. Walter Hiers plays the part of Tommy Mills, a press agent. Other well known names in the case are Wellington Playter, Alice Davenport, and Lou Salter.

Chaplin Reissues in Big Demand.

Essanay reports that the demand for the revivified Chaplin comedies is increasing daily, bookings coming in so rapidly that extra prints are being made to accommodate the exhibtors. This is partly due to the phenomenal run the first picture, "A Night in the Show," had in first-run houses, many theatres featuring this picture, which had never run a reissue before.

The results have proven that the public likes Chaplin as much as ever. The picture proved even more of a box office attraction than anticipated, such houses as the Rialto in New York and the Pantheon in Chicago being crowded to the doors, with scores waiting a chance to get in.

The second in the series of four to be released is "The Bank," made about three years ago.

"A Stitch in Time" for Gladys Leslie.

Much is expected of "A Stitch in Time," which is being produced under the direction of Ralph Ince at Vitagraph's Brooklyn studio. "A Stitch in Time" is a big Fulton Theatre (New York) stage hit of the present season, and has been especially secured by Vitagraph because of its fitness as regards the leading role for Miss Gladys Leslie.



Showing the Gulf Between Some of the Moments in "Dau ghter of Mine," in Which Goldwyn Stars Madge Kennedy.

Myron Selznick Working on Big Exploitation Plan

IT seems ridiculous and it has never happened before in the history of moving pictures, but this week a producer is actually paying for advertising space in which to make a public apology. This apology is offered by Myron Selznick, president and general manager of the Selznick Pictures Corporation, which has announced eight Olive Thomas features yearly as its first offernig. Mr. Selznick's apology as it appears in the advertising pages of this week's issue of the Moving Picture World reads as follows:

"I apologize, and I know you are going to accept my apology.

"I expected to be able before this to talk business with the thousands of exhibitors who have been telegraphing and writing for Selznick Pictures franchises.

"But I am working out a plan of publicity, service and co-operation on a scale never before attempted. It is original and stupendous. It cannot be imitated. It will be used exclusively for Selznick Pictures.

"I will be ready to announce this plan shortly. Meanwhile I must ask exhibitors who have been looking for these pictures to accept my apology and be patient a little longer.

"Selznick Pictures would go over big anyhow. This new idea will make them a tremendous sensation."

The New York executives of the Selznick Pictures Corporation are inclined to be mysterious concerning the project suggested in this apology. They say that the plans are now reaching completion and will be ready to announce within a week or ten days. The only statement that was made concerning the enterprise was that it has nothing to do with the plans for distributing Selznick Pictures and is purely a matter of exploitation on a huge scale.

"Made in America" Shown at Camp Meade.

"Made in America" was shown Monday and Tuesday, March 3 and 4 at Camp Meade, Md., to 8,000 officers and men. Four performances were given in the Liberty Theatre. Lieut. Arra Chaney, U.S.A., attached to Headquarters Fourth Development Battalion was in charge of the screening.

In the letter addressed to W. W. Hodkinson on the series, Lieut. Chaney said: "The showing of the great film has passed and I can assure you that it was run off in great style and greatly appreciated by 8,000 of the soldiers of this Camp and every one of them praised it very highly as we could tell by the continuous applause.

"Major Deering and his officers wish that I congratulate Mr. Ashley Miller, producer and director, on his wonderful success in this picture and especially Major Logan of the Screening Board who has highly elated over the showing of the scenes that were taken at his examining station."

Walsh Stages Prize Fight for Picture.

To furnish one of the scenes of a big special feature which he is making, R. A. Walsh, the William Fox director, staged a prize fight in Brooklyn recently at the Broadway Sporting Club.

Considerable expense was involved in staging the bout. The New York Edison Company had to wire the building and install four big sunlight arc lamps, besides a number of Cooper-Hewitts.

"Belle of New York" Appeals to All.

Julius Steger, who directed Marion Davies in "The Belle of New York," is proud of the fact that the screen version of the famous old musical comedy is not only a finished and artistic production, but is a picture that will appeal vitally to all classes of people because of its heart interest, human appeal and the lesson it teaches. "We eliminated everything that was sordid or objectionable from the original story," said Mr. Steger, "and, while the production is sumptuous and elaborate in every detail, there is nothing that can offend the most cultivated taste. Miss Davies as the loving daughter, the ambitious vocal student, the beautiful cabaret singer and the sweet and appealing Salvation Army lassie gives an impersonation that sinks deep into the heart and will be long remembered."

Hamilton to Play Role of Society Idler.

"After His Own Heart," Hale Hamilton's fourth production as a Metro star, is well under way at the Metro studios in Hollywood. Naomi Childers, who recently completed a picture with Bert Lytell, is Hamilton's leading woman.

Hamilton plays the role of Thomas Wentworth Duncan, society idler, who suddenly has to find a job and loses his heart to Sally Reeves, played by Miss Childers.

"After His Own Heart," adapted for the screen by A. S. Le Vino, of the Metro scenario staff from the four-part magazine story, abounds in wholesome humor of the type especially suited to Hamilton's talents as a comedian.

Harry L. Franklin is directing the picture. Besides Miss Childers in the supporting cast are Herbert Pryor, Harry Carter, Frank Hayes and Tom Kennedy, former heavyweight boxer, who will do the role of "Goliath."

Merchants Display Views of Select Stars.

Kansas City merchants and exhibitors seem fully to realize the value of co-operation, as shown in a report of recent instances where local exhibitors obtained the assistance of merchants in putting over Select pictures. A. H. McLaughlin, Select's branch manager in Kansas City, who assisted in bringing about this spirit of co-operation states that two of the largest jewelry firms in Kansas City, recently devoted considerable window space to 8x10's on "The Heart of Wetona" and "In the Hollow of Her Hand"; while a five and ten cent store, during the showing of Norma Talmadge in "The Heart of Wetona," at the Liberty Theatre, not only pushed the "The Heart of Wetona" song, but displayed a large oil painting of Miss Talmadge which was loaned by the Select Branch. A fashion shop, another large Kansas City establishment, used an oil painting of Alice Brady in its show window during the run of "In the Hollow of Her Hand" at the Liberty Theatre.

"The Highest Trump" Scores in Canada.

Soldier audiences in Canada last week cheered "The Highest Trump," a Vitagraph release starring Earle Williams, which embodies wonderful aeroplane scenes. The triumph of the "ace" over those foes of his country who lurk in the kindly shelter of its asylum to strike the better at her vitals, proved an absorbing topic to the doughboys. The silence of the man under suspicion, even when the love and devotion of his sweetheart was in jeopardy, was looked on by the fighters as heroism as rare as ever distinguished the deeds of men under fire. Earle Williams has made of the role of the American "ace" a characterization as notable as any he has created, and quite apart from past roles in the type portrayed.

"Belle of New York" Going Strong.

"The Belle of New York," Marion Davies' latest starring vehicle released through Select Pictures two weeks ago, is going over big in New York and in every part of the country, according to C. F. Zittel, head of the Marion Davies Film Corporation, and who personally recommended the story as a screen vehicle. It has played to capacity in practically every large and small theatre of New York, and has done repeat bookings East, West, North and South.

Goldwyn Liberty Film To Be Retitled for Next Loan

The Goldwyn stars will "do their best" to help Uncle Sam go over the top in the coming Victory Loan, the campaign for which is to be launched in April. During the last Liberty Loan drive, Geraldine Farrar contributed a short satire which predicted the fall of autocracy and the triumph of democracy; then there was another propaganda subject made and contributed by an all-star Goldwyn cast. Both the Geraldine Farrar and the all-star cast contributions were acclaimed the country over as being among the best of patriotic subjects forwarding America's platform in the war.

These films are now being retitled and reedited and will be turned over to Uncle Sam for free distribution among the motion picture theatres of the country. The new sub-titles, whcih will take the place of the old ones are, of course, based upon Democracy's victory and the captions will drive home the salient reasons why the Victory Loan must be oversubscribed.

"The Man of Might" Full of Action.

Episode seven of "The Man of Might," Vitagraph's serial now current, is setting the big playhouses abuzz. More so than any of the foregoing episodes, this one pulsates with action. For instance, at the beginning of this chapter a redskin friend of the hero and his party, all of whom have been bound and suspended midway down the face of a desert cliff to perish of the heat, is seen peppering away with his shotgun at the taut cords, after having spread a blanket on pegs beneath the prisoners. Thus one after the other is saved from a horrible fate.

Exhibitors are utilizing press matter and photographs contained in Vitagraph's special plan book for this serial to the full. All admit that here is effective ammunition for their use in apprising the public of the thrills in store for them.

Next Kerrigan Picture on March 24.

The W. W. Hodkinson Corporation announces that March 24 is the date set for the release of "The End of the Game," J. Warren Kerrigan's next picture for Jesse D. Hampton Productions. This story by George Elwood Jenks is a real Western thriller, full of action, suspense and heart interest and written about the days of '49 when men were fearless, shot at sight and lived in the romantic atmosphere of the gold camps.

In "The End of the Game" Kerrigan has a chance to display his prowess and, being the hero of the story, is given every opportunity. Lois Wilson is charming as the naive little stranger. The supporting cast is made up of Jack Richardson, Alfred Whitman, George Field, Walter Perry, Eleanor Fair, Milton Ross, Bert Appling and J. J. Franz.

"Powers That Prey" New Lytell Picture.

"Powers That Prey" is the working title selected for Bert Lytell's new "Boston Blackie" picture now under production. Two of Jack Boyle's stories, "Boston Blackie's Mary" and "Fred, the Count," furnished the material for the scenario made by Finis Fox, of the Metro scenario staff. Lytell's leading woman is Alice Lake. Prominent in his support are Henry Kolker, Joseph Kilgour, Frank Currier, Bernard Durning, Gertrude Short, William Musgrave and Jack Duffy. John Ince is directing.

Lyons and Moran Working on Another.

Lyons and Moran, Universal funsters, are now at work on a new comedy entitled "The Wife Neglectors." In order to get two women of similar appearance to play the "wife" parts, a new co-leading woman for Mildred Moore had to be obtained for the picture. The choice for this picture was Marion LeBoque.

Three Companies Working on Universal Specials

So that the releasing schedule of one two-reel Western drama each week may be maintained, three companies are now working on these special productions at Universal City. Jacques Jaccard, Jack Ford and Norman Dawn are directing these companies.

Jack Ford is producing a series of two reelers starring Pete Morrison and Helen Gibson, supported by Yvette Mitchell, Hoot Gibson and others well known. Eddie Polo, with Eileen Sedgwick as his leading woman, is the star of Jaccard's company and Jack Perrin, Walt Whitman and Patrica Fox are featured in Dawn's company.

Three two-reel Western subjects are now on the schedule for March release. "The Black Horse Bandit," featuring Pete Morrison and Helen Gibson, will be released on March 10, Eddie Polo and Eileen Sedgwick in "A Prisoner for Life," will follow a week later, and this will be succeeded by "His Buddie," on March 24.

Geraldine Farrar in Educational Release.

The Educational Films Corporation of America announces that the feature of the third number of the Photoplay Magazine Screen Supplement is to be an extensive study of Geraldine Farrar in her new New York home.

The picture begins with Miss Farrar at her boudoir breakfast, and concludes with her return from the Opera, at midnight, to peruse one of her next summer's scenarios. Six rooms were used—her boudoir, on the third floor; her music-room and artistic workshop, at the top of the house; her library, on the second floor back; her "Gownerie," in which all of her frocks and furs and costumes are kept in rows of glass cases; her den, and the winding marble staircase. The taking of the picture occupied four hours, during which Miss Farrar, as her custom is, worked harder than any of the rest of the force—changing her frocks and suggesting business.

Chinatown Scenes in "Fighting Destiny."

The thousands of theatres that regularly present Vitagraph features are soon to take their patrons on a sightseeing tour of New York's famous Chinatown. One of the first objectives of every tourist visiting the world's greatest metropolis is this Oriental colony.

Vitagraph exhibitors therefore will save their patrons considerable cash if they are willing to accept faithful photographic reproduction of the scenes in New York's Chinatown in lieu of an actual visit to the district. This opportunity is accorded them with the screening of "Fighting Destiny," a Harry T. Morey picture, set for release March 31.

Mystery and suspense mount higher and higher as the action of the piece proceeds, and it is in Chinatown that the story reaches its climax and in a manner that entirely upsets all calculations.

"Common Clay" Smashing Records.

"Common Clay," the A. H. Woods' screen presentation of the Harvard prize play by Cleves Kinkead, has broken all booking records for a big special feature, and Pathe Exchange, Inc., is in constant receipt of the hearty commendation from exhibitors all over the country who tell the same story of satisfied and enthusiastic crowds and packed houses. The Rialto Theatre, New York, opened to a gathering that filled the big theatre and overflowed into Broadway. This was repeated at every performance.

E. C. Bostwick, of the Merrill Theatre, Milwaukee, advanced the admission price opening with "Common Clay." Throngs packed the house at each showing.

In Kansas City the picture broke all records for gross receipts at the Royal Theatre.



There Is Nothing Mystic and Ancient About This Scene

Which Shows Lady Tsen Mei in Goldwyn's "For the Freedom of the East."

"Oh, Boy" to Be Capellani's First Through Pathe

"OH, BOY!" a most successful musical comedy, is to be produced as a motion picture by the Albert Capellani Productions, Inc., and released by Pathe. The stage production, which was originally presented by Elliott & Comstock at the Princess Theatre, ran there for nearly a year, and then moved to the Casino Theatre, where it continued its success for another year. So large was its success that immediately after its premiere companies were sent touring the country. At present there are seven such road companies of "Oh, Boy!" playing to capacity audiences in different parts of the country.

It is interesting to note that Creighton Hale, who, with June Caprice, is to co-star in the picture version, created the principal juvenile role in the stage production. In the original cast Creighton Hale was one of the featured players.

In presenting their "filmusical comedy" the producers will introduce a new angle on photoplay presentation and style. It marks the first actual production on the screen of a musical comedy in the full sense of the word, and has been named "filmusical comedy," which term offers some inkling as to the manner in which the screening will be handled. The term "filmusical comedy" is being registered by Albert Capellani, who originated it.

A cast of renowned screen and stage personalities has been engaged to support Creighton Hale and June Caprice. Among them are Irene Tams, Flora Finch, Joseph Conyers and W. H. Thompson. In addition to Ben Taggart, who was only recently discharged from the service, there are others that will be announced later.

L-Ko Comedies for Last of March Ready.

"Hearts in Hock" and "Gymbelles and Boneheads" are the titles for the L-Ko comedies to be released through Universal exchanges on March 19 and 26. The first named comedy deals with the trials of a judge who is in partnership with a pawnbroker. Charles Parrott produced the comedy and Billy Armstrong and Bartine Bourquette are featured in it.

Noel Smith is responsible for the many humorous incidents in "Gymbelles and Boneheads." Dick Smith, Peggy Aarup and Billy Bevan are featured in this release. The climax of the comedy is reached when Hy Ball and Glasser Beer, owners of a hair dressing parlor fall in love with one of their customers and exceed the speed limit in proposing to her.

Filming of "Test of Honor" Completed.

Under the direction of John S. Robertson, the final scenes for John Barrymore's new Paramount picture, "The Test of Honor," were taken and Mr. Robertson and his assistant, Frank Walton, are now cutting and assembling the film. The last "camera" was done on location at Locust Valley, Long Island. Practically the entire cast of principals, including Mr. Barrymore, Marcia Manon and Constance Binney, made the trip. Jacques Monteran was the cameraman.

"The Test of Honor" is an adaptation by Eve Unsell, of E. Phillips Oppenheim's novel, "The Malefactor." Mr. Barrymore has the leading role. The picture will probably be released early in April.

"The Money Corral" Nearing Completion.

William S. Hart has just about finished work on "The Money Corral," his new Artcraft picture. It is said to be one of the most exciting stories he has done to the present time. Being largely Western in character, it gives Mr. Hart the sort of role to which he is ideally suited, that of a real Westerner.

This picture was written by Mr. Hart and Lambert Hillyer and they also collaborated in the direction. Jane Novak supports the star, while in the company will be found Herschel Mayall, Winter Hall, Rhea Mitchell and Patricia Palmer.

Two New Mexican Subjects for Educational Films

GEORGE D. WRIGHT has just supplied two more of his series of single-reel productions describing "Mexico Today" which have been completed for distribution by the Educational Films Corporation of America. "A Day with Carranza" and "What Is a Mexican?" are the titles.

In the last five years there have been very few American photographers in Mexico. With the exception of Mr. Wright's negatives, practically all of the film descriptive of Mexican life that is now in this country was exposed before the military disturbance that called the boys to the border in 1913. It is naturally surprising to find a country quite different from the land of bandits and revolutions that has been pictured in the public mind for so many months.

Mr. Wright has made more than a travel subject in "A Day with Carranza." He describes the picture as "a few hours spent in the company of the President of Mexico" and, proceeds to make the most of the opportunity. The subject opens with some splendid views of "The Castle" which is the President's mansion, on the crest of Chapultepec Hill, two hundred feet above Mexico City. Then, in a score of skillfully selected scenes, Mr. Wright offers the chance to meet Carranza, and to see the background of excitement in which he lives as the President of the Republic. The conflict between American and German propaganda in Mexico City, and the first photographs ever made of a Mexican diplomatic function, are interesting bits of the detail.

"What Is a Mexican?" is a novelty in construction. It is a fascinating study of the Mexican citizen, from the highest to the lowest, and tells the whole story of Mexico in an absorbing manner that completely upsets the popular conception that Mexico is a mountainous desert inhabited by only two classes, the peon and the bandit. "What Is a Mexican" is crowded with interesting detail, from the opening scene of "The Heart of Mexico," with a traffic cop that would do credit to Fifth avenue, to a realistic study of the individual who, with a gun in and a quart of pulque under his belt, is ready and willing to start a revolution of his own, anywhere and anytime.

"Gentleman of Quality" Will Be Early Vitagraph Release

EARLE WILLIAMS' admirers are impatient for the new photoplay, "A Gentleman of Quality," which Vitagraph announces as his next vehicle. The picture, which is founded on Frederic Van Rensselaer Dey's novel of the same name, is set for release on March 17. Bookings are nearing maximum proportions with the approach of that date, Vitagraph reports.

Vitagraph concurs in the verdict of the majority of exhibitors who have been the guests at private showings, who have declared that the production is the best screen effort put forth by Earle Williams. It has snap and action without sacrifice of atmosphere, and the dual portraits of John Ashton and Lord John Hertford presented by Mr. Williams are declared to be cameo-like in clean-cut characterization.

In Katherine Adams Mr. Williams has an ideal leading woman. The supporting cast includes Joyce Moore, James Carpenter, Robert Bolder, George Pierce and Ronald Byrem. James Young directed.

"Modern Husbands" Is Walthall's Next.

Henry B. Walthall in "Modern Husbands," is announced by the National Film Corporation as the successor to "The Long Lane's Turning" in the list of Walthall's offerings through the Exhibitors Mutual Exchanges. Walthall will appear as one of the modern husbands, who, in the beginning, devotes so much of his time to the stock exchange and the club and so little to his wife that he finally loses her. It is in the winning back of his wife that Walthall is required to attain his best dramatic heights.

In this coming release, Walthall will be assisted by Ethel Fleming, Neil Hardin, Melbourne McDowell, Claire DuBrey and Olga Grey. The film was written by Lee Royal.

"Salome" Going Strong in Pittsburgh District

IN line with the big success it is achieving all over the country, "Salome," the Theda Bara super-production, is making a tremendous hit in the Pittsburgh territory, according to reports to the Fox Film Corporation.

The picture played two weeks at the Olympic Theatre in downtown Pittsburgh to capacity at each performance. Full houses marked each of its four days at the Nemo Theatre in Johnstown, Pa., where the management adopted exceptional advertising and publicity methods in exploiting it. At the Majestic Theatre in Erie, Pa., it played seven days to crowded houses. It also played two days at the Grand in Elwood City, Pa.

Clayton P. Sheehan, Fox district manager, declares that the success which "Salome" is meeting in the Pittsburgh territory prevails also in other parts of his district. The Rialto at Rochester, he says, has just booked "Salome" for a repeat week's engagement. The Orpheum in Kalamazoo, the Ferry Field in Detroit, the Royal in Detroit and the Fredro in Detroit all have booked "Salome." J. J. Kelly, manager of the Elk Theatre, Corning, N. Y., has taken "Salome" for an extended engagement. "Salome" already has played fifteen days at the Adams, Detroit, but the Orpheum in that city has just taken it on for a week, and the DeLuxe, also in Detroit, for another week.

Manager C. L. Martin, of the Rivoli Theatre, Waterbury, Conn., has just booked "Salome" for a two weeks' engagement from March 23, and is planning an unusual advertising and publicity campaign.

Good Cast for New Pathe Serial.

A notable cast takes part in the coming Western Photoplays serial, "The Great Gamble," which is to be released by Pathe. A. Alperstein, general manager, and Joseph A. Golden, director of the Western Photoplays organization, believe that to have a noteworthy cast is to have more than half the battle of a successful photoplay won right in the beginning.

In pursuance of this policy in addition to the co-stars of the serial—Ann Luther and Charles Hutchison—they have engaged Warren Cook, Richard Neil, Billy Moran and William Cavanaugh.

The company is at present in Florida obtaining scenes for several of the fifteen episodes which demand a Southern atmosphere.



A Capricious Moment

With June Caprice in "Oh, Boy," Albert Capellani's Production Released by Pathe.

Shows Uncle Sam's Tailor Shops.

The greatest tailor and boot shops in the world, operated by Uncle Sam are shown in the Universal Current Events, No. 10, just released and so great is the work being carried on by these departments of Uncle Sam's big military institution that the scenes taken in the big workshops prove one of the most interesting features of the release.

Some extraordinary pictures of the welcome given New York's own 27th Division as the bulk of the division returns to America on the giant "Leviathan" are also contained in this issue. J. A. Brockhorst, International cameraman, attached his camera to the machine gun base on the hood of a seaplane and strapping himself to the hood of the machine was whirled over to the giant ship as she crept into her moorings. A splendid close-up of Major General O'Ryan and Colonel Vanderbilt is included. President Wilson's return to France, thrilling feats by members of Pacific Coast balloon companies and scenes showing reconstruction work in France are also contained in Current Events No. 10.

Virginia Exhibitor Praises Select Service.

When an exhibitor goes out of his way to praise a certain product to another exhibitor, it is pretty good proof of quality. The product in question is Select pictures, and the exhibitor who thinks Select pictures and Select service are good enough to pass along to his friends, is John M. Robinson, manager of the Botetourt Theatre in Fincastle, Va. Mr. Robinson has been using Select pictures, and he has had such good results that he wanted a friend of his in anther Virginia town to "get on the joy wagon with him." The friend to whom he wrote is E. L. Shank, manager of the Star Theatre in Buchanan. Mr. Robinson wrote as follows:

"Feeling an interest in other exhibitors I wish to state my experience here and I believe that what is good for one of us is good for the other. I recently made a contract with the Select Picture Corp., and have received the best pictures, the best attention, and the nicest people to do business with. You will make no mistake in my judgment if you give them a trial on part of your business."

Forty-Six More Take Kinograms.

World Pictures announce that beginning next week forty-six more theatres will screen Kinograms for the entertainment of their patrons. The experience of the World with Kinograms discloses that the World has, in less time than in any other news weekly, placed this news reel in a maximum number of houses. Kinograms, in its short existence, has scored a notable number of real news beats, the most important of which was the return of President Wilson from France, shown in Kinograms before any other news reel.

Renames Theatre the Select.

Down in Andrews, S. C., there is an exhibitor who is so enthusiastic over Select pictures and Select stars that he has announced his intention of renaming his theatre, now the Princess, the Select Theatre, and in addition has requested everything that bears the Select trade mark, specials and all. This exhibitor's name is G. K. Hanks.

Pick Supporting Cast for Taylor Holmes' Next Comedy

IN accordance with the policy of the Triangle Film Company's distribution organization to release in addition to its other productions a series of Taylor Holmes special presentations, activities again are the keynote of this concern.

Lawrence Windom, who directed Taylor Holmes in "It's a Bear," the first Triangle-Holmes special release, now is busily engaged in assembling the supporting cast for this comedian's next picture, the working title of which is "Upside Down." This is a screen adaptation of George Agnew Chamberlain's magazine story entitled "Lovely Reason," and it has a New York locale. The scenario is being written and revised by Clara Barenger. Miss Barenger is collaborating with Wallace Clifton.

The members of Mr. Holmes' supporting cast in "Upside Down" will shortly be announced.

In connection with his announcement that he had just completed "Taxi," Director Windom remarked that he considered this one of Mr. Holmes' best comedies. The supporting cast of "Taxi," which was written by George Agnew Chamberlain and published as a serial in a monthly magazine, includes Lillian Hall and Irene Tams. The scenes of this production were shot in and about New York, while the interiors were taken in the Biograph studios in the Bronx, which have been leased by Triangle for these special Holmes productions.

"Thunderbolts of Fate" a Political Drama.

Love and duty, especially when politics mix in, have clashed many times, and will continue to clash till the end of time. In "Thunderbolts of Fate," in which Edward Warren Productions, Inc., co-star House Peters and Anna Lehr, these three elements clash in a mighty battle—a battle in which fate takes a hand and deals out justice.

The story, which was written by Winifred Dunn from a play by Harry S. Sheldon, is that of a graft fighting Governor who falls prey to a socially ambitious and selfish woman and later meets his ideal of womanhood. Following the honorable course, he marries the wrong woman. She continues her affair with a notorious man about town and is rebuked by her husband, who has received an anonymous letter to the effect that things in his own home, as well as the state, need cleaning up.

The wife plans to run away with the other man, who has tired of her and turned his unwelcome attentions upon the other girl. The man is killed and circumstantial evidence convicts the girl's brother of the murder. How the boy is cleared of guilt and the road to happiness found by the Governor and the girl brings the future to a highly dramatic and satisfactory close.

His Life Composed of Hairbreadth Escapes

Life for Charles Hutchison is just one hairbreath escape after another. Within the last few weeks he has been scaling walls upside down, he has been jumping over cliffs high up in the air and he has been rescuing fair maidens from burning ships just as if they were all everyday occurrences.

Daring escapades for him are quite an everyday occurrence. Of course, it is all part and parcel of his regular work-a-day existence, for he does not go in for feats outside of working hours. They are all presided over by Director Joseph A. Golden, who is preserving them all in celluloid. They are not born to bloom unseen, for they will form part of the new serial which is being prepared by the Western Photoplay Company for release through Pathe.



We Can't Miss This! Carlyle's Making a Hit.
You See It's "Hit or Miss," the World Film, with Carlyle Blackwell and Evelyn Greeley, and the Hero Couldn't Miss Such a "Hitting" Opportunity.

"Whom the Gods Would Destroy" a Timely Subject

WILLIAM A. BRADY was credited, at one time, with being an almost uncanny theatrical producer, in that he seemed to make special legitimate productions just when the subject of the play jibed with the times. Psychological, as it were.

The psychological time for a production is while the subject is uppermost in the people's minds.

"Whom the Gods Would Destroy" is offered by the Macauley Photoplays Corporation, as the most timely subject possible in that it is based on Woodrow Wilson's League of Nations ideals and because at present the entire world is interested in no other subject quite so intensely.

As a means of conveying the importance of the League of Nations as a subject of public interest, the New York papers were tabulated during the week ending March 8.

During the seven days beginning March 2, the ten principal daily papers in Greater New York published three hundred and sixty-four columns on the subject, of which over one hundred columns were on the front page.

It is safe to presume, on that scale, that over six hundred thousand columns on the subject of the League of Nations will be published previous to the Macauley release.

Little has been said about the story of "Whom the Gods Would Destroy." It is a romance in which the juvenile part is in the hands of Jack Mulhall, with Pauline Starke and Kathryn Adams dividing honors in the principal feminine roles.

Harvey Clarke, Eddie Hearne, Alberta Lea, H. V. Meinke, Wilton Taylor, Betty Schade and Jean Hersholt have out-of-the-ordinary roles.

Mulhall is seen in the role of a young inventor whose work interests the head of a Teutonic chemical concern, and he is sent forthwith, where he will be of aid to the Hun menace. The foundation of the story is romance, with the interlineation of Woodrow Wilson's great world issue so dovetailed as to make fascinating entertainment. The picture is not of the propaganda type, but is an excellent argument for world leagues.

The producing organization claims that it possesses every element of the special picture with the added prestige it receives through being associated with the hundreds of Leagues to Enforce Peace and Leagues of Nations organizations.

The production is said to have cost more than one hundred thousand dollars and is in seven reels.

Frank Borzage and Ollie L. Sellers, who produced the film, are in New York preparatory to the first showing, after which they will begin work on the Macauley Company's second release at Hollywood.

Scout Head Praises "Our Teddy."

McClure Productions, Inc., producers of "Our Teddy," have been commended for the splendid Americanizing influence the picture is having in all sections of the country. The following letter from James E. West, Chief Scout Executive of the Boy Scouts of America, pays tribute to the wholesome inspiration "Our Teddy" is furnishing to thousands of young Americans:

"I was greatly impressed and pleased with the motion picture story of the life of former President Roosevelt, entitled 'Our Teddy,' which I saw at an anniversary meeting attended by over a thousand Boy Scouts last Saturday. Colonel Roosevelt's life is an inspiration to boyhood, and I feel it is a fortunate thing for the country that this picture was made before the great man passed away.

"It would be splendid if the Boy Scouts throughout the country might have an opportunity to see this picture because of the value which it would be to them."



Making an Appeal to the Eternal Feminine.
Cooperative Window Display Used by the Liberty Theatre, Seattle, with a Leading Millinery Establishment for Anita Stewart in "Virtuous Wives."

Frank Hall Sees Big Future for Rothapfel Program

WITH three big successes on the independent market, the forces of Independent Sales Corporation working at high speed, the Film Clearing House active in the distributing end and its sales forces working hand and hand with the exchanges and exhibitor, and last but not least, the Rothapfel Picture Corporation rounding into shape and producing its first factor of the Rothapfel unit program, Frank Hall, the man at the head of all this is planning to make these organizations the mecca of all that spells service, bigger and better productions and closer co-operation with clients.

With less than a year's time in which to mature, Independent Sales Corporation, under the direction of Mr. Hall, has made very rapid progress. Exhibitors who have booked the Independent product have been unanimous in recording box-office receipts that could be counted and expended with a nice balance for the exhibitors' bank account.

With the Rothapfel organization established and its first product in the making under the direction of Wally Van, Mr. Hall is given another big task to perform —that of placing the Rothapfel Unit Program before the public, so that, first, the exhibitor can put the program on with the assurance that he is giving his patrons full value, and, secondly, that the public will be given what they might expect from Samuel L. Rothapfel and that is— an evening's entertainment.

"The Rothapfel Unit Program marks the birth of something entirely new to the exhibitor. He will not have to book his feature at one exchange, his scenic at another, his news reel at another and his comedy at another—he will get served by Rothapfel Picture Corporation with his entire program.

"The Rothapfel program has passed the talking stage. The first factor of the unit has been started. It is a comedy and one that is going to be a real comedy, full of real laughs and one representing the Rothapfel comedy idea. "The Rothapfel program is assured, and if I am any judge," said Mr. Hall, "its success and that of the exhibitor is assured."

Independent Sales' product so far released is meeting with every success. The 10-20-30 series was meant to make money for the exhibitor and it is doing so as our records and their records will show. After a series of big exploitation campaigns in the interest of Harry Rapf's production, "Wanted for Murder," the picture is going big in every section of the country where it is playing.

Doris Kenyon Offered $1,000 for Two War Zone Coins

DORIS KENYON, star of De Luxe Pictures, Inc., is just one thousand dollars better off financially than she thought she was.

Six months ago, Miss Kenyon received from one of her soldier boy friends in France two very old, very much worn coins. One of them was minted in 1571 during the reign of Henry III, and the other was issued by Louis XVI. The soldier who sent them took them from a German soldier just after the battle of Chateau Thierry.

A New York coin collector, learning that Miss Kenyon possessed the coins, visited her home last week and offered her $1,000 for them. Then, realizing for the first time their great value, she got in touch with the soldier who had just returned from France and offered to return them to him. He insisted, however, that they belonged to her and Miss Kenyon concluded that if they were worth $1,000 to a coin collector, they are worth that much to her.

"Getting Married Mary" Is Completed.

Marion Davies, who has been resting for two weeks following the completion of her latest picture, "Getting Married Mary," directed by Allan Dawn, expects to begin work on a new production next week in the Backer-Bacon studios, the title of which has not yet been announced, although it is said that the story will be a screen version of a well-known novel.

"For Freedom of the East" Gets Many Big Bookings

A REPORT compiled by the sales department of Goldwyn Distributing Corporation shows that the Betzwood Film Company's melodramatic success, "For the Freedom of the East," released as a special by Goldwyn, has reached a very high total in bookings.

Goldwyn branch managers, in submitting their bookings and reports, point out that the production has drawn heavy patronage from large and small theatres in all territories of the United States and Canada. The statistical data also records that the special has been given extended engagements by nearly half of the exhibitors who have booked it.

Starring the screen's first and only Chinese star, Lady Tsen Mei, and depicting the struggles of a beautiful Oriental princess in defense of her honor and that of her native land, "For the Freedom of the East" presents one of the most exciting melodramas and forms an absorbing story of the relations of the East with the West. The most thrilling melodramatic episodes of the picture center around the uprising of the dreaded Ku Klux Klan of the Far East.

Exhibitors who have played this production acclaim it the most timely of specials, up-to-the-minute in its theme and carrying a strong appeal to all classes of people. Further evidence of the success and box-office worth of the Goldwyn special may be had by the fact that "For the Freedom of the East" was given blanket bookings in all the theatres on the Marcus Loew circuit, Stanley circuit, Ascher Brothers circuit and Poli's circuit.

Goldwyn's Service and Promotion Department announces an intensive campaign of advertising and exploitation that may be used to advantage by exhibitors everywhere. Many unique and business-getting stunts are included in the plans. Special newspaper display advertisements, heralds, lobby and window cards and striking billboard paper are offered among the accessories.

Books "Humanity" Film as a Road Show.

J. V. Bryson, manager of the Universal Exchange at Minneapolis, and who has guided the exceptional run of "The Heart of Humanity" at the Shubert Theatre, Minneapolis, for the past month, has begun booking the big Holubar film throughout his territory as a road show. "The Heart of Humanity" road show No. 1, which opened its tour at St. Cloud, Minn., March 3, has proceeded to Fargo, N. D., and will then follow a route which will carry it through Wahpeton, Crookston and the Iron Range district prior to going through central and southern Minnesota.

This road show will present "The Heart of Humanity" in the same manner in which it has been presented at the Broadway Theatre, New York, and at the Shubert, Minneapolis. Special music and extraordinary effects will accompany each presentation.

Viola Dana and Company Off to Santa Cruz.

Viola Dana and members of her supporting company left the Metro studios in Hollywood to go on location in the giant redwood region of California, in the neighborhood of Santa Cruz, to begin "Madelon of the Redwoods." Edwin Carewe is directing the production, and his cameraman is John Arnold.

"Madelon of the Redwoods" is a screen adaptation by Finis Fox of Mary E. Wilkin's novel, Madelon. It is a story of the lumber camps of the redwoods, and Madelon is the pet of the camp.

Wheeler Oakman is Miss Dana's leading man. Others in the cast are Pat O'Malley, Edward Connelly, Peggy Pierce and Virginia Ross.

Among Independent Producers

Conducted by C. S. SEWELL

American Offers "Damaged Goods" on Open Market

THERE has been considerable rumor in film circles that "Damaged Goods," the American Film Company's big success featuring Richard Bennett and the original cast, would shortly be released to state rights buyers. This statement is now confirmed by a definite statement from John R. Freuler, secretary-treasurer of the American Film Company, Inc.

In discussing the matter, Mr. Freuler said: "Yes, it is true that we are going to offer "Damaged Goods" to state right buyers. Insistent demands from exhibitors who wanted to run it, and letter after letter from state rights buyers eager to secure a certain territory, have finally induced us to yield to the demand. As you doubtless know, all prints of "Damaged Goods" in the United States and Canada were withdrawn some months ago. The subject hasn't been put on a screen in this country or in Canada for a considerable time. Just about the time the "flu" ban was lifted from the theatres, we began receiving letters from exhibitors, inquiring where a print of "Damaged Goods" could be secured. The demand kept up and now we have yielded to it and are considering offers and territory by state rights buyers. We shall allot all the territory in the United States and Canada under terms by which we will guarantee exclusive territory.

Continuing, Mr. Freuler explained, "The subject, as the whole trade knows, is one that scored a wonderful success wherever it was exhibited. It is a picture that has been indorsed by medical men, civic welfare bodies, women's clubs and reform associations. It played to capacity business for runs of unusual length in many of the leading theatres of the United States and Canada. It always was played at advance prices and many of the requests we have received for bookings of the picture are from exhibitors who have already shown it one or more times, yet who are now again wanting to present it.

"All state rights buyers interested in securing "Damaged Goods" for their territory are now invited to write or wire American Film Company, Inc., 6227 Broadway, Chicago, stating their terms and the territory they desire."

"Virtuous Men" Completed to Have Broadway Showing

WHAT is claimed by its sponsors, Arthur H. Sawyer and Herbert Lubin, as being one of the most important productions of the past few years, is now ready for presentation. This picture is "Virtuous Men," starring E. K. Lincoln, assisted by a notable cast, and personally directed by Ralph Ince.

"Virtuous Men," conceived by Messrs. Sawyer and Ince, is said to be a big story of melodramatic punch, dealing with a subject at present occupying the attention of newspapers and the public. It was over three months in the making and is announced as representing the supreme effort of Ralph Ince, who has a long line of screen successes to his credit.

The following facts of interest have been furnished by an official of S-L Pictures regarding "Virtuous Men"; it cost $150,000 to produce, five cameras were used, thirty massive and unusual sets constructed under the direction of Charles Chapman, and five distinct spectacular effects costing thousands of dollars, mark the unfolding of the story in which over 10,000 supernumeraries were employed in several exterior scenes.

"Virtuous Men" will be presented by Messrs. Sawyer and Lubin on Broadway in the near future as a special entertainment. In addition to the star role, interpreted by E. K. Lincoln, the cast includes Clara Joel, Grace Darling, W. B. Mack, Robert W. Cummings, William Blonkhall, Edward Talbot, Irving Brooks, William Cohill, Danny Hayes and others.

Hirsh Forms Company; Offers "Security Series"

NATHAN HIRSH, until recently president of Pioneer Film Corporation, from which he resigned, has again entered the state right field and secured temporary quarters at 729 Seventh Avenue. The name of the new company is the Aywon Film Corporation, which has adopted as its trade mark "A1."

Further announcement is made by Mr. Hirsch that he has acquired sixteen negatives of five-reel productions, each based on a book or play, or featuring a star, or a combination of both. These will be known as the "Security Series" and released in New York through the Aywon exchange and on state rights throughout the rest of the country.

"This is not a re-issue proposition by any means," says Mr. Hirsch. "All of the pictures are retitled, re-edited, and in some instances I have had new material produced and added. I saw in these negatives an opportunity for a secure exchange investment and believe that my fellow exchangemen will see it in the same way.

"The first will be 'The Eternal Penalty,' a drama with Henry Kolker and Christine Mayo; the second, 'In the Days of Daring' with Tom Mix, and the third, 'Roses and Thorns' with Leonore Ulrich, Lucy Cotton and others. This is a fair sample of what is to come, and I am arranging to place them on a live-and-let-live basis. Each production will carry a full line of display matter from cuts and photos to six sheets and for the present will be released at the rate of one a month."

Mr. Hirsch desires producers to bear in mind that the Aywon exchange will be in the market for big feature productions for New York territory.



Nathan Hirsh
Head of New Organization.

Oliver Officials Pleased by Reception Given Serial

THE officials of Oliver Films, Inc., Harry Grossman and I. Oliver, announce that the enthusiastic reception accorded "The Carter Case," a Craig Kennedy serial, at a specially arranged presentation in Loew's New York Roof Theatre, has convinced them that this feature episode photoplay justifies their highest expectations of the talent, care and money expended upon Arthur B. Reeve and John W. Grey's screen version of the former's scientific detective stories.

The Craig Kennedy stories have appeared in magazines and subsequently in book form and have awakened among a great number of readers, keen interest in the latest devices of science which Craig Kennedy is shown as employing to ferret out mysterious crimes, and detect their perpetrators. The reproduction of laboratory experiments upon the screen, and the use of instruments of science in actual operation, make the Oliver studios resemble a scientific experiment station during the filming of parts of this serial. It is upon the authentic correctness of every detail that Harry Grossman bases one of his claims to the enthusiastic recognition of "the Carter Case" by the public. He personally supervised the production, and while the initial episodes are scheduled for release March 17, finishing touches are being given to the final reels.

This serial is interpreted by a notable cast, headed by Herbert Rawlinson and Margaret Marsh, assisted by Ethel Grey Terry, Coit Albertson, Kempton Greene, Joseph Marba, William Pike and others. Under the co-direction of William Haddock, whose extensive experience dates from the early days of screen endeavor, the episodes are said to have been screened in record time, while E. Douglas Bingham, technical director and studio manager, backed by a thorough study at home and abroad, has provided settings of beauty and impressive proportions, in which he has been assisted by a large staff in finely equipped workshops in the Oliver studios.

Present at the initial showing were many exhibitors and representatives of exchanges who are said to have expressed their satisfaction with the production, and heavy bookings are being reported.

An attractive line of advertising matter has been prepared under the supervision of T. D. Bonneville, devised along novel lines, with a view to compelling interest and yielding large box-office results.

Open Market Is Booming, Says Frohman Official

AN official of the Frohman Amusement Corporation calls attention to recent announcements of the distribution of several big attractions on state right basis as added proof of the permanency of this method of distribution and of open booking by representative theatres. The experiences of this organization would indicate that the market is in excellent condition, with great promise for the future.

In substantiation of this, the fact is cited that six months ago, the Frohman Amusement Corporation sent out communications from which the responses were hardly encouraging. However, with their latest feature "Once to Every Man," feeling that conditions were changed, with the ending of the war and the passing of the epidemic, together with the building of new theatres, a canvas of the situation was made and advertisements inserted in trade journals addressed to state right buyers. In response, one hundred and twenty-four replies were received from buyers.

Of these, sixty-seven entered upon active negotiations, and thirty-six made offers upon a cash basis. Up to the present time, eleven propositions have been accepted, and it is announced that out of the total number of replies received but two suggested handling on a percentage basis, while seventeen were from individuals who are new to the independent field.

Victor Kremer Handling Shorty Hamilton Series

VICTOR KREMER announces that he has again purchased the Shorty Hamilton stories of which he was the originator and which were sold about a year ago. He has established offices in the Tilden Building, 105 West Fortieth Street. His plans are to sell the first four pictures, "The Ranger," "Denny From Ireland," "The Pen Vulture," and "The Snail," and as soon as the territory is disposed of, to bring out another picture, as yet unnamed, which will be sold on state right basis.

Headquarters will be located in Chicago, while the New York office will be used for publicity and supplies. Helen Santoro, formerly a special representative of the "Hearts of the World" Company, will be in charge of the publicity department, and all prints for films will be shipped by the Rothacker Film Manufacturing Company.

I. Oliver a Newcomer in Picture Industry

A NEWCOMER in the motion picture field is I. Oliver, president of Oliver Films, Inc. With an excellent organization already working at top speed, he is converting into concrete form his ideals as to what motion pictures should be, and gives promise of attaining a worthwhile place in the industry.

In joining his resources with those of Harry Grossman Mr. Oliver has become associated with a producer who, like himself, aims to present photoplays in serial, feature or briefer form of a high type and perfected to a great degree of excellence. "The Carter Case," a Craig Kennedy serial starring Herbert Rawlinson and Margaret Marsh, is the first release of the new corporation, and it is stated that neither brains, money, good taste nor talent are being spared in the productions made by this company.

Mr. Oliver, who has been a devoted movie fan for years, expresses his appreciation of moving picture presentation by saying that no matter how much he laughed or wept while looking at a picture, he considered his time wasted if upon leaving the theatre calmer contemplation of the photoplay revealed nothing worth while remembering. "The story," says Mr. Oliver, "must give me something that sticks in my mind after I get home. If it does not, what is the use of having filmed it at all? And this is the key to making photoplays of the highest character upon the highest plane."

Miss Texas Guinan Is a Native Daughter of Texas

TEXAS GUINAN, engaged by the Frohman Amusement Corporation to star in twenty-six two-reel western dramas, was born on a ranch fifteen miles from Waco, Texas, and spent her childhood in that vicinity, during which time she mastered the lariat, the holster and the saddle, and at the age of sixteen won contests in rough riding, rifle shooting and revolver shooting at state fairs and rodeos.

This early training is the basis of Miss Guinan's present varied accomplishments, and the stories already accepted by the Frohman Amusement Corporation for her were written on special order with her particular talents in view.

On March 4, Miss Guinan, together with the remainder of the cast and working staff, left for the Los Angeles studios,



Texas Guinan.
Starring in Western Two-Reelers.

where under the direction of Cliff Smith and Arthur MacMackin, the associate director, work upon building the sets and actual making of the pictures is being carried forward, and actual filming will be begun immediately upon her arrival.

Turner with "Gray Seal"

GRAY Seal Productions, of which George Julian Houtain is the president, announces that Richard Turner, who played one of the leading roles in the recently released "Made in America" series, has been appointed production manager, and will have charge of the production of Gray Seal pictures, featuring Myrtle Stedman, Wheeler Dryden and Grace Harte.

Since Mr. Turner entered the motion picture business more than three years ago, he has appeared in the support of a large number of prominent film stars.

Ford Completes Serial

FRANCIS FORD, having completed the final episode of his serial, "The Silent Mystery," left California recently for a month's vacation during which he will visit the principal cities of the United States. Before leaving, he was presented by his company, many of whom have been with him for a number of years, with a handsome loving cup.

On his return to Los Angeles, Mr. Ford will start work on his next serial, "The Purple Trail," which will be distributed by Louis Burston, who also handled "The Silent Mystery." Mr. Burston has congratulated Mr. Ford for his work in this production, stating "I got more than I bargained for, it is not a serial of blood and thunder, but a high class production, each episode being more exciting and mysterious than the former one."

Many Exhibitors Praise Title of "S. L. Picture"

WHEN Arthur H. Sawyer and Herbert Lubin announced "Virtuous Men" as the title of their first "Ralph Ince Film Attraction," discussion was aroused as to the wisdom of this choice. Herbert Lubin, in this connection, announces that many of the leading exhibitors of the United States and Canada have indorsed "Virtuous Men" as a title of distinction and extraordinary advertising value. So numerous have been the letters praising the title for its originality and exploitation possibilities that Messrs. Sawyer and Lubin have decided to issue a special folder carrying suggestions and items for putting the title to the best use when presenting this production.

It is announced that various novel schemes have been devised whereby the title of the "Ralph Ince Film Attraction" starring E. K. Lincoln may be used to create public discussion and arouse comment prior to the presentation of the picture, and a new idea in title exploitation, prepared by the publicity department of S-L Pictures. This is set forth in detail in the folder which will be issued to exhibitors and, it is said, will attract patronage from neighborhoods far removed from the theatre itself.

Abrams Reports Demand for Latest Sennett Feature

HIRAM ABRAMS, who is offering Mack Sennett's latest feature comedy, "Yankee Doodle in Berlin," asserts that the demand for this picture is breaking state rights records. Although the first announcement of the sale of rights to this production in the open market was made last week, already many inquiries have been received at his office in the Longacre Building, New York.

This demand, Mr. Abrams states, shows that exhibitors throughout the country desire more and longer comedies or are prompted by their confidence in the money-making qualities of Mack Sennett features as revealed by his past productions.

"Yankee Doodle in Berlin" is in five parts and is said to be the funniest and most satirical of any of the longer comedies produced by Mr. Sennett. With Richard Jones, the director, he has constructed a reproduction of the Kaiser's downfall, taking international events for the main theme, which it is claimed will bring forth laughs in large measure.

Featured in the cast are Bothwell Browne, the female impersonator, together with Ford Sterling, Ben Turpin, Marie Provost and other Sennett favorites.

Sioux Falls Likes "Romance of the Air."

In connection with "A Romance of the Air," featuring Edith Day and Lieut. Bert Hall, A. K. Pay, manager of the Colonial Theatre, Sioux Falls, S. D., writes Frank Hall, supervising director of Film Clearing House.

"I am pleased to advise you that 'A Romance of the Air,' which we showed for three days, beginning Feb. 23rd, not only pleased our patrons, but the novelty of the production brought forth many compliments. While the subject deals with war, it is not in any sense a war picture. This production will go over in any house and I have personally recommended it to many of my friends."

Lynch Announces Sale of "Peggy."

S. A. Lynch Enterprises, offering "Peggy" featuring Billie Burke, and "The Wolf Woman" featuring Charles Ray and Louise Glaum, on a state right basis; announce that the rights to "Peggy" for Kentucky and Ohio have been sold to the Star Feature Film Service.

Rapf Film Breaks Record at Carr and Schad House

CARR AND SCHAD, owners of the Colonial, Arcadia and Princess, three of the best known houses in Reading, Pa., reported to Lynn S. Card, general manager of Independent Sales Corporation, that the business at the Arcadia Saturday, March 8, the third day of the run of "Wanted for Murder," netted larger box-office receipts than any other feature run at this house during the present year.

The success of this production, according to Carr and Schad's report, is due, in a large measure to co-operation of Independent Sales with the management in putting on the picture. As an added attraction, Mr. Card sent Lillian Hall, who has the ingenue lead opposite Elaine Hammerstein, star in the picture, to make personal appearances at each performance. Mr. Card says this kind of cooperation has proved so valuable to the exhibitor that he will make it the policy of Independent Sales to have the featured player of a prominent member of the supporting cast of every Independent release, make personal appearances in every case where such is possible.

Arrow Makes Many Sales

THE past week has proved an unusually busy one for Arrow Film Corporation, more buyers having been interviewed than in any one week for several months past. The sales consummated include foreign rights on Neal Hart picture to Export and Import Company, 729 7th avenue; ten Warren Kerrigan two-reel reissues to L. J. Schlaifer Attractions, Seattle, for Washington, Oregon, Idaho and Montana; "The Law of Nature," for ten Southern and Southeastern States to E. K. Fox of Washington, D. C.; the Neal Hart Western production to Eastern Feature Film Corporation of Boston, for the New England States; tent wo-reel Warren Kerrigan reissues and twelve two-reel Anna Little-Jack Richardson reissues to Lea Bel Company of Chicago for Indiana and Illinois.

Territorial Sales Corporation Enters the Field

A NEW company, the Territorial Sales Corporation, has entered the state rights field and opened offices at 1600 Broadway, New York. It is announced that the complete organization of the company will be finished within a few days, and that it will be a nation-wide organization, with representatives in the twenty largest motion picture centres of the United States.

A considerable number of productions will be offered for sale during the coming year, the first being a new series of Jester Comedies, which will be presented at the rate of one every two weeks. The first five are now ready for the market "In the Wild West," "The Tenderfoot," "Peace and Riot," "A Mexican Mix-Up" and "The Wisest Fool." Each is said to be of even higher standard than the previous Jesters, which were presented in the Loew and other theatre circuits.

A number of other productions will also be handled, and the officials of the new organization state they will be exceptional features in every sense. It is announced that no picture will be sold unless the purchaser views it first; each production will be shipped and screened for buyers in the locality in which they operate.

This company is looking forward to a great boom in the state rights field, and one of the officials says: "We have selected the Jester comedies to begin operations with because we view them as sure fire successes, with two reels of solid laughs from each. We are prepared to vouch that 'A Mexican Mix-up' is one of the funniest comedies put out in a year, and the other four have a laugh making ability that makes them rare attractions. We will also offer features that we expect will be eagerly sought after, and have bought a number of features which we figure are just what the state rights buyers have been looking for. However, we are willing to wait to have our opinions verified.

"We will seel to no one unless he has seen our offerings screened and knows just what co-operation he can obtain from an exploitation standpoint. We have arranged a complete line of advertising and publicity matter for each picture. We would also like to emphasize the fact that we have not organized this corporation to clean up in a hurry, but are going to sell at prices that will enable buyers to make money as well as ourselves. The drawing power of the pictures will decide the prices; and in this we feel we are doing the exhibitor justice as well as our purchasers.

"We are not going to handle pictures that call for ridiculously high prices, nor pictures that do not come up to the mark we have set for them."



A Dramatic Moment in B. S. Moss' "The Scarlet Trail."
Beth Ivins, Who Holds the Center of This Scene, Is Featured.

Neal Hart Productions Distributed by Arrow

NEAL HART, who will be remembered by motion picture audiences for his work in several productions, including "Border Wolves," "Love's Lariat," and "The Lion's Claws," has returned to the screen and is now completing a feature production under the working title of "Love's Round-Up," which will be released on state right basis by the Arrow Film Corporation.

This picture will be ready for release about April 1; however, the title will probably be changed. Already, although the production is not yet ready for the market, foreign rights have been sold to the Export and Import Company, and New England rights to the Eastern Feature Film Company of Boston.

Immediately upon the completion of this picture, Mr. Hart will again leave for Wyoming to produce another big story that he has secured.

Mr. Hart has had an interesting career, and is thoroughly familiar with western life. During the Spanish American War he served on the U. S. Cruiser Panther. Was later a guide, then a cow-puncher, and afterwards foreman of the "77" ranch in Wyoming. He was also city marshal at Manville, Wyoming, and a deputy sheriff and brand inspector in the same state. He also bought and inspected horses for the British Army, and toured the country with the 101 Wild West Show as a bucking broncho rider.

Strauss to Produce Series of Comedies

MALCOLM STRAUSS, who is producing a series of photoplays featuring Lelia Hope, announces that he will also make a series of single-reel comedies which will be unique in their conception and presentation. The first picture is practically ready for release; however, no statement will be made regarding the title or subject until four or five has been completed.

In these productions, Mr. Strauss has turned away from his work as an artist and illustrator, with which he has previously been identified, and will bring out the humorous things he sees in the serious side of life; producing laughable material for the better class of theatres.

A private showing of the first completed print will be held within the near future.

Miss Hope, who is being featured by Malcolm Strauss Photoplays, is at present in Florida, where scenes for the production in which she will be featured are being taken.

Sloman to Direct "The Westerners."

Stewart Edward White's widely-read novel, "The Westerners," is to be the first of the series of books to be put on the screen by the Great Authors, Inc. It will be directed by Edward Sloman. Immediately after concluding arrangements with the company Mr. Sloman began selecting the all-star cast, and will shortly begin actual camera work.

Among Mr. Sloman's most notable productions are "The Sea Master" and "Shackles of Truth." Several of his motion picture productions were from stories written by himself. The producing staff under Mr. Sloman consists of David Howard, assistant director, and John Seitz, cameraman. The production is to be from six to seven reels in length, as required.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THIS paper makes no pretense to an infallible judgment which is so good at guessing that it can say with absolute assurance to the exhibitor, "Play this picture and clean up," "Don't book this one—you'll lose money," and be right on every guess.

Theatre audiences and screen patrons are about on the same level: The majority, in most cases, do not care about "the higher walks of the drama." One of the world's greatest dramas, "The Book of Job," is playing at one of the smallest theatres in New York and sharing the program with a work of one of the great modern dramatists, Lord Dunsany's, "The Tents of the Arabs." The screen will one day have its little theatres, but the general public will be found in the large theatres where the common or garden variety of photoplays are shown.

A celebrated "literary gent" of Boston once said that every pretty woman is worth at least two looks. And he might have added if he were alive today she is entitled to any number of looks if she happens to be a moving picture star and you are sitting in the theatre watching one of her five-reelers. Some one is continually lecturing the public for patronizing the pictures of youthful and light hearted little actresses and youthful and more generously built screen favorites who shake their curls or flash their eyes to the huge enjoyment of their admirers, and the lecturing doesn't seem to do a bit of good. Serious plays in the right proportion are necessary to balance a season's programs, but no one wants them all the time.

A correspondent writes from Roxbury, Massachusetts, to ask why producers continue to turn out dream stories. After citing a number of pictures with dream endings, the writer closes with the following paragraph:

"I feel that the dream picture is usually not sound and is generally disappointing. Tragedies happen in real life, and we cannot wake up and find that they are but wild dreams. Why, then, make a good tragedy absurd by making it seem unreal?"

The dream play is a form from the spoken stage. Many a story has been turned into a financial success by using the dream ending. And spectators often lack the moral courage to see life depicted as it really is. Like children, they only want to pretend, even in mimic life. Just so long as there are enough spectators of this class to make the dream play profitable the producers will continue to supply the demand—being sensible business men.

WEITZEL.

IN THIS ISSUE.

A Midnight Romance (First National)
The Little Rowdy (Triangle).
When Men Desire (Fox).
The Silk-Lined Burglar (Universal).
Brass Buttons (Pathe-American).
Blind Man's Eyes (Metro).
The Lamb and the Lion (Exhibitors Mutual).
Hit or Miss (World).
Gambling in Souls (Fox).
When a Girl Loves (Jewel).
Five Single Reel Comedies (Christie)
Alias Mike Moran (Paramount).
Miss Dulcie from Dixie (Vitagraph).
The Carter Case (Oliver).
Puppy Love (Paramount).
Hoop-La (Exhibitors Mutual).
The Probation Wife (Select).
The Silver Key (Pathe).
The Railroader (Triangle).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"A Midnight Romance"

A Delightful First National Production Under Direction of Lois Weber, With Anita Stewart Starred.

Reviewed by Louis Reeves Harrison.

A MIDNIGHT ROMANCE" is presented with the dual charm of illusion and good taste. The illusion in this First National Production is, strangely enough, heightened by interiors as wondrously realistic as they are beautiful. Not one of them has the disenchantment of the imperfect studio setting. In fact, there is little doubt that many of them are real. The grand ensemble of the ballroom is one of the best ever shown on the screen, and it is shown at an angle that makes it a veritable moving tableau of beauty. Highly accomplished Lois Weber has done her work to perfection.

Interest in the story is held by the truly feminine means by which a woman sustains interest in her own personality—by revealing only enough of it to excite further curiosity. Lois Weber quickly perceived what might have escaped a male director, that this half-discovered identity of the heroine was the secret of sustained interest, and Anita Stewart of graceful poise and movement interpreted with a subtlety yond anything she has heretofore done. With the perennial mood of romance so delightfully preserved, with Anita Stewart at her best and admirably supported Jack Holt, Juanita Hansen and others, "A Midnight Romance" held the fascinated attention of a crowded house at the Strand, and it should be to the average exhibition what it is to the art of production, a fine contribution to the program.

Cast.

Marie .....Anita Stewart
Roger Sloan.....Jack Holt
His Father.....Edward Tilton
His Mother.....Elinor Hancock
His Sister.....Helen Yoder
Blondie Mazie.....Juanita Hansen
Blinkey Deal.....Montague Dumont

Story by Marion Orth.
Directed by Lois Weber.

The Story.

A published announcement that the wealthy Sloan family is to visit a seaside hotel attracts a clever adventurer and his accomplices, especially "Blondie Mazie," through the possibility of ensnaring young Roger Sloan, though he is accompanied by his father, mother and young sister. About the time the adventurers arrive, the rescued passengers from a shipwrecked steamer are brought to the hotel, and one of them secures employment as a chambermaid, "Marie." Quite as susceptible as she is efficient, Marie is assigned to the floor where the wealthy Sloans and the adventurers have taken rooms. Marie becomes infatuated with athletic and handsome Roger Sloan and is led to suspect that "Blondie Mazie" has designs on him. The maid shows keen discernment in fathoming the plot of the adventurers and finally saves the hero, but she meanwhile has a moonlight adventure. Supposing herself alone at the midnight hour, she disports in the surf scantily clad. Young Sloan, weary of social attentions, happens on the moonlit beach and becomes infatuated with the foam-born sprite. She escapes from him and eludes discovery thereafter up to the night of the grand ball, when she is tempted to assume a beautiful dress intended for Blondie Mazie. She completely fascinates Sloan, but again escapes him, taking with her the monogram of his handkerchief, promising to return it when she can meet him more favorably. She barely escapes disgrace for appropriating the ball dress. In the end it transpires she is a Princess in disguise. Sloan wishes she were not, but she informs him that there is only one empire left in the world, that of True Love.

Program and Advertising Phrases: Midnight; the Moon; the Man; the Maid—and Nothing But the Surf to Disguise Her from a Sea Sprite.

Anita Stewart Directed by Lois Weber Appears in Her Second Self-Owned Feature.

This Is a Woman's Achievement—Anita Stewart, Directed by Lois Weber, the Female Belasco of the Screen.

Engaging Plot and Beautiful Production Reaches the Acme of Picture Making.

Advertising Angles: Tie up to "Virtuous Wives" and play Miss Stewart right across the boards on the personality angle. But work the story and mystery angle just as strongly. Start off with teasers reading "Who is Marie Alexander?" Use this in the papers, on snipes and throwaways. Work this into your full advertising by adding "In a Midnight Romance" when the title is announced. Vary this by stripping the six-sheet showing her in

the two phases of her role and asking "Which is the real Marie Alexander?" Get jewelry and department stores to make window displays of clocks all pointing to twelve and hooking up with the title. And work a midnight matinee to harmonize with the title. A lot of people will come just for the novelty.

Advertising Aids: Two one-sheets, three three-sheets, one twenty-four-sheet, three slides, 30x40 and 40x60 lobby painting of star, cuts, mats, one, two and three column, window cards, heralds.

"The Little Rowdy"

Triangle Features Hazel Daly in Five-Part Comedy of Hoydenish Girl.

Reviewed by Margaret I. MacDonald.

THE Triangle five-part feature for March 23 is a comedy of the mildly amusing sort. The action of the picture is consistent and the atmosphere is realistic enough to satisfy the ordinary observer. The plot is not strong, nor has it the number of comic complications that could be desired in a production that is intended to spill a great many laughs. The featured member of the cast, Hazel Daly, carries the title role easily and with a buoyancy of spirit well suited to the character of the school girl who just wouldn't "stay put."

Cast.

Betty Hall, the Little Rowdy..Hazel Daly
Franklyn Winters.....Harry Hilliard
Roy Harper.....Sydney Ainsworth

Story by Harry Beaumont.
Directed by Harry Beaumont.

The Story.

Betty Hall, a daughter of wealth, is sent to boarding school, where she makes things lively and succeeds in getting herself expelled. On her arrival home she receives the admonitions of her parents, and the suggestion that she look for a husband, in a positive fashion, stating that she will not marry until she finds her ideal. The young man chosen for her by her parents is made a partner in her father's business and given every opportunity to win Betty. One day a popular author accepting an invitation to a tea given by her sister meets Betty as she is leaving the house for a horseback ride. When he is returning he sees her thrown from her horse, and carries her to his house near by. Franklyn Winters, the man of her parents' choice, comes to look for her and enters into a fight with the author, who he believes has taken the girl into the house for base reasons. The end of the affair is that Franklyn, peeved at Betty's indifference, decides to enter an officer's training school. When Betty discovers what is to happen she suddenly realizes that she loves him, and boards the train which is carrying him away, the betrothal taking place on the rear platform of the train.

Program and Advertising Phases: Hazel Daly Is Star of Lively Comedy Produced by Triangle; Promises Excellent Entertainment.
Dan Cupid in Managing Love Affairs Gives Hero Run for His Money.
There's No Telling How a Girl Will Decide Her Own Love Affairs.
Excitement and Sensation Abound in Lively Comedy of Vagrant Love.
Fun and Frolic Mingled With Excitement in Snappy Comedy of Love.

Advertising Angles: Work on the unexpected change in Betty's decisions. Use big display for such lines as "When a woman says she won't marry a man he might just as well go get the license and save time." Ring the changes on that and on Betty's expulsion from school.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released March 23.

"When Men Desire"

Theda Bara Plays Beautiful American Girl Saved from Hun by Airmen.

Reviewed by Hanford C. Judson.

THERE is a striking and dramatic climax in the new Fox picture, "When Men Desire." Theda Bara, as Marie Lohr, the heroine, a beautiful American girl, after an ably constructed train of circumstances, is at length in the hands of a most unscrupulous German official. Outside the locked door German officers are smiling. In a secret cabinet, Lola, a German spy, who has just received a passport to Switzerland, sits laughing. Now we are given a flash of the sky and see five American aeroplanes in battle formation sailing over. The official is startled by the crash of falling bombs at the railroad station and on the street, but he doesn't desist from his effort to overpower the beautiful girl. At the critical moment the palace is hit.

The plot is clear and entertaining. Theda Bara has a role that fits her perfectly and wears many striking costumes. She is well supported by an excellent cast, and able direction is apparent in the scene building and in the handling of the story. It is six reels in length.



Theda Bara
Has Dramatic Role in "When Men Desire."

Cast.

Marie Lohr.....Theda Bara
Robert.....Fleming Ward
Von Rohn.....G. Raymond Nye
Elsie Henner.....Florence Martin
Lola.....Maude Hill
Marie's German Uncle.....Edward Elkus

Story by E. Lloyd Sheldon and J. Searl Dawley.

The Story.

Marie, an American girl, is with her German uncle in Strassburg when the war breaks out, and is in love with the American secretary of legation. The head of the German secret service, von Rohn, wants her. America declares war and when all the other Americans leave, she is kept "for a few days" on a pretext, and through the next few months has a struggle to escape the wiles and the violences of this unspeakable character. She gets into his power when she unwisely asks for a passport so that a friend of hers, the wife of a wounded German soldier, might go to her husband. This other woman, by the way, is desired by one of the lesser officers. Marie gets her wish, but finds herself locked in von Rohn's cabinet and exposed to his violent embraces. She is saved for the moment by bombs thrown by American aviators. She takes the passport of a German woman spy, who lies dead on the floor after the bombing, and gets as far as the Switzerland frontier when she is stopped again. She has important information for the Americans, and manages to get word to her American lover, who comes in an airplane. One against many, he is unable to rescue her by force. Von Rohn comes and there is a struggle in her room, in which she stabs him while he is trying to open the door of her closet in which the American is hidden. Then there is a running chase in an automobile to the airplane and a final escape.

Program and Advertising Phrases: Theda Bara Seen Again in Another "Vamp" Offering, Her Favorite Specialty.
In Which Dan Cupid Engineers an Aeroplane Love Affair.
Hun Duplicity and Brutality Frustrated by Yankee Genius.
American Girl in Power of Hun Beast Rescued by Fearless Yankee.

Advertising Angles: Make Miss Bara your chief sales point, but the aeroplane hook-up in the press book will give you a good lobby or window stunt, or you can plan a race for aeroplanes along the same lines. It is an indirect hook-up, but if it gets the boys talking it will advertise the picture and your house. Keep the war angle in the background as much as possible and advertise it rather as a sidelight on German Kultur.

Advertising Aids: One twenty-four sheet, two six-sheet, two three-sheet and two one-sheet posters. Lobby displays 8x10, 11x14, and three colored photographs, 22x28. Cuts, mats, music cues and a slide announcing the picture and date.

Released March 9.

"The Silk-Lined Burglar"

Six-Reel Universal Subject Features Priscilla Dean in Story of Mystery.

Reviewed by Robert C. McElravy.

THIS interesting crook and mystery story is based on a tale by Jack Boyle, which originally appeared in "The Red Book." It relates an episode in the life of Boston Blackie, the chief character being capably portrayed by Sam De Grasse. Priscilla Dean has the leading feminine role, that of a young girl who greatly desires to induce somebody to crack a safe, in order that she may obtain certain papers. The development of the story is carried out in an intriguing manner and some novel situations result. There is a good deal about the number that follows the conventional trail blazed by previous mystery subjects, but it has some unusual qualities as well and for this reason is certain to please hosts of observers.

Night scenes predominate in this production, giving an added quality of weirdness and expectancy. There is not much feeling of reality and suspense in the opening reels, but this comes up later and the climax has been well devised. The mystery of the phonograph records might have been dealt with more forcibly earlier in the story, but is interesting as it stands.

Cast.

Doris Macon.....Priscilla Dean
Robert Melchoir.....Ashton Dearholt
Boston Blackie.....Sam De Grasse
Mary.....Lillian West
Capt. von Hoffmeier.....Fred Kelsey

Story by Jack Boyle.
Directed by Jack Dillon.

The Story.

Boston Blackie, champion safe-cracker, is engaged in boiling nitro-glycerine

"soup" for his next job, when he chances to pick up a paper containing a want-ad asking for the services of a crook like himself. Blackie thinks the matter over and decides that the police department has not sufficient imagination to adopt this sort of method for apprehending a criminal. He decides to chance it and answers the ad.

Shortly afterward Blackie meets a beautiful girl in a public restaurant, by appointment. She tells him she wishes a certain safe opened forcibly and claims a moral right to its contents. Blackie agrees to serve her. The safe-cracker is shadowed by the city department detectives and U. S. secret service men, both of whom desire to get something on him.

Nevertheless Blackie and the girl obtain entrance to a residence one night and the safe is blown open. The owner of the house, a German political spy, appears just as the safe is cracked. The detectives also appear later, but in the meantime the girl has made away with the papers and Blackie hangs desperately onto certain phonograph records. The papers and the records later serve to clear both Blackie and the girl, the latter being the sweet heart of one of the secret service men, and anxious to help him get some desired information.

Program and Advertising Phases: Mystery Play Based on "Boston Blackie" Stories Filmed from "Red Book" Series.

Priscilla Dean, Star of Mystery-Plot Photoplay, Replete with Surprising Sensations.

German Spy Plot Frustrated by Clever Girl Heroine of Baffling Mystery Story.

Spy Plot and Detective Cunning Offered in Mystery Story of Thrills and Creepy Sensations.

Original Plot Furnishes Engaging Entertainment to Those Who Delight in Mystery-Plots and Detective Tales.

Advertising Angles: Play up Miss Dean and advertise "another" of the Boston Blackie stories. Use the advertisement for a burglar which forms a part of the story, inserting it in the local paper and following with a news story explaining what the advertisement is. Use a box address and let the paper have the replies, for you are almost certain to get some from the jokers. You can get a lot of extra press work with this stunt at a small cost. For a lobby display put in an old safe and offer $500 for any burglar with a reputation who will blow it open. Be sure to qualify the offer or some local clown may try to claim the reward. Make him prove that he is a burglar.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"Brass Buttons"

Five-Reel American-Pathe Features William Russell in Breezy Comedy.

Reviewed by Robert C. McElravy.

THERE is nothing at all obvious about this five-reel subject, a William Russell production, entitled "Brass Buttons." It starts out from the beginning to tell a preposterous yarn and carries it to a pleasing finish, without once letting down in the extravagant, whimsical style of its narration.

William Russell has a part which fits well his dashing, if rather abrupt, manner of playing. He has had stronger plots than this, but perhaps none of a more characteristic type. In it he plays the role of a young man who impersonates a policeman, falls in love with a supposed lady's maid who, of course, turns out to be the lady herself, and incidentally goes West for a short trip and cleans up a set of desperate characters who have been despoiling a small town. Eileen Percy appears as the heroine and makes an attractive figure in this role, though no great demands are made upon her as regards acting.

The number as a whole makes an entertaining light comedy of something more than average strength. It is a type of story that might have fallen short, but has been kept at high speed and maintains a good hold on the interest.

Cast.

Kingdon Hollister.....William Russell
Berenice Cleveland.....Eileen Percy
Officer Callahan.....Frank Brownlee
Madeline, the new maid....Helen Howard

The Story.

Kingdon Hollister, a wealthy young man, is attracted by a pretty blond girl whom he follows to a certain residence believing her to be a maid. The girl's name is Berenice Cleveland and she is in reality the daughter of the house. Her maid, Madeline, is also an attractive blonde.

Kingdon, after vainly wondering how he may gain the acquaintance of Berenice, finally induces the friendly policeman on the beat to lend him his uniform. The officer agrees and Kingdon places him in a taxicab to await his return.



William Russell
Fills Dashing Role in "Brass Buttons."

Many amusing occurrences take place before the hero returns the borrowed uniform. He meets both Berenice and the maid, getting his love affair badly entangled as a result. The latter is being pursued by a gunman, named Jake the Priest, who knew her formerly. While Kingdon is busy disposing of Jake, in a hand-to-hand scuffle, the mayor of Sawtooth, Arizona, who is visiting in the metropolis, sees him and invites the youth to come to his Western town and clean out a gang of belligerent cowboys. Kingdon agrees, providing Berenice will consent to marry him if he succeeds. The girl pledges herself and Kingdon goes to Arizona with the mayor, still wearing the officer's uniform.

He makes short work of the bad men of Sawtooth and soon returns to claim the girl and return the uniform. His policeman friend in the meantime has been thought dead and the entire police force of the city has been searching for his body.

Program and Advertising Phrases: Whimsical Story in Lively Photoplay Filled with Thrills and Excitement.

William Russell Stars in Photo-Comedy of East and West with Plenty of Thrills to Enliven the Proceedings.

Strange Career of a Borrowed Uniform as it Cloaks the Purpose of a Love-Smitten Adventurer.

Dan Cupid Leads a Bogus Policeman Into Fantastic Encounters.

Sensational Photoplay Filled with Thrills and Surprises Gives William Russell His Best Screen Opportunities.

Advertising Angles: Play up Russell in a man size part. Work all the angles such as "Was willing to marry a servant because he loved her. He was not to blame that she was an heiress." "Cleaned up a tough town to win a bride." "He cleaned up Sawtooth in 24 hours and came back to a wedding." Work in all of the incidents of the story in short paragraphic punches. There is plenty of material here. Use it all and make it snappy. Announce that before each performance. Cold Deck Dallas will shoot the buttons off the coat of the mayor of Sawtooth. Pull this stunt with blank cartridges and black threads tied to the loosely-sewn buttons on the coat. Make it a comedy and then invite the crowd inside to see the real thing. Boom this feature and you can draw crowds.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"Blind Man's Eyes"

Metro Features Bert Lytell and Naomi Childers in Mystery Story with a Weird Old Blind Man in the Center of the Plot.

Reviewed by William J. Reilly.

METRO'S production, "Blind Man's Eyes," from the novel of the same name, is a strong mystery story featuring Bert Lytell and Naomi Childers. John Ince directed the picture from June Mathis' scenario of the story by William McHarg and Edwin M. Balmer. The mystery element is well sustained, and the first half of the picture is given an unusual situation, since the scene is laid in the Pullman section of the Seattle-Chicago train. John Ince has directed these scenes particularly well albeit the fact that the type is hard to get across. Bert Lytell, as the man on whose past rests a shadow, is forced to take life unnaturally and gives an excellent portrayal of a part which might be easily overdone. Frank Currier, as Basil Santoine the blind lawyer, makes the character almost weird. Naomi Childers, as his daughter, gives her usual fine and sympathetic treatment of her part. The story is well treated and action gathers momentum, getting a firmer grip on the interest as one mysterious happening succeeds another.

Cast.

Hugh Overton } .....Bert Lytell
Philip D. Eaton }
Basil Santoine.....Frank Currier
Harriet Santoine.....Naomi Childers
Matthew Latrone.....Joseph Kilgour
Gabriel Warden.....Richard Morris
Donald Avery.....Morris Foster
Mrs. Overton.....Gertrude Claire
Edith Overton.....Mignon Anderson
Story by William McHarg and Edwin M. Balmer.
Scenario by June Mathis.
Directed by John Ince.

The Story.

Hugh Overton is convicted of the murder of Matthew Latrone by a "plant" but escapes from prison. A few years later, traveling on a Pullman, his voice is heard by Basil Santoine, the blind lawyer, who was one of the witnesses at the trial. An attempt is made on Santoine's life that night in his berth and Overton is suspected. Santoine, determined to find out who Overton is, takes him as a "prisoner" to his home, offering him this alternative to that of going to jail. The real mur-

derer of Latrone, just before death, mails a statement to Santoine. It is further learned that Latrone is actually alive. He endeavors to get the statement and so does Overton. Santoine's daughter gets into the game on Overton's behalf and this pair finally conquers.

Program and Advertising Phrases: The Blind Man Could Not See Physical Things, But He Saw Deep Into Other Men's Minds.

Bert Lytell as the Man on Whose Past Lies a Shadow Conquers with the Help of Naomi Childers, "The Blind Man's Eyes."

Powerful Mystery Story Made Weird by Character of the Blind Man Whose Mental Force and Insight Were Astonishing.

Disconcerting Mental Powers of Blind Lawyer Are Strong Factor in Mysterious Story Featuring Bert Lytell and Naomi Childers.

"Blind Man's Eyes," from Novel of Same Name, Shows How a Man's Mind Triumphs Over an Affliction Which Almost Leads to His Ruin.

Advertising Angles: Play up Lytell and add that the story is taken from the novel of the same name. For your newspaper work play on the title and get them interesting in knowing what the blind man's eyes saw. Make a mystery campaign of it and ring all the changes.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released March 10.

"The Lamb and the Lion"

Billie Rhodes in Exhibitors Mutual Comedy-Drama is Pleasing as Pet of Burglar Gang.

Reviewed by Margaret I. MacDonald.

THE five-part comedy-drama, "The Lamb and the Lion," appearing on the March schedule of Exhibitors Mutual, was made by the National Film Corporation of America. It features pretty Billie Rhodes in a role well suited to her charms and talent, and will no doubt meet with favor in the average theatre. The production has its faults, however; the plot is not strong, and there is a tendency to build the play around the star, a condition which usually interferes with the free development of a plot. In the construction of the picture, what would ordinarily be the primary motif of the play has been given the secondary position, a fact which causes a confusion of interests detrimental to the production as a whole.

Cast.

Boots.....Billie Rhodes
Uncle Ben.....Melbourne MacDowell
Red Baxter.....Al Garcia
Ginger.....William Griffin
Fatty Pringle.....Walter Hiers
Mrs. Kathryn Sylvester....Maude George
Mrs. Robert Derby.....Vera Lewis
Major Richard Harvey.....Hal Clements
James Graham.....Harry De Vere
Donald Graham.....Charles Spere

Story by E. Magnus Ingleton.
Scenario by Lee Royal.
Directed by Francis J. Grandon.

The Story.

Opening in the home of Uncle Ben, known as "The Lion" and head of a gang of burglars, the pretty little orphan, "Boots," who has known no other protector than the said Uncle Ben, is introduced. The story, after explaining the characteristics of members of the gang, and establishing the particular usefulness of each in the profession of burglary, shifts to the home of a rich society woman who is revealed a few scenes later in pressing a proposal of marriage to a man of wealth and social standing. Upon being refused she determines to place a stain on the man's name, and finds the golden opportunity when she discovers "Boots," the pet of the gang of crooks, in her rooms trying to help out her pals. She offers to protect the girl and to educate her and give her fine clothes if she will stay with her. A complication of events finally brings the son of the man who refused her marriage, and the little waif face to face with the romance of their lives. At the wedding, glorying in the union of the son of wealth and name to one she believes to be the daughter of a crook, the woman suddenly finds the tables turned against her when Uncle Ben, suddenly reformed, reveals the fact that "Boots" is the child of a British officer who is present at the wedding and the descendant of an old Virginian family.

Program and Advertising Phrases: Fate Remembering That "Water Seeks Its Own Level" Brings Aristocratic Orphan Through Burglar's Dens Back to Her Own People.

Burglar's Pet Instrumental in Winning Him Back to the Straight and Narrow Path.

Billy Rhodes, Star of Lively Comedy Plays, Heroine in Fascinating Picture-Story.

Pretty Star Spices with Good Fun Picture-Story with a Moral.

Interesting Photo-Plot with Good Moral Enlivened by Jolly Star.

Advertising Angles: Play up not only the star but the general excellence of



Billie Rhodes
Attractive Star of "Hoop-La" and "The Lamb and the Lion."

the cast, which contains a large proportion of established favorites. Make most of your display on Miss Rhodes portraits. They will sell better than the story, though this has many good angles for newspaper work.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumb-nail and one to three column cuts in electro or mats. Press book.

Released in March.

"Hit or Miss"

Five-Reel World-Picture Presents Carlyle Blackwell and Evelyn Greeley in Comedy.

Reviewed by Robert C. McElravy.

THE opening situations in this number promise more than is realized in the subsequent development of the plot. There are some very amusing scenes in a cabaret, where the hero first comes into acquaintance with the heroine, the latter being the niece of an entomologist. The spectacle of the old professor, chasing about the tables of the restaurant to catch a butterfly, is done in good comedy style, and it is easy to understand the hero's desire to visit "Bug Hollow" after his first few glimpses of the girl.

But the plot fails to come up to expectations and moves slowly through several reels without much interesting action. It is a story that could easily have been put into two or three reels. It has, however, some pleasing outdoor scenes in its favor and also keeps up the light comedy touch with which it started. There is a dramatic moment when the heroine takes a realistic fall over a declivity on the Hudson palisades, where some of the scenes were taken.

The close is pictured in melodramatic form of a none too convincing type. There is an obvious quality about the denouement which keeps it from developing any great strength.

Cast.

J. Butterfield Conroy...Carlyle Blackwell
Mary Bruce MacDowell..Evelyn Greeley
Thaddeus Tabor.....Charles Sutton
Professor Angus MacDowell.Jack Drumier
Frank Morrison.....Richard Neal
Ybor Cavallo.....Escammillo Fernandez
Si Martin.....Joel Day

Story by Harry O. Hoyt.
Scenario by Clara S. Beranger.
Directed by Dell Henderson.
Photographed by Lucien Tanguay.

The Story.

The hero, J. Butterfield Conroy, is a press agent, known to his friends as "Butts." His father dies, leaving his son but five hundred dollars of his vast fortune until "Butts" has made some sort of a name for himself in the scientific world.

The youth has no inclinations for science, until he meets the niece of Prof. Aigus MacDowell, an entomologist, in a New York restaurant. Mary is being taken to Bug Hollow, where her uncle is to pursue his studies of butterflies. Butts has become so strongly attracted to the girl that he speedily makes his way to the enchanted spot.

In Bug Hollow he finds the girl, who at the time is the special admiration of two men, one a pseudo scientist, named Frank Morrison, and the other a Spanish enthusiast, Ybor Cavallo. Butts agrees to exercise his ingenuity as a press agent in manufacturing a reputation for Morrison, for sufficient money to keep him alive. He even plays the part of Allen Alden and proposes to Mary that she marry Morrison. But the girl is in love with Butts himself, and the latter wins her after exposing the swindling methods of Cavallo. The latter part of the story deals with Cavallo's efforts to rob the uncle.

Program and Advertising Phrases: Carlyle Blackwell and Evelyn Greeley Stars of Engaging Comedy Drama with Sensational Finish.

Intrigue and Cunning Baffled by Quick Wit of Clever Hero.

The Much-Vaunted Genius of Press Agents Used as Basis of Photo-Plot.

Odd Plot of Engaging Photoplay Leads to Thrills and Sensations.

World Pictures Present Carlyle Blackwell and Evelyn Greeley in Photoplay of Cleverness and Originality.

Advertising Angles: Play up Blackwell, of course. Work on the bug angle for novelty. Mold some petrified bugs and mount them on window cards reading to the effect that a bug like this was worth thousands of dollars to Carlyle Blackwell in "Hit or Miss." Don't tell why, just make the statement. You might borrow some local collection of butterflies for lobby display or you can hang a fishing rod from the front with a shirt on the end of the line and a card hanging to the shirt reading that this is one of the things Butts Conroy caught at Sphinx Lake. As "see what else he caught. You can't afford to miss this." In the news-

paper work sketch in the story and then tell how good Blackwell and Miss Greeley are in the play.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored ,and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released March 24.

"Gambling in Souls"

Madlaine Traverse Plays Tiger-Like Woman Who Takes Dramatic Revenge in Fox Film.

Reviewed by Hanford C. Judson.

THE plot of the Fox six-reel picture, "Gambling in Souls," is clear-cut and holds interest strongly because of the unexpected yet at the same time dramatic means used to arrive at the denouement. The leading woman has good looks and can put over tigerish desire for revenge greatly needed in the picture's most significant scenes. She is not so strong in the moments when tragic emotions are needed. She gets through all of it and is excellent in the climaxes. The plot is startling and sensational to a degree.

The characters are ably pictured by the cast and the director has used photography skillfully and also has built his scenes with an entertaining freshness. The big thing is the unhackneyed situation in what may be termed the last two acts. This is surely effective.

Cast.

Marcia Dunning.....Madlaine Traverse
"Duke" Charters.....Herbert Heyes
Thomas Philborn....Murdock MacQuarrie
Dick Philborn.....Lew Zehring
Edith Dunning.....Mary McIvor
Latimer.....Henry Barrows
Mrs. Caldwell.....Marion Skinner
Robert Dunning.....William Clifford

Story by S. J. Warshawsky.
Scenario by Denison Clift.
Directed by Harry Millarde.
Photographed by Harry Gersted.

The Story.

The husband of Marcia Dunning, daughter of a gambler, buys worthless stock at a broker's advice, loses everything, and kills himself. Marcia sends their daughter to live with an aunt in Maine and asks a friend of hers, a gambler, to help her get revenge. She is permitted to officiate at the roulette wheel in the gambling house where the broker is known to frequent and promises to play as fairly against him as he did against her dead husband. In Maine the broker's son and Marcia's daughter have made a secret marriage. The boy comes back to New York and wanders into the gambling house. Marcia learns whose son he is, crookedly wins his money, then taunts him into stealing bonds from his father's safe to stake and again lose. The broker's partner demands that the boy go to jail, and the father comes to plead with the woman, who tells him who she is and laughs at him. The boy, in the meanwhile, has gone home and finds the girl there, as a surprise. He confesses. The father returns empty handed and the girl determines to go to plead. Through this the mother learns of the marriage; but it is too late—the gambler's partner won't give up the bonds, for Marcia had spurned his attentions. Her gambler friend plays to win his partner's half of the haul and loses. Marcia puts herself up, spins the wheel against the other gambler and wins.

Program and Advertising Phrases: Gambling in Love and Life in High Society.
How Dan Cupid Managed to Rob Vengeance of Its Sting.
Woman's Vengeance Once Achieved Is Surrendered to Love.
Goddess of Chance Clears the Path to Happiness for Plucky Heroine.
Love and Fortune Decided by the Turn of a Gambler's Wheel.
The Gambling Cheat Finds That Dan Cupid Demands a Square Deal in Love.

Advertising Angles: Play up the star and play most of your advertising on the fact that she stakes herself as the prize in a gambling den and wins happiness. Make this your big appeal in your newspaper work, and use portraits of Miss Traverse with the same argument for window cards and lobby display.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released March 9.

"When a Girl Loves"

Strong Six-Reel Jewel Production Features William Stowell and Mildred Harris.

Reviewed by Robert C. McElravy.

IN this six-reel Jewel production, entitled "When A Girl Loves," the author, Lois Weber, has developed a strong psychological theme. It is somewhat reminiscent of previous numbers in which an outlaw has played the part of a minster, but does not suffer greatly from this fact. It has been admirably directed throughout and there are certain dramatic situations toward the close which are unusually good. Particularly effective is the scene where the heroine rushes to inform the bandit-minister that his men are coming to rob the station, and the subsequent situations are also full of interest.



Mildred Harris.
Clever Star in "When a Girl Loves." A Jewel Feature.

Mildred Harris (Mrs. Charlie Chaplin) plays the part of the heroine and carries her scenes well. The role of "Eagle" Ryan is the strongest in the story, and has been excellently portrayed by William Stowell. Mr. Stowell is a tall, personable actor, who is familiar to picture goers. He has already done much promising work for the screen and in this number certainly adds an inch or two to his stature.

The settings chosen for this story are unusually attractive, and many enjoyable photographic effects, with wild and romantic backgrounds, have been obtained.

Cast.

"Eagle" Ryan.....William Stowell
The Minister.....Wharton Jones
His Daughter.....Mildred Harris
Ben Grant.....Alfred Pagent
William Wiatt.....Willis Marks

Story by Lois Weber.
Directed by Lois Weber and Phillips Smalley.

The Story.

"Eagle" Ryan is the leader of a band of outlaws in the vicinity of a town called Oatman. The band comes in contact with an invalid minister and his daughter. The minister is coming West to take the place of a station agent named Wiatt.

Ryan is desirous of entering the station at Oatman, in order to get hold of a valuable gold shipment being held there. He first impersonates the agent, Wiatt, and makes arrangements to take care of the minister and his daughter for several days at a ranch, until they have rested. He then goes to Oatman and passes himself off as the minister.

Ryan is an atheist and in order to impersonate the minister he is forced to preach sermons. Here enters a psychological feature of interest, for the act of preaching to the people works upon his own soul. When the girl comes riding swiftly into town some time later, to inform him that his men are coming for the gold, he refuses to double-cross them, but at the same time says they must shoot him to take it. Ryan is badly wounded by one of his men, but saves the gold and later wins the hand of the girl.

Program and Advertising Phrases: Mrs. Charlie Chaplin (Mildred Harris) Presented by Jewell Productions in Her Latest Photoplay.
Mildred Harris (Mrs. Charlie Chaplin) Directed by Lois Weber in Photoplay of Strength and Good Purpose.
What Happened When Bandit Turned Minister and Converted Himself.
Love Comes When Scheming Bandit Is Self-Converted by His Own Preaching.
Bandit Parson Fights His Own Gang to Protect Gold He Had Schemed to Possess.

Advertising Angles: There are still plenty of advertising possibilities in the "Mrs. Charlie Chaplin." Work them. But don't forget that she is still Mildred Harris with a following of her own. Make it plain that you have Mildred Harris and not Chaplin at your house. For the play angle tell that it is a Western drama with a real plot, and that it does not depend upon mere shooting and riding to get it over. Make this fact plain and assure them that they will see a play as well as a star. Tell that it is a Lois Weber production, one of her last made for Jewel.

Advertising Aids: One, three, five and twelve-sheets. Various stills. Heralds in Rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

Five Christie Comedies

Clean Funmaking Good Entertainment in Productions Showing a Variety of Subjects.

Reviewed by William J. Reilly.

A SPECIAL showing of five comedies made a solid hour of fun seeing at the Christie projection rooms on March 11. These latest five kept up the company's name for entertainment supplied through the medium of the comedy minus the merangue pie and the other slapstick shrapnel. Dorothy DeVore, Bobby Vernon, and Earl Rodney are the principal funsmiths.

"You Couldn't Blame Her," with Dorothy DeVore, Patricia Palmer and Earl Rodney is a newlywed comedy which pictures a bride's emotions on discovering her husband in the room of her best girl friend. Of course, he had just missed cap-

turing a burglar and was consoling the young lady, but—we refer you to the title.

"Good Gracious Bobby" makes Bobby Vernon assume the role of chaperone when the real chaperone was delayed. Bobby puts on feminine apparel, and is lead into some embarrassing situations, and some which he relishes, particularly those where the girls show their fondness for their "chaperone" by kissing "her."

"Four of a Kind" will be liked by henpecked husbands and those who like to slip out evenings for a game of draw. But the moral is: Don't let your friend's apartment be raided by the police.

"Salvation Sue" shows Dorothy DeVore off well as a moving picture actress engaged to a young man whose father is set against his marriage to anyone connected with the "silent drawma." The father meets Dorothy in Salvation Army garb one day, and enlists her aid in divorcing his son's affections from the screen. The results are readily imagined.

"Welcome Home" endeavors to show a military welcome to a returning hero whom fond home folks thought would be lonesome without mess call, army rations, night air raids, and gas. The reception lasted until the poor hero, worn out and weary, was about to stage a retreat. Then taps sounded for the war stuff.

"Alias Mike Moran"

Paramount Presents Wallace Reid in An Interesting Story of Manhood in the Making.

Reviewed by Louis Reeves Harrison.

THERE is a distinctively human quality in the role played by Wallace Reid which appeals strongly to spectator sympathy. It is that of a man who redeems himself from his own frailty after allowing his timidity to nearly destroy him as an individual. He allows a manly substitute to take his place in the ranks under his own name, and, for the first time realizes that personal safety is secondary to personal service. That he splendidly makes good in the end gives the story "Alias Mike Moran" power and social significance.

Wallace Reid is manly and effective in the lead and his support is flawless, that of Ann Little, one more revelation of her accomplishments as an emotional actress. The Paramount production catches the spirit of "Open Sesame" from which it was derived because of fine construction by Will M. Richey, strong interpretation by the actors and because of artistic backgrounds and direction. It has class enough to be effective on any program, and the popularity of the two leads furnishes all the publicity a high quality product needs.

Cast.

Larry Young, a Clerk.....Wallace Reid
Elaine Debaux .....Ann Little
Mike Moran .....Emory Johnson
Peter Young .....Chas. Ogle
Ma Young .....Edythe Chapman
Tick Flynn .....William Elmer
Mr. Vandecar .....Winter Hall
Miss Vandecar.....Jean Calhoun
Jim Day .....Guy Oliver

Story by Orin Bartlett.
Scenario by Will M. Ritchey.
Directed by James Cruze.

The Story.

Larry Young is a department store clerk putting on a very large front, when the war bids fair to spoil his ambitious plans. He hopes to marry a charming girl, Elaine, whom he believes the daughter of a resident of Millionaire's Row. Their secret meetings result in love. He is among the first to be drawn in the draft, but he induces a more pugnacious individual, Mike Moran, to take his place. The false Larry Young goes away to the war and achieves glory in death. The false Mike Moran is not better off so far as his love is concerned. Under the alias he is obliged to hide as a workman in a shipyard. His struggles with the situation and with himself lead him to make good. He volunteers with the Canadian troops. He achieves glory, but is badly wounded. The girl he loved thus finds him, a transformed man, one ennobled by bitter experience. Mutual revelations discover that he is only a clerk and she a lady's companion. Their happiness is achieved when they visit her old home as man and wife to be welcomed by a father and mother who thought him dead.

Program and Advertising Phrases: False Pride and Fake Heroism Finally Transforms Weakling Into Real Man.
Back-wash of War Changes Vain Youth Into Genuine Hero.
Wallace Reid in Latest Paramount Has Role of Excellent Opportunities.
Fake "Millionaire" Comes Down to Earth When War Tests His Steel.
Story of Cool Moral Purpose Exposes Vanity and False Pride.

Advertising Angles: Get all you can from Wallace Reid, but use plenty of mention of the Saturday Evening Post story, which was titled "Open Sesame." Use statement advertising for your newspaper work such as "Lost a hand to gain a heart," "Fought to redeem another's name," etc. Give a hint of the story to identify it to those who read the printed version and tell that this gives life to the vivid fiction. Lay emphasis upon the fact that this is not a war story. You can get some preliminary advertising by offering a reward for the first copy of the Post containing the story, not telling what you want it for, then using it as the basis for a lobby card.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 2.

"Miss Dulcie from Dixie"

Old-fashioned Story of South Presents Gladys Leslie in Principal Role in Vitagraph Production.

Reviewed by William J. Reilly.

BUILT upon an old-fashioned type of story, from the novel by the same name, "Miss Dulcie from Dixie," picturized by Vitagraph, does not depart radically from the usual in any respect. The chief asset of the story is the charm of the girl, Miss Dulcie, and this is taken away for the most part by placing her in a sequence of ordinary events without any attempt to liven up the picture with original bits of character which the quaint little Dixie girl was capable of furnishing. The scene wherein Aunt John delivers a lecture on brotherly love is unnecessary. Gladys Leslie's personality is attractive in the title role, and James Morrison's work is clean cut in the leading male part.

Cast.

Dulcie.....Gladys Leslie
Colonel Culpepper.....Charles Kent
Uncle John.....Arthur Donaldson
Aunt John.....Julia Swayne Gordon
Orrin Castleton.....James Morrison

Story by Lulah Ragsdale.
Directed by Joseph Gleason.

The Story.

Dulcie Culpepper, of Dixie, undertakes to win the $5,000 awarded her by the will of her Uncle Stephen, who provided that she should receive the money on condition that she healed the breach between her grandfather and her Uncle John, an estrangement dating back to the Civil War. Dulcie comes to New York to win her uncle's affections, but finds his stepson, Orrin, indifferent to her and Orrin's mother, Uncle John's second wife, abso-

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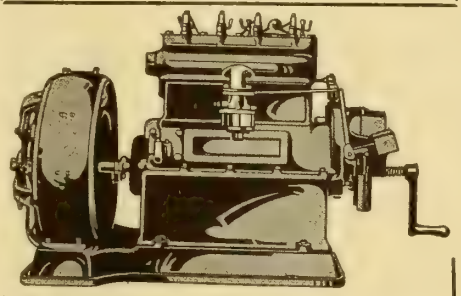


They Slide Over the Lamp

and show Beautiful Permanent Color Effects in Signs, Decorative Lighting, Exit Lights, etc.

For 5-10 W. and 25-40 W. Lamps

Reynolds Electric Co.
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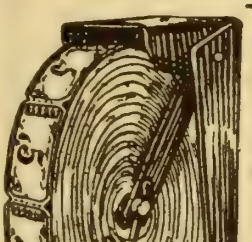


4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
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Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

lutely antagonistic. Piqued by Orrin's conduct, Dulcie arranges a "sprained" ankle and succeeds in winning his sympathy and finally his affection. She then concludes that he wanted her for his stepfather's money, and runs away. A codicil to Uncle Stephen's will discloses that she is heiress to $500,000. Dulcie's old "Mammy" brings about a happy conclusion.

Program and Advertising Phrases: She Sprained Her Ankle Because It Was a Pretty One, and Thereby Sprained His Heart, Which Was a Manly One.

He Was Indifferent Until She "Accidentally" Sprained Her Ankle, and Then the Reaction Set in on His Affections and Her Ankle.

Gladys Leslie Featured in Quaint Southern Story of Girl Who Had to Heal an Old Family Estrangement to Win a Rich Legacy.

Charming Daughter of Dixie Invaded the North "Sprained" Her Ankle, and Went Back to Southland With a Husband and $500,000.

"Spare the Ankle" Wasn't Gladys Leslie's Motto in Old-fashioned Southern Story With New-fashioned Femininity.

Advertising Angles: Play Miss Leslie for the feature, but make use of the fact that this is from a novel. If your patrons do not know Miss Ragsdale, act with polite surprise as an intimation that they should. For a novelty play up a scene in the story in which Dulcie pretends to sprain her ankle to attract Castleton's attention. Use such arguments as "She knew her ankle was as pretty as the show girl's, but she couldn't show it, could she? But she did. You girls with pretty ankles see, etc." It will give a twist of novelty to your advertising. If your patrons will stand for it, you might have an ankle guessing contest, showing the feet and ankles only of half a dozen girls and giving a prize to the person who correctly identifies the largest number.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book Press sheet.

Released March 24.

"The Carter Case"

Craig Kennedy Production, Made by Oliver Films, Welcome Innovation Among Serial Photoplays.

Reviewed by William J. Reilly.

AT a special showing for the trade on Loew's New York Roof, March 7, "The Carter Case," produced by Oliver Films, Inc., exhibited a number of startling deviations from the conventional serial photoplay and made a decidedly favorable impression on the large number of spectators. The first three episodes, "The Phosgene Bullet," "The Vacuum Room," and "The Terror of the Air," demonstrated that Arthur B. Reeve's type of scientifically constructed detective story, mysterious, with enough thrills to satisfy without overreaching the mark, is ideally suited for conversion into a good serial picture. The first episode, introducing the scientific element in the form of a phosgene bullet, shows that the Arthur B. Reeve style has been faithfully incorporated into the production.

The principals, Herbert Rawlinson as Craig Kennedy and Margaret Marsh as Anita Carter, are well suited for their parts. In the role of the detective, calling for an actor of athletic physique, intelligence, and gentlemanly qualities, Rawlinson is admirably cast. Margaret Marsh has the initiative and charm required of her and wins in the character of the girl whose fortune and life are imperiled by a band of mysterious evildoers, lead by "Avion," the terror of the air, whose identity is one of the big secrets of the picture.

The sets of the serial are big and varied in character. From a large and beautifully decorated drawing room to the sand dunes where the headquarters of "Avion" are located is a typical shift. The scientific character of the Arthur B. Reeve story makes the creation of an altogether new type of setting necessary. The interiors of the Carter Chemical Works exemplify this, and show, besides, much care in construction.

This serial has more than popular appeal. It will attract those who do not ordinarily patronize the serial picture because of its impossible situations and wild fiction. "The Carter Case" has thus far shown nothing improbable and yet has supplied the thrills and the mystery necessary to sustain serial interest.

Ethel Grey Terry, Coit Albertson, and William Pike have important parts.

Cast.

Craig Kennedy.....Herbert Rawlinson
Anita Carter.....Margaret Marsh
Cleo Clark.....Ethel Grey Terry
Lester Mason.....Coit Albertson
Walter Jameson.....William Pike
Hugo Geist.....Joseph Marba
Shelby Carter.....Donald Hall
Rance Dixon.....Kempton Greene
Count von der Witz.....John Reinhard
Alma, Anita's Maid.....Gene Baker
Emanon .....Louis R. Wolheim
"Avion" ..... ?????

The Story.

Shelby Carter, owner of big chemical works, whose secret formulae are being stolen and given to his competitors abroad, is driven by fear from his secret observation tower and killed by the mysterious "Avion." His daughter, Anita, despite the protests of her fiance, Lester Mason, calls in Craig Kennedy to solve the mystery of the death of her father and of the missing formulae. Kennedy discovers the use of the phosgene bullet, but is almost strangled by Avion's band, while Anita narrowly escapes being dragged to death by the unseen airplane of the Hun-like leader. The second episode, "The Vacuum Room," whirls Anita into a vacuum drying chamber in her father's plant, whence she is rescued by Kennedy, who applies his technical knowledge to good advantage, using a chemical reaction to burn a hole through the top of the chamber. "The Terror of the Air," the third episode, introduces Kennedy's aerial alarm, designed to protect the Carter home from Avion's attacks. Avion's plane is invisible and its motor silenced. In a lightning storm the unknown terror enters the Carter home and the episode closes when he empties a revolver into a grandfather's clock in which Kennedy is concealed.

Advertising Angles: Make a special effort the first showing to connect this serial with the Craig Kennedy stories for long running in the Hearst magazines. If you can afford to, give a special showing of the first episode. One way would

SPECIAL BARGAINS
REBUILT MACHINES

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Regular Simplex:
Hand Drive...New Price, $335 Rebuilt Price, $175
Motor Drive..New Price, $400 Rebuilt Price, $225
(110 volts, 60 cycles)

Powers 6-A:
Hand Drive...New Price, $280 Rebuilt Price, $100
Motor Drive..New Price, $338 Rebuilt Price, $150
(110 volts, 60 cycles)

Powers 6-B:
Used two months, Motor Drive..... $250
(110 volts, 60 cycles)

Motiograph, 1909 Model:
New Price, $225 Rebuilt Price, $30

Motiograph, 1915 Model:
Hand Drive...New Price, $250 Rebuilt Price, $125
Motor Drive..New Price, $285 Rebuilt Price, $150

Motiograph, 1916 Model:
Hand Drive...New Price, $265 Rebuilt Price, $150
Motor Drive..New Price, $305 Rebuilt Price, $175

Mercury Arc Rectifier:
New Price, $480 Rebuilt Price, $150
(110 to 220 volts, 60 cycles, 50 amperes)

All orders subject to prior sale.

Amusement Supply Co.
LARGEST EXCLUSIVE DEALERS TO THE MOTION PICTURE TRADE
300-302 Mallers Bldg. 5 S. Wabash Ave.
CHICAGO, ILL.
Dealers in Motiograph., Standard and Simplex Motion Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

"NEWMAN" Brass Frames and Rails
Read What C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality



Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.
PRINCESS THEATRE CO., Inc.,
Hartford, Conn.
C. A. Morrison, Mgr.

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La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: **Via Cumiana, 31, Turin, Italy**

Rothacker Prints
The Best For The Best of Them

be to open the house free at seven and run the episode and then collect from those who desire to remain. Once they are in the house most will remain for the regular show and you will lose little or nothing in admissions and will even increase the regular business. Dwell on the fact that these stories depend for their punch upon scientific facts and play up the fact that the phosogene bullet is the same lethal gas used in trench fighting, the original gas attack. Hook up with the trinity of Mystery, Romance, Science and work that catch phrase through all of the episodes. Get a distinctive lobby display for the first showing and use this for each succeeding episode; perhaps a miniature aeroplane.

Advertising Accessories: Twenty-four sheets stock stand; one, three and six-sheet poster for each episode; one, two, and three-column cuts for each episode; one-column ad cut; cuts for inserts in larger ads; program cover cuts, 3¾x3¾; thumbnail cuts for stories; announcement slides for each episode; photo gelatine lobby photos, 11x24 and 22x48; set of 8 subjects for each episode; set of 3 subjects for first 3 episodes; hand-colored pictures 22x28 of Margaret Marsh and Herbert Rawlinson; cut-out for lobby; 3-sheet banner 3x10; blotters; campaign book; supplementary press book every second week.

Released March 17.

"Puppy Love"

Paramount Presents Lila Lee in a Comedy of Love at Sixteen, by Monty Katterjohn.

Reviewed by Louis Reeves Harrison.

A COMEDY along the lines of Tarkington's "Seventeen," that of young love taking itself so seriously that it becomes amusing from its gravity alone, Monty Katterjohn has handled "Puppy Love" with the skill of long experience, and his subtitles are corking, but there is no element of suspense in the story, and in spite of its abundant material not enough of live interest to keep it going steadily. Lila Lee is sweet and attractive. The Paramount production is best suited to matinee showings and neighborhood houses. It is clean, thoroughly American and entertaining as a whole.

Cast.

Gloria O'Connell, a Romantic Girl.....Lila Lee
Shamus O'Connell, a Hod Carries.....Charles Murray
James Gordon Oliver, a Reporter.....Harold Goodwin
Mrs. Oliver.....Helen Dunbar
"Hippo" Harger, a Fat Boy.....Lincoln Stedman
Marcy Winters.....Josephine Crowell
Phyllis Winters.....Emma Gerdes
Saraphina Winters.....Alice Knowland

Story by Monte M. Katterjohn.
Directed by R. William Neill.

The Story.

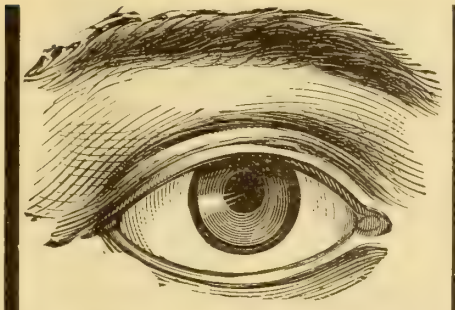
Gloria O'Connell, daughter of a newly-rich hod carrier, loves James Gordon Oliver, the boy next door. He is of aristocratic family and the amateur editor of the paper he prints. A triangle of this love affair is created by a fat boy, "Hippo" Harger. Through rivalry, through parental objections, through the struggles of James Gordon Oliver, as a reporter, and through the attempted repression of Gloria by some maiden aunts, "puppy love" does not "run smooth," but it finds its way, not to marriage, but to a finer understanding between the boy and girl as well as between their parents.

Program and Advertising Phrases: Dainty Lila Lee Presented in Refreshing Comedy of Sweet Sixteen.

Youthful Love Makes Great Hero of Imaginative Youth.

Love's Triangle Creates Mixed Affairs in Neighborhood Circles.

"Puppy Love" Runs No Smoother Than the More Mature Variety.



THE N——

MASTER

Machine Tool Co.

INC.

2638-2640 Park Ave.

Phones Melrose 362-363

NEW YORK

Paramount Presents Lila Lee in a Comedy of Youthful Love.

Advertising Angles: Play up Miss Lee for what she is worth to you. Centre most of your efforts on the story. Pick up the funny angles and make the most of them in advertising. For a lobby display get a litter of puppies, if you can, and announce Puppy Love. Remember **you** were a kid? You'll laugh now—but it was serious then, wasn't it?"

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 2.

"Hoop-La"

Billie Rhodes Is Vivacious Star in Exhibitors Mutual Production Which Features Her in Various Circus Capacities.

Reviewed by William J. Reilly.

DIMINUTIVE Billie Rhodes, pert and dainty, is the star in "Hoop-La," released by Exhibitors Mutual. There is no attempt at heavy psychology in this circus picture, neither is it loaded down with crackerjack and red lemonade, which the ordinary circus production cannot seem to get away from. Billie Rhodes is fresh and unconventional in various circus acts, notably as an equestrienne and as a clown. There is a parallel development of character between the circus girl and the foppish young man at whom she made faces at first sight which is interesting and well done, but there was no need for him to go to war in the last half reel. John Cooke, as Old Toodles, the clown-guardian of Hoop-La, is excellent in his pathetic character. One fine actor not listed in the cast of characters is Toodles' "gimpy dog," but his stunts should give him a place there. The dog adds a big percentage to the value of the picture, which is high in entertainment values throughout.

Cast.

Hoop-La Charters.....Billie Rhodes
Tony Barrows.....Bertram Grassby
Old Toodles.....John Cooke
Joe McGee.....Val Paul

The Story.

Hoop-La Charters is the star performer and box office attraction of Minor's Mammoth Circus. She has been reared by Old Toodles, the clown, who took her at her dying father's request. She has not seen much of life, and her youth prompts her to accept the proposal of marriage of Joe McGee, a village character of good physique but little real character. The marriage is kept secret, since at this time, Hoop-La is taken by her aunt to the luxurious home which is really hers. Tony Barrows is changed from a fop to a man by his love for Hoop-La. Joe McGee is about to make their marriage known and come to Hoop-La's home to live with her when he is killed in a fire at the circus, caused by his own drunken carelessness. Hoop-La is then free to marry Tony Barrows.

Publicity Points: Billie Rhodes is a versatile circus performer, appearing not only as an equestrienne, but also as a clown and a trapeze artist. These attainments should be played up.

Old Toodles' "Gimpy Dog" does an amazing lot of funny tricks which have good publicity value in the circus picture.

Program and Advertising Phrases: Dainty Billie Rhodes, in Circus Rider's Costume, Rides Away with Everyone in "Hoop-La."

She Made a Face at Him, Thinking Him a Fop, But He Lived to Make a Face at Her and Win Her from the Big Top.

Diminutive Billie Rhodes Featured in Circus Story of Girl Who Bettered Herself and the Man She Thought Worthless.
Riding, Clowning, or Trapezing, Pert Little Billie Rhodes Is Irresistible in Big Circus Production.
Naive and Bright in Equestrienne Attire Billie Rhodes Is Sure Attraction in Circus Picture with a Real Story.

Advertising Angles: You can get plenty of interest for Miss Rhodes by playing up the same thing the circus people did—her white tights. If your clientele will not stand for such undignified advertising then make your appeal with the circus angle, and tell how lonesome the little circus rider became in the huge home of her father's people. Call it an alluring story of the circus and high society. Play up the horse race. If you never worked the circus front stunt, now is a good time to try it. Any tent can be worked into the scheme, sawdust the lobby, unless it will track into the house, and sell red lemonade for the Red Cross or some other charity.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

Released in January.

"The Probation Wife"

Norma Talmadge in Select Picture That Has Drama and Comedy of Good Quality.

Reviewed by Edward Weitzel.

ROMANTIC marriages do not always turn out well. "In The Probation Wife," a Select picture presented by Joseph M. Schenck and featuring Norma Talmadge, Harrison Wade meets a young girl, Josephine Mowbray, under peculiar circumstances and offers her the protection of his name. Josephine is an orphan who has been reared by a woman of doubtful character and is saved from being forced into a life of shame by the generosity of Wade. This part of the story, however, is not its main motive. Interest centers around Josephine's experience after she is married and her successful attempt to separate her husband from an old sweetheart of his and make him realize the worth of the grateful little woman he is neglecting. Angie Ousley Rooser, who wrote the original tale, has handled her subject with discretion and maintained a skilful balance of comedy and tragedy. While not one of the Norma Talmadge's strongest pictures, it has excellent entertainment value, the able acting of the star and her support having a great deal to do with this result. Thomas Meighan as Harrison Wade, Florence Billings as Nina Stockley, and Alec B. Francis as Huntley McMerton have the prominent supporting roles. S. A. Franklin has kept all departments of the production at an admirable level.

Cast.

Josephine Mowbray, known as Jo, Norma Talmadge
Harrison Wade .....Thomas Meighan
Nina Stockley, later Nina Marr, Florence Billings
Huntley McMerton .....Alec B. Francis
Peter Marr .....Walter McEwen
Eunice Galway .....Amelia Summerville
Lawyer .....A. Brooke
Matron .....S. Liston

Story by Angie Ousley Rooser.
Scenario by Kathryn Stuart
Directed by Sydney A. Franklin.

The Story.

Left in the care of a woman who betrays her trust and brings up her charge in an atmosphere of vice, Josephine Mowbray, the heroine of "The Probation Wife," is about to take the first step on the downward path when the resort kept by her supposed mother is raided, and Josephine is sentenced to a home for wayward girls. She escapes and meets Harrison Wade, who had been attracted by her when Josephine was arrested. Wade takes her home and, as the best means of protecting her, offers to make her his wife. The girl thinks only of getting away from her past and accepts his proposal. Nina Stockley, who has made up her mind to become the mistress of Wade's beautiful home, tries to win him away from his grateful little wife and almost succeeds. He is much in Nina's company, but Josephine, who has learned to love him, does not let her rival have things all her own way. Aided by a wise friend, Huntley McMerton, she arouses Wade's jealousy by appearing in public with her adviser and looking so attractive that her husband realizes that his wife is worth twenty of Nina. The story is told as if narrated by Josephine herself and the last scene shows her, proud and happy, with her baby in her arms.

Program and Advertising Phrases: Norma Talmadge Star of Convincing Photo-drama of Sociological Revelations.
Love and Gratitude Combine to Convince Man of His Folly.
Intensely Dramatic Vision of Romantic Love Requited.
Norma Talmadge Presented In Her Greatest Screen Opportunities.
Originality of Plot and Skill In Presentation Assure Ideal Entertainment.

Advertising Angles: Work chiefly upon Miss Talmadge's popularity, but hook the play up to her own attraction. Tell that in this story she gives three powerful characterizations of one woman; the cabaret favorite, the reformatory drudge and the loving wife. Contrast these phases with the Indian girl in "The Heart of Wetona" and the Chinese and Euraisian in "The Forbidden City." Make them interested in the play because she plays in it.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one-one-column and one two-column cuts of star.

Released in March.

"The Silver Girl"

Frank Keenan, Star and Director of His Latest Picture, Appears in Screen Version of Stage Play.

Reviewed by Edward Weitzel.

THE love of an elderly man for a woman young enough to be his daughter is generally understood to be a deep and absorbing passion. It is on this theory that Edward H. Peple based his play, "The Silver Girl," which Frank Keenan has chosen for his latest screen drama. As Jefferson Hunter, a Western mining man, the star has a part that differs widely from the strong character studies he has heretofore given the silent stage. His creations have suffered from remorse, thirsted for revenge or sacrificed themselves for the happiness of others; but Hunter falls in love with a girl half his age and fights to hold her with all the ardor of youth. The story is interesting in itself and the novelty of seeing Frank Keenan as a lover adds to that interest. He is an earnest knight of the tender passion, but has been seen to greater advantage in other characters. The union of December and May does not strike so responsive a chord as that of a marriage between youthful lovers. The production is well handled, but Hunter's son and his sweetheart are kept too much in the background.

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313 manufacturers and studios..... 2.00
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Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Cast.

Jefferson Hunter .....Frank Keenan
Anne Kepple .....Catherine Adams
"Chuck" Wilson .....George Hernandez
Nathan Hargrave .....Donald McDonald
Gilman Parton .....Herschell Mayall
Julia Raymond .....Irene Rich
Richard Hunter.....Cliff Alexander

Story by Edward H. Peple.

Scenario by Jack Cunningham.

Directed by Frank Keenan.

The Story.

Annie Kepple becomes the wife of Jefferson Hunter, a man twice her age, after he has forced a loan shark to give her back a mining claim that belonged to her dead father. This claim adjoins Hunter's mine, "The Howling Coyote," which he changes to "The Silver Girl," in honor of his wife. The pair are happy for a time. Then Nathan Hargrave, who represents a number of New York financiers, arrives and fills Anne's head with a desire to see what life in New York is like. She persuades Hunter to come East and has a gay time until her husband discovers that Hargrave is trying to steal Anne away from him. He believes that his wife no longer loves him, and tries to force Hargrave to kill him in a dual. The other man is too nervous to shoot straight. Hunter goes back to Nevada and takes up his old life with his former partner, "Chuck Wilson." One day Hunter's son and his bride come to visit him. He goes into the kitchen and finds his wife there. She has found out that her husband's love is worth everything else to her and has come home to him.

Program and Advertising Phrases: Frank Keenan Presents Himself As Star of His Self-Directed Screen Masterpiece.
Wife Bewildered by Lure of the City Finds That the Only Real Happiness Is Found in Husband's Love.
Gripping Story of Western Mining Camps With Gay City Life the Reverse Side of the Shield.
Frank Keenan, Celebrated Star of Both Stage and Screen, Offers Himself in His Own Photodrama.

Advertising Angles: Play up Keenan as one of the few real actors of the screen. Make your patrons realize the importance of this player. Interest them in the story angles. Tell of the partner—Wilson—who moves out of the shack "to get away from the crowd," when Hunter brings his young bride there. Tell how Hunter challenges his successful rival to a duel in the hope of getting killed. Work slightly on the May and December angle, but keep this subordinate.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"The Railroader"

Triangle Feature Pictures Boss Who Is All for Self and Finds All Is Vanity.

Reviewed by Hanford C. Judson.

SPECTATORS will be interested in "The Railroader," a five-part Triangle feature, because of the many good situations in it rather than for any dramatic plot construction. It is made from a novel by Albert Payson Terhune and shows it in the rambling way it is built. It is meant to be a slice of the political life of recent times and puts its characters in many interesting predicaments. These are often tragic and they interest and hold attention without deeply convincing us. It will entertain those who come not expecting anything great and who are not exacting. It is photographed in splendid sets.

The players are pleasing and at the director's will we are often disgusted at the villainous boss who is all for himself. Also we understand why he wanted to carry off Letty, whom he half forces to marry him, and, later, why he is attracted by Anice. We pity his poor wife, who has to watch how things are going, and we admire the hero, running against the boss for the governorship, for the fight he puts up. The players are not free from mannerisms common a few years back, but they do register humanity.

The picture is not one to bank on especially. It ought to be acceptable in most houses. There's a breadth and freshness about it in spite of its rather obvious faults.

Caleb Conover .....George Fawcett
Letty Conover .....Virginia Eames
Gerald Conover .....Frank Elliott
Blanche Conover.....Velma Whitman
Clive Standish .....Thomas Santschi
Anice Lanier .....Fritzie Brunette
Enid Montmorency .....Goldie Colwell

Story by Albert Payson Terhune.

Directed by Colin Campbell.

The Story.

Caleb Conover is section boss on a railroad. Meeting Letty, socially above him, he saves her from a mob. Soon he is political boss of the county and marries her.

The Boss becomes president of a railroad. One of his deals has ruined a man, whose daughter, Anice, out of revenge, becomes Caleb's secretary. She is friendly with Standish, a lawyer whom Caleb can't corrupt. The Boss has written compromising letters to his broker. His grown son and daughter are empty-headed.

The gilded son marries a chorus girl and the daughter comes home from Europe with a prince. At a dinner to welcome the "princess," Caleb gets drunk and nominates himself for governor. Sober next day, he sends Anice for the letters. She steals them and he complacently lets her burn the envelope. Standish wants to run for governor but can't get a hearing till he and the girl tell the Boss about the letters. Caleb sends his very drunk son to get them. His wife comes to tell him that the daughter had not really been married and is starving in Paris.

Program and Advertising Phrases: Triangle Offers Photoplay of Good Purpose Shedding Light on Political Greed.
Love and Politics Strangely Mixed in Well-Devised Photoplot.

AUTHORS

Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.

Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.

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Stretchers included

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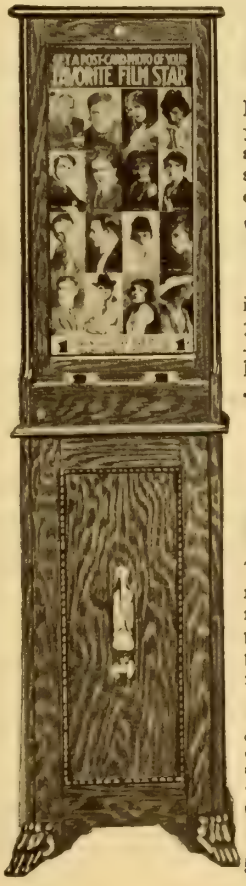
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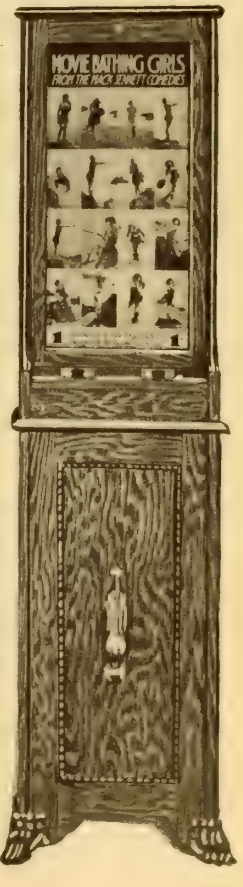
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Other machines getting from $20 to $50 per day

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We give you 6,500 cards with each machine. The cards sell for $65.00 which pays for the machine and leaves a cash profit of $15.00. Additional cards can be bought to net you 200% profit. Machines are 6 ft. high 18" wide, oak finish, mechanically perfect and an ornament in any lobby. Catalog free on Request

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

Arc Review.

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Feb. 9—Merely Marrying Mary.
Feb. 16—Almost a Hero.
Feb. 23—Their Baby.
Mar. 2—The Wigwag System.
Mar. 9—The Door Between.
Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.

FEATURES.

Feb.—Long Lane's Turning.
Feb.—A Trick of Fate (Bessie Barriscale).
Feb.—What Every Woman Wants.
Feb.—The Prodigal Liar (William Desmond).
Feb.—Martin Johnson's "Cannibals of the South Seas" (Final Installment).
Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn of the Road (all star cast).

OUTDOOR SUBJECTS.

Feb. 2—Doing the Dells.
Feb. 9—A Bit of God's Country.
Feb. 16—Out Wyoming Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 16.

The Lightning Raider (Episode No. 7, "Meshes of Evil"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 3, "The Chasm of Fear"—Two Parts—Drama—Diando).
Toto's Troubles (Toto-Comedy—Rolin).
Pathe Review No. 3 (Educational).
Pathe News No. 16 (Topical).
Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Dread"—Two Parts—Drama—Astra.)
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
The Girl of Tomorrow.
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

RELEASES FOR THE WEEK OF MAR. 9.

Carolyn of the Corners (Bessie Love).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MAR. 16.

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

RELEASES FOR THE WEEK OF MAR. 23.

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 30.

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).
Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).

W. W. HODKINSON.

(Released Through Pathe.)

Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.
Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Siren's Song (Theda Bara).
May 4—Wolves of the Night (William Farnum).

EXCEL PICTURES.

Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).

VICTORY PICTURES.

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Great City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh

FOX-SUNSHINE & TOM MIX COMEDIES.

Jan. 26—Oh, What a Knight (Two Parts).
Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.

THE GREAT NINE.

Jan. 26—Under Two Flags (Theda Bara).
Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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WANTED—New prints of "Cossak Whip," "Eternal Sin," with Florence Reed; also films of all description in good condition. Polonia Films, New Britain, Conn.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Jan. 6—The Gold Cure (Viola Dana—Five Parts).
Jan. 13—The Spender (Bert Lytell—Five Parts).
Jan. 20—The Divorcee (Ethel Barrymore—Five Parts).
Jan. 27—In for Thirty Days (May Allison—Five Parts).
Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—Jeanne of the Gutter (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Out of the Depths (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Jan. 26—Unto the End (Crane Wilbur).
Feb. 2—Restless Souls (Alma Rubens).
Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).
Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).

Vitagraph

VITAGRAPH FEATURES.

Jan. 27—The Enchanted Barn (Bessie Love—Five Parts).
Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17—Silent Strength (Harry T. Morey).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).

VITAGRAPH SPECIALS.

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).

BIG V COMEDIES.

Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds.

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Holloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).

HEARST NEWS.

(One-Reel News Weeklies.)

Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—Issue No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.

L-KO.

(Two-Reel Comedies.)

Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.

NESTOR.

(One-Reel Comedies.)

Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All-Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.

UNIVERSAL SPECIAL ATTRACTION.

Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 28—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.

UNIVERSAL SPECIAL.

The Red Glove.

Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.

NEW SCREEN MAGAZINE.

Feb. 21—No. 1 (Novelty and Topical)—03579.
Feb. 28—No 2 (Novelty and Topical)—03591.
Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 5 (Novelty and Topical)—03655.

SCREEN TELEGRAM.

Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03678.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.
Feb. 26—Issue No. 9 (Topical)—03613.

INTERNATIONAL NEWS.

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—Issue No. 11 (Topical—03633).
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Feb. 17—No. 1, "The Pool of Lost Souls"—03599.

CURRENT EVENTS.

Feb. 21—Issue No. 8 (Topical)—03604.
Feb. 28—Issue No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—Issue No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—Issue No. 13 (Topical)—03656.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—Fighting Brothers (Pete Morrison)—03657.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Feb. 16—Sis Hopkins (Mabel Normand).
Feb. 23—The Woman on the Index (Pauline Frederick).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Spotlight Sadie (Mae Marsh).
April 6—Daughter of Mine (Madge Kennedy).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).

CAPITOL COMEDIES.

(Two Reels each)

Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Feb. 10—Canada's Mountain of Tears.
Feb. 17—Where "The Spirit That Won" Was Born.
Feb. 24—Rough Stuff.
Mar. 2—Good to Eat.
Mar. 9—The Story of Steel.
Mar. 16—A Little Bit of Heaven.
Mar. 23—What Uncle Sam Had Up His Sleeve.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Jan. 26—Never Too Old.
Feb. 9—Rip & Stitch—Tailors.
Feb. 23—East Lynne with Variations.
Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Feb. 2—Romance and Rings.
Mar. 16—Once a Mason.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 9—Two Brides (Lina Cavalieri).
Feb. 9—The Girl Dodger (Charles Ray).
Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).
Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—For Better, For Worse (Cecil B. DeMille's).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—The Sheriff's Son (Charles Ray).
Mar. 30—Three Men and a Girl (Marguerite Clark).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).

Artcraft Pictures.

Feb. 2—Breed of Man (William S. Hart).
Mar. 16—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Feb. 3—One Every Minute.
Mar. 30—Beresford of the Barboons.

SUCCESS SERIES (RE-ISSUES.)

Feb. 9—Belladonna (Pauline Frederick).
Feb. 16—Puddin'head Wilson (Special).
Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).

PARAMOUNT-BURTON HOLMES.

Feb. 9—St. Dunstan's Happy Blind.
Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.

PARAMOUNT-BRAY PICTOGRAPH.

Feb. 16—Hand Grenades, the Romance of Crater Lake and Cartoon.
Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.

World Pictures Corp.

Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.

Feature Releases

BLUEBIRD.

Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

The Outlaw's Sacrifice.
Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Feb.—Good Gracious, Bobby.
Feb.—You Couldn't Blame Her.
Feb.—For Love or Money.
Feb.—Salvation Sue.
Feb.—Four of a Kind.
Feb.—Welcome Home.
Mar.—Bobby Comes Marching Home.
Mar.—Brides for Two.
Mar.—Oh, What a Night.
Mar.—Hard Luck.
Mar.—Marrying Molly.

EDUCATIONAL FILMS CORPORATION.

Feb. 1—First Photoplay Magazine Screen Supplement.
Feb.—Indian Life.
Feb.—An Indian Love Story.
Feb.—A Day with Carranza.
Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford) .
Daddy Longlegs (Mary Pickford).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

FROHMAN AMUSEMENT CO.

Times Building, N. Y.

Once to Everyman.

HARRY GARSON.

Aeolian Building, New York.

The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

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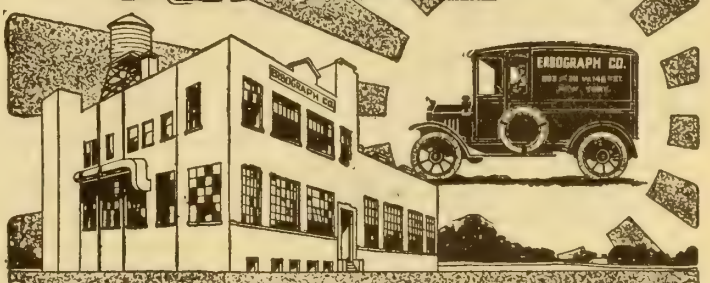
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Owing to the pending dissolution of the Corporation, the studios, laboratory and their equipment, together with the other assets of the Thanhouser Film Corporation, except cash, will be offered (subject to prior sale) for sale at public sale at 11 o'clock a. m. on April 3rd, 1919, at the studios and office of the Corporation, 46 Main Street, New Rochelle, New York. Inspection and inquiries invited.

J. B. BISHOP, Ass't. Secretary.

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SCREENS BUILT BY BRAINS

List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.
Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Jan.—Who Cares (Constance Talmadge).
Jan.—Cheating Cheaters (Clara Kimball Young).
Jan.—The Indestructible Wife (Alice Brady).
Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Burlingham.

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Her Code of Honor (Florence Reed).

State Right Releases

ACME PICTURES CORPORATION.

The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.

Reclaimed.

ARROW FILM CORPORATION.
Times Building, New York.

Sunset Princess (Margery Daw).
A Woman's Law (Florence Reed—Five Parts—Drama).
The Accidental Honeymoon (Robert Warwick).
The Struggle Everlasting (Florence Reed).
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).

BRENTWOOD FILM CORP.
4811 Fountain Ave., Los Angeles.

The Turn in the Road.

CREST PICTURES CORP.
Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.
403 Times Building, New York.

What Becomes of the Children (Corra Beach).
Suspicion (M. H. Hoffman Production).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

GAUMONT CO.
Flushing, L. I.

Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

HILLER & WILK, INC.

Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.

When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

JAMES KEANE.
220 West 42d Street, New York.

The Spreading Evil (Seven Parts—Drama).

PIONEER FILM CORP.
130 West 46th St., New York City.

The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).

HARRY RAVER.
1402 Broadway, New York.

The Master Crook.
The Liberator (Serial Starring "Maciste").

SELZNICK PICTURES.

Upstairs and Down (Olive Thomas).

ERNEST SHIPMAN.
17 West 44th Street, New York City.

The Daughter of The Don (Five Parts—Drama).

W. H. Clifford Photoplay Company, Inc.
Featuring Shorty Hamilton, One Five-Reeler Per Month.

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.

Mother I Need You.

Edwin Frazee.

The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.

Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.

The Isle of Intrigue (Six Parts).

HARRY RAPF.
Palace Theatre Building, New York.

Sins of the Children.

WILLIAM STOERMER ENTERPRISES.
729 Seventh Avenue, New York.

The Tidal Wave (Eight Parts—Drama).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, New York.

Beyond the Law (Emmett Dalton—Six Parts).

UNIVERSAL FILM COMPANY.
1600 Broadway, New York.

Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West 23d Street, New York.

Mickey (Seven Parts).
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

WARNER BROTHERS.
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The Kaiser's Finish.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.

Stolen Orders (Eight Reels—Drama).



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The Universal Motion Picture Camera played its part effectively in times of war. The U. S. Signal Corps men who used the Universal exclusively in the war zone to record the Yankee participation in the Big Scrap are all enthusiastic about this camera, and the way it stood the most exacting tests ever encountered by any camera.

They tell in glowing phrases of Universal efficiency, ease of loading and the rapidity with which it can be set up. The amount of knocking and banging around it will stand without getting out of order, develops in each man who has used the Universal a fondness for his instrument akin to the fondness of the sharpshooter for his pet rifle.

Now the Universal has been demobilized. The U. S. Government does not need all the resources of our motion picture plant any longer, and we are at liberty to put this tried and true machine at the service of the civilian photographer for use in every field where the motion picture camera is needed.

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The Universal has not only proven its top-notch efficiency in the military field, but explorers and travelers who have used it are enthusiastic in its praises. Martin Johnson, the noted explorer, who succeeded in making pictures of the man-eating savages of the Solomon Islands, swears by his trusty Universal. And he is not the only well-known explorer who is Universal equipped.

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Universal Cameras have been used with the greatest satisfaction by studio men, newspaper men, commercial photographers, and those engaged in the making of educational films. There are so many features of excellence in the Universal Camera that it would be impossible to detail them all in one advertisement. We therefore invite you to write for the Universal booklet which gives you full particulars about the one-piece construction, the adjustable shutter, the automatic dissolve, Universal tilting and panoramic tripod, and all the other features which make up the motion picture perfection attained in the Universal. Write for it at once, and learn how the camera that made good for Uncle Sam is made.

BURKE & JAMES, Inc.
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Directors and camera men rely on the latitude, speed and dependability of

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ROCHESTER, N. Y.

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A perfect day sign with black letters, and white, reflecting background with picture of the star being played. At night the same sign is electrically illuminated.

With each theatre sign a careful selection of ten plates of stars and 250 letters can be made by a purchaser.

Our descriptive catalogue will show you how conveniently and quick a complete change of the sign can be made. It takes but a few minutes to lift off the picture plates and the letter panels which can be taken indoors to make a change, thus avoiding chances of accident to say nothing of inconvenience experienced when this work is done over the sidewalk.



Another feature is that sponge and water will keep the sign clean. When it needs painting, any good painter can do the work without removing the sign.

Although new, the Greenwood Changeable Feature Sign is by no means an experiment. It is universally recognized as an ally of industry.

It is being used to advertise almost every line of business. Its accomplishments are attested by many, many hundreds of satisfied customers.

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Knoxville Tennessee

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The White A. C. Special Special Carbons fulfill these requirements in every particular. They give a strong, pure white light of high intensity, which brings out the gradation of tone in the picture, noiseless and flickerless operation, and a rugged light source not affected by any slight changes in voltage.

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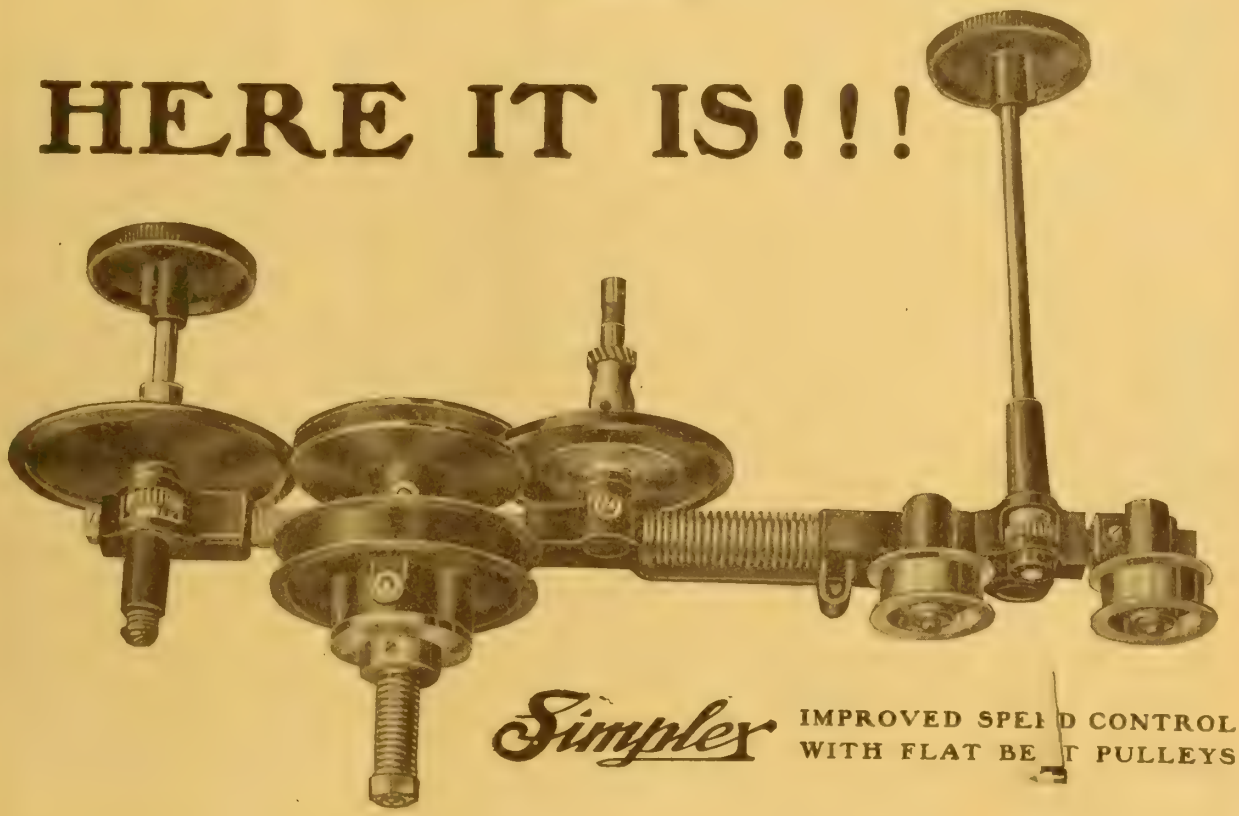
Silvertips combine satisfactorily the features of steady arc and maximum brilliancy.

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NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

Simplex

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"Responds to The Touch Like A Thoroughbred"

INSTANTLY converts the hand driven projector into a smooth running, always-under-control motor driven machine responding to every touch through the ever-within-reach controlling handle.

A turn of the "throw-out" disk instantly changes the machine into either hand or motor driven at the will of the user without throwing off the belt.

Principle requires only 8% of motive power to operate, leaving 92% available power for driving machine. A turn of the controller handle produces—without jar or grind—40 to 120 revolutions per minute.

With the new 9/16" wide FLAT BELT running on the correspondingly wide pulleys an increase of bearing surface of 600% over the old round belt surface is gained, resulting in Added Gripping Space--More Power--Reducing Slippage--Increasing Efficiency.

Long-taper-sewn seam in flat belt eliminates clatter of metal coupling, and belt breakage.

NOTICE TO USERS OF PRESENT SIMPLEX SPEED CONTROLS

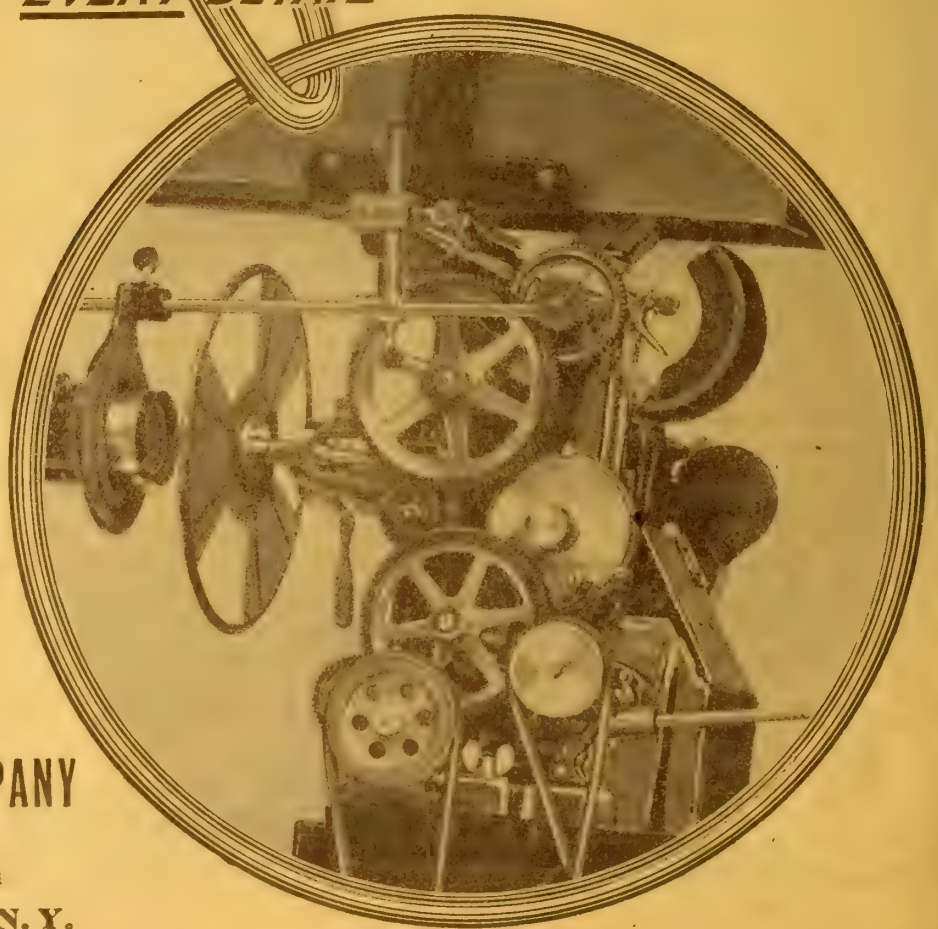
Your present speed control can be converted into the above pictured type by the outlay of $9.60 for four new pulleys and flat belt, which may be obtained through any Simplex Dealer.

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Vol. 39, No. 13 March 29, 1919 Price 15 Cents

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Chalmers Publishing Company 516 Fifth Ave. New York

SELZNICK PICTURES



OLIVE THOMAS
as the "Baby Vamp" in
'UPSTAIRS & DOWN

Don't Shoot, Mr. Hart

Wm. S. Hart says in Motion Picture Magazine:
"I tell you, if the law doesn't stop this practice
of issuing old product as new, a gun will!"

We wouldn't shoot anyone. We just want exhibitors to understand the difference between reissues, or old program pictures, and new, big productions such as we are making to star Olive Thomas. Then let them take their choice. But always look for the Selznick Pictures brand.

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WE challenge any serial-producing company to show the Exhibitors of America a serial that equals MARIE WALCAMP in "THE RED GLOVE." We challenge any serial-producing company to show an 18-chapter story that has the same fascination, the thrills, the punches, the holding power, the extraordinary class and artistic presentation as fine as the finest features. These are the reasons why this serial is sweeping the country. This is why hundreds of Exhibitors call—

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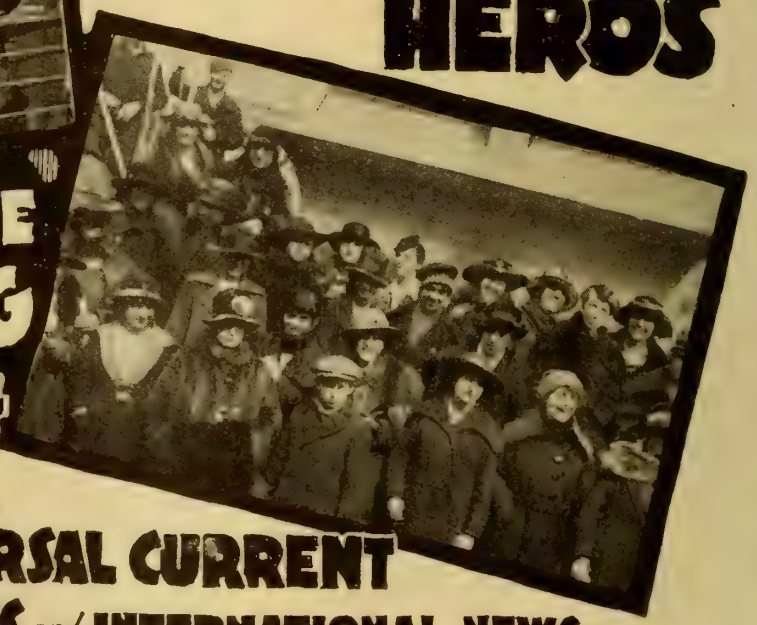
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YOU don't have to accept our word for this. All you have to do is SEE THIS SERIAL WITH YOUR OWN EYES . . . that's the test we ask you to make in comparison with any serial on the market. You'll book as hundreds have and are now doing, INSTANTLY, ON THE SPOT.

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SHOW YOUR PATRONS OUR RETURNING HEROS





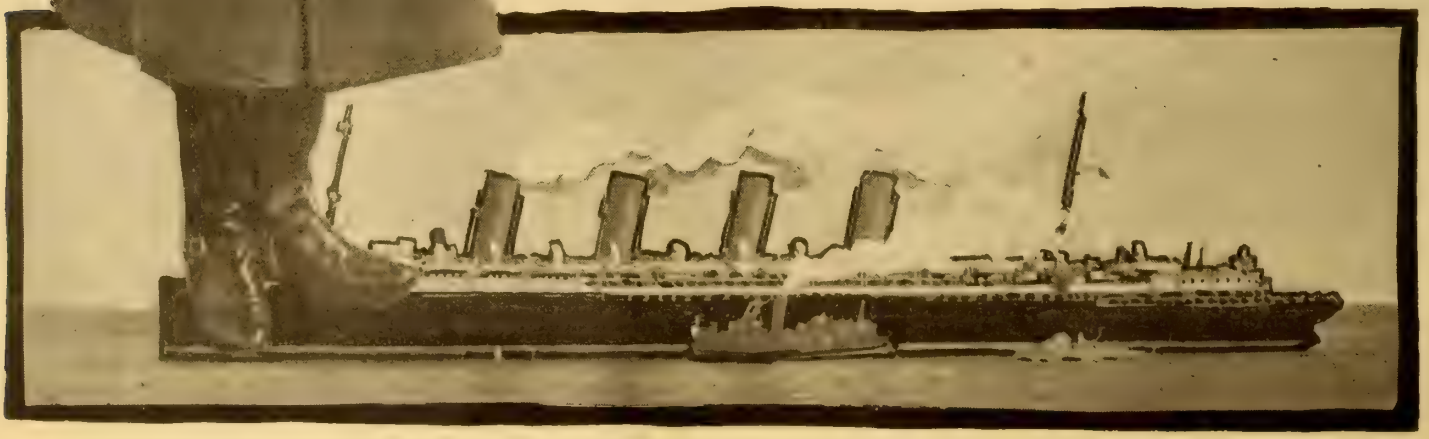


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Give your patrons ALL the world's biggest news events in pictures. No single weekly release on earth can give you what three weekly releases can. That's plain horse sense. That's why we urge you to book and boost—THE BIG THREE. If the first release of the week misses a big scoop, the second release in the week gets it, and if that one misses it, the third one gets it, thus you get ALL the big scoops that cannot be given you in one weekly release. The BIG THREE bring you all big stuff.

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in

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An ARTCRAFT Picture

They've been waiting since September 15th for a new Mary Pickford picture.

Here it is! A clean-up for you! Give it a long run.

By Rida Johnson Young. Scenario by Frances Marion. Directed by William D. Taylor.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES


Jesse L. Lasky Presents-
ETHEL
CLAYTON
IN
"PETTIGREW'S GIRL"
By Dana Burnet Scenario by Will M. Ritchey Directed by George Melford
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK
ARTCRAFT PICTURES

Just a Poor Lonesome Devil from the South!

THAT was the man in "Pettigrew's Girl." No mother. No sisters. Not a soul on earth to care. And there he was in New York—a soldier—on his way to France.

Nobody knitting for him. No letters to come. No woman to be waiting and hoping and praying. Gee! it was tough!

He saw a pretty picture in a window—the portrait of a popular chorus girl—and he bought it. She would be his girl while he was "over there."

That night he went to the theatre where she danced, and watched her, and waited outside, and met her, and awkwardly, manfully asked her if she would write, so that he might just pretend that some one cared.

And the girl? Merely the type you have pictured—floating on the foam—longing for ease—courted by a millionaire, and out to "get the money."

But when that lonesome, homesick soldier laid bare to her his big, earnest soul, something finer and better than she had ever known came into her life, and—well, you'll never forget Ethel Clayton as "Pettigrew's Girl."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK.

ARTCRAFT PICTURES




Adolph Zukor Presents
MARGUERITE
CLARK
in
"Three Men and A Girl"
Adapted from the play "The Three Bears" by Edward Childs Carpenter
Scenario by Eve Unsell Directed by Marshall Neilan
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION

VIRTUOUS MEN

Starring

E. K. LINCOLN

Is The Great Melodrama of the year

Because it contains

Massive Sets, Gorgeous Gowns,
Suspense, Thrills, Love, Hate, Beauty

A Fight that will make Screen History
2500 People in The Great Carnival Ball Scene
and
The most Spectacular Dramatic Scene ever screened in which 5000 people participate

Seven months in the making By the Master Director

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Clara Joel ~ Robt. W. Cummings ~ W. B. Mack
from Virtuous Men
Ralph Ince Film Attraction

PICTURES

FOURTEEN SEVENTY-SIX BROADWAY
NEW YORK

March 17th, 1919.

Mr.John H. Kunsky,
Madison Theatre Building,
Detroit, Mich.

My dear Mr. Kunsky:-

Your inquiries of February 28th and March 10th regarding our initial production "VIRTUOUS MEN," starring E. K. Lincoln, have been received.

My delay in answering your letters has been due to the fact that I did not wish to make any statement in regard to the picture until it was finally assembled and titled so that I could see it in its completed form.

Appreciating that you are a leading exhibitor with extensive theatre interests and knowing that your success has been due solely to sound judgment, - I wish to call your attention to the fact that in the making of this picture our first consideration was that it should contain all the basic elements of box office value.

Now that I have seen the picture on the screen, I can say with real conviction that under the masterful hand of Ralph Ince, this exacting standard has been fulfilled.

Combining a powerful story, a notable cast, elaborate sets, perfect photography and last but not least,- a wonderful title, it leaves nothing to be desired to spell success and make it the biggest box office clean-up of the year.

We know that we have a great picture and we would like to have you see it so that you may decide whether you will book it in your Madison Theatre for one week, two weeks or longer.

Very truly yours,

S - L PICTURES,

Robert Lubin

President.

P. S. - I forgot to tell you that in one scene over five thousand people appear.

S L

SELECT SP PICTURES

RULING PASSIONS



Love, hate, revenge and mercy

—and this is Love

JULIA DEAN *and* EDWIN ARDEN
are featured in this brilliant photodrama of the human passions —
written and directed by ABRHAM S. SCHOMER *author of "The Yellow Passport," "Today" and "The Inner Man"*







IN BOSTON

The mystery woman of all ages—of other days and these days—will be seen for the week beginning April 20 in Thomas Soriero's *Park Theatre*.

For a month in advance her coming will be made known on billboards, in the newspapers, in programs, through mailing lists; through the skilled publicity that this able manager knows so well how to use.

And no man, woman or child of theatre-going age in the community will be unaware of her coming.

Here, at last, on the screen in the great drama of love and compassion; of pity and forgiveness—a panorama of humanity.

First released at Easter-time when human hearts are tender; when sympathy rules the hearts of man and womankind.

GOLDWYN

Samuel Goldwyn *presents*

TOM MOORE *in* A Man *and* His Money



By Frederic S. Isham *By arrangement with Bobbs-Merrill Company.*
Directed by Harry Beaumont

Personality Means Success

Try to imagine what happens when handsome, likable Tom Moore, in the role of *Harry Lathrop*, starts out to make a man of himself and win the girl he loves by taking care of an eccentric old woman's *pet puppies!* Here is a plot with action, a fine love story and a smashing, big, rough and tumble fight.

Exhibitors everywhere have found that Tom Moore "just goes over big." They know that their patrons "all admire Tom Moore." They know that they "always do business when it's a Tom Moore picture." No wonder he's popular when they say such things about him. Have *you* booked the Tom Moore Star Series?

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN *President*
16 East 42*nd* Street New York City

Here Is A Message For 1,000 Small Exhibitors

Goldwyn wishes to get on its books within two weeks one thousand small town, rural, close-to-the-soil theatres under contract to play The Ford Educational Weekly.

We told you last week of our 4,000 accounts reaching the largest cities and every size and grade of city and town down to little villages in remote sections.

FORD EDUCATIONAL WEEKLY

is edited and prepared to *entertain and instruct.* It succeeds in both aims; otherwise Henry Ford would not maintain and constantly improve it.

We never wish to get a top-heavy *circulation* on this fine attraction. It is a very large part of Henry Ford's idealistic purpose that The Ford Educational Weekly shall always be at the command of the small towns and cities.

The Ford Educational Weekly is virtually the only screen attraction that puts big city customer and small town customer on the same basis. We have the prints immediately available to give prompt service to 1,000 new small town contracts if they are signed and sent in promptly.

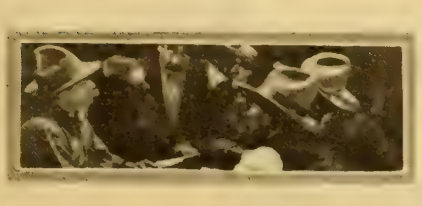
FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO.
Motion Picture Laboratories

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN *President*
16 East 42nd Street New York City



Packed with Power and Personality

This third Louis Bennison star series production is *his best picture.* It has produced, after being shown to exhibitors, more first run contracts than any of his other pictures. This star is growing in popularity so rapidly that it is fair to warn you that, before very long, you will under competitive conditions, have to pay more for his pictures. "Speedy Meade," released March 23, has such virile dramatic action and romance as to make it an outstanding story in a crowded market.



GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16(East 42nd Street New York City





3,500 Exhibitor Customers

This represents the number of theatres in the United States alone that are under contract and playing regularly "Smiling Bill" Parsons in his lively and laughable Capitol Comedies.

Throughout the world audiences in other lands receive this comedian with the same enthusiasm that has made him a nationally popular screen hero in his own country.

There are twenty six Capitol Comedies a year—worth featuring and advertising as 3,500 other exhibitors exploit them.

Every Goldwyn office can now give you the titles of an entire year's program of twenty-six Capitol Comedies.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City



Zane Grey's powerful story

THE BORDER LEGION

Starring

Blanche Bates

and **Hobart Bosworth**

Directed by

T. HAYES HUNTER

Advertised from the start by Goldwyn as an exciting, thrilling melodrama of gold-mad California, in the lawless days of '49; proclaimed honestly for what it is—a fast, big drama of love and adventure; of hard riding and desperate fighting—"The Border Legion" is today one of the specials that is doing a big business wherever it is played. And it is playing the crack first run accounts throughout the country. Ask your nearest Goldwyn manager about it.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

MAURICE TOURNEUR PRODUCTIONS

Takes this means of thanking the national distributing companies for their very flattering offers, and informing the motion picture industry that they have decided to release IN THE OPEN MARKET the latest

DRURY LANE THEATRE SUCCESS

"THE WHITE HEATHER"

DIRECTED BY

MAURICE TOURNEUR

TERRITORIAL RIGHTS WILL BE SOLD

For Further Information Apply to

HILLER & WILK, Inc.

LONGACRE BUILDING, 42nd and BROADWAY, NEW YORK CITY

Selling Agents for Maurice Tourneur Productions


EXTRA SELECTED
FRANK KEENAN
PHOTOPLAY
One of Mr. Keenan's very best—
and you know what that means
FRANK KEENAN
in the adaptation of Edward Peple's famous stage success
THE SILVER GIRL
Produced by Anderson Brunton Co.
Scenario by Jack Cunningham
Direction by Mr. Keenan, assisted by Eliot Howe
PATHÉ
DISTRIBUTORS


HAROLD LLOYD
"His comedies are the best cure for the blues I know of."
Majestic Theatre
Charleroi, Pa.
Michael Rosenbloom, Mgr
One one reel comedy every week
Produced by Rolin
PATHÉ
DISTRIBUTORS



WILLIAM RUSSELL IN "BRASS BUTTONS"

By STEPHEN FOX Directed by HENRY KING

P. S. Harrison, in Motion Picture News, March 1st issue, says of the last William Russell release:

"With 'Where the West Begins' Russell adds another good picture to the long list of his successes. The plot is full of action and it has been handled well. It holds the interest undiminished from start to finish."



LADIES will gasp at the way Russell woos and wins the society girl he thought a ladies' maid.

MEN will thoroughly enjoy the scenes in which Russell, as a New York cop, bluffs the gunmen of Sawtooth, Arizona, who had boasted that no sheriff could tame them.

EXHIBITORS will proclaim this picture one of the peppiest they ever screened and make arrangements to repeat it.

WILLIAM RUSSELL PRODUCTIONS

Distributed by
PATHÉ

William Russell Successes Now Available:
"Hobbs in a Hurry"
"All the World to Nothing"
"When a Man Rides Alone"
"Where the West Begins"



Foreign rights controlled by Federal Photoplays, Inc. 3 East 44th St., New York

FRANK POWELL *presents*

HOUSE PETERS *in* THE FORFEIT

Supported by JANE MILLER

THIS picture is a corker through and through—a smashing big south-western play, well written, well directed, well acted and well produced. It will hold your audience from first to last—and it will pack your house, performance after performance.

(*Or will it pack your competitor's house?*)

DISTRIBUTED BY

W. W. Hodkinson Corporation

THROUGH PATHÉ EXCHANGE, INC.

ARE YOU READY

FOR THE GREATEST SERIAL CLEAN-UP SINCE SERIALS BEGAN?



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MODERN PHOTOPLAYS
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GET IN LINE!

Remaining Territory
Going Fast

POLIS, NEW HAVEN, MON., MAR. 3
BROKE THE HOUSE RECORD BY $500

"MACISTE"

TURNS THEM AWAY

SEND FOR BOOKLET

HARRY RAVER, Inc.,

1402 BROADWAY
NEW YORK

THE NEW BIG SPECIAL
TO THE RECORD BREAKING

THE MELODRAMATIC SENSATION OF THE SEASON

WHEN A WOMAN STRIKES

WITH A POWERFUL COMPANY OF CELEBRATED PLAYERS INCLUDING

ROSEMARY THEBY-BEN WILSON
NEVA GERBER AND MURDICK MACQUARRIE

EXHIBITORS EVERYWHERE REPOR

Julius Steger's Masterpiece

Evelyn Nesbit in "Her Mistake"

The Sensational J. Stuart Blackton Super-Feature

"Life's Greatest Problem"

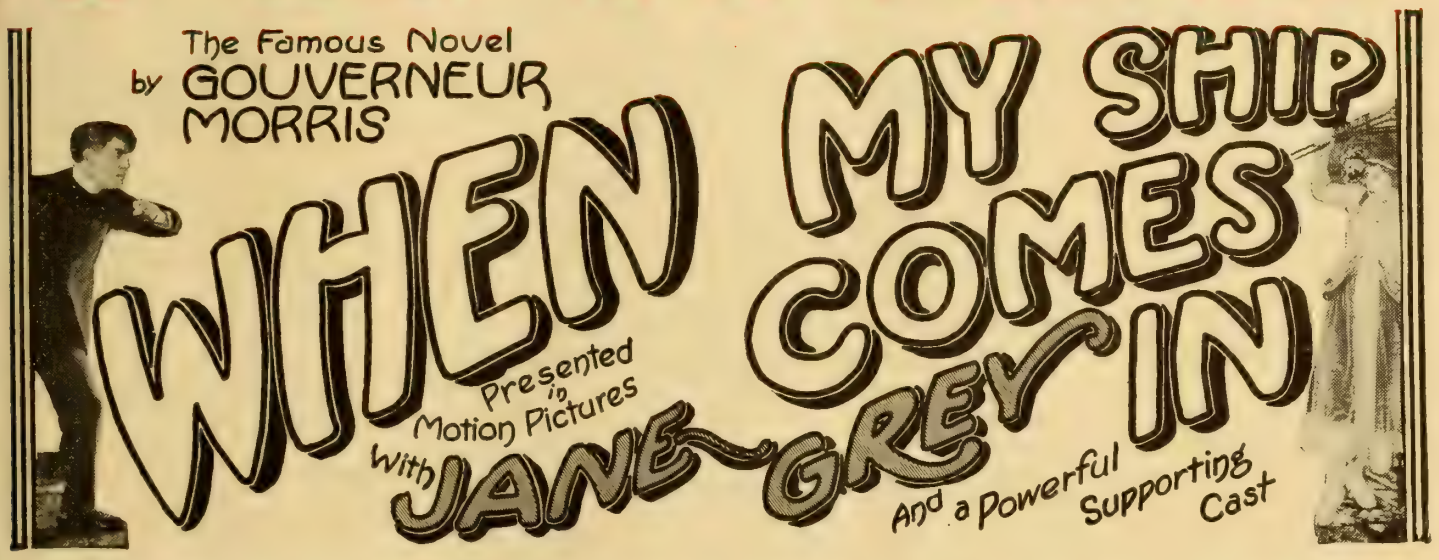
Starring MITCHELL LEWIS

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INDEPENDENT SALES CORP

FRANK G. HALL,

PRODUCTIONS ADDED 10-20-30 SERIES



TREMENDOUS BUSINESS WITH

The Great Bacon-Backer Production of
Paul M. Potter's Dramatic Masterpiece

"A WOMAN'S EXPERIENCE"

Starring MARY BOLAND

The Sensational Frank Reicher Production of
Isabel Ostrander's world-famous novel

"SUSPENSE"

Starring MOLLIE KING

DISTRIBUTED THRU

FILM CLEARING HOUSE, Inc.

President



COMPLETE
FROM OVERTURE TO FINAL CURTAIN

MUSIC
ESPECIALLY ARRANGED FOR THE WHOLE PERFORMANCE

EFFECTS
SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES

FEATURE
AN ELABORATELY STAGED SPECIAL PRODUCTION

COMEDY
THE LAST WORD IN UP-TO-THE-MINUTE HIGH CLASS COMEDY

TOPICALS
EXCLUSIVE-SERVICE NEWS AND MAGAZINE REELS

NOVELTIES
SCENIC, CARTOON AND NOVELTY SUBJECTS

SPECIALS
ANIMATED TITLES AND ANNOUNCEMENTS

ALL PRODUCED UNDER THE PERSONAL SUPERVISION
OF SAMUEL L. ROTHAPFEL

SIX ROTHAPFEL PROGRAMS NOW IN PREPARATION



NEW YORK TIMES EDITORIAL

JANUARY 12, 1919

Samuel L. Rothapfel's resignation as Managing Director of the Rialto and Rivoli Theatres came as a surprise. . . . Of course, Mr. Rothapfel is not the only artistic exhibitor in the world, but he has certainly been a pioneer in placing exhibition on a higher and ever higher plane. New York has him, more than any other man, to thank for the presentation of motion pictures in a way attractive to persons of taste and intelligence.

Mr. Rothapfel is creative. He not only selects the best photoplays available, and the most important topical and educational films, but instead of just showing what pictures he has, he builds programs out of his material, each of which is as harmonious a whole as he can make it. He was one of the first, if not the first, to realize the power of music and setting to enrich a motion picture entertainment, and employing his own unusual abilities, and those of the most talented artists he could engage, he has made his programs richly effective. And in building them he has not been a slave to the idea that a photoplay must always be the cornerstone. He has had a venturesome initiative to build his programs around any film that seemed to him to represent a distinctive accomplishment of the motion picture camera.

The announcement of Mr. Rothapfel's departure from the Rivoli and Rialto Theatres caused a keen sense of regret until—and here is the important encouraging fact that came with second thought—it was realized first that Mr. Rothapfel had established his theatres so firmly that they could go on without him, and second that he would enter some new field of motion pictures where he would probably be able to release energy and ability that cannot find expression in the management of theatres. This means that the public will gain by his change of work. It will still have the results of Mr. Rothapfel's work in a new field.

INDEPENDENT SALES CORP.
FILM CLEARING HOUSE, Inc.

FRANK G. HALL, President

Announcing a Campaign of

"BETTER LITHOGRAPHS FOR BETTER PICTURES"

Exhibitors and Exchangemen who have kept pace with the march of progress of the motion picture industry do not ask to see the posters before booking or buying if they are told that they are

"RITCHEY MADE"

for that fact spells "Action," "Individuality," "Originality" and "Color."

THIS SOUNDS BIG AND BOASTFUL

BUT THE FACTS REMAIN

"RITCHEY POSTERS" ARE THE BEST BECAUSE

We employ the Best Artists in the business.
We give individual thought and attention to each subject.
We do not save ink or sacrifice color or detail at the expense of the poster.
We know how important lithographs are to the success of a picture.
We make a specialty of theatrical and motion picture posters.
We have the most thoroughly equipped plant in the United States.

MAKE US PROVE IT!

Ritchey
LITHO. CORP. N.Y.

J. V. RITCHEY, President
EXECUTIVE OFFICES
AT PLANT
406-426 WEST 31ST STREET, NEW YORK



HIRAM ABRAMS

PRESENTS

GEORGE BEBAN

THE ARTIST WITH A SOUL,

IN

"HEARTS OF MEN."

A POWERFUL, APPEALING PHOTO-DRAMA

IN SIX PART

A TRULY 100% PICTURE

AND THE FIRST GEORGE BEBAN PRODUCTION EVER OFFERED TO

STATE RIGHT BUYERS

APPLICATIONS FOR TERRITORIAL RIGHTS ARE BEING CONSIDERED IN THE ORDER OF THEIR RECEIPT

P.S. SOL LESSER HAS BOUGHT THE RIGHTS TO THE PACIFIC COAST STATES

Address

HIRAM ABRAMS

LONGACRE BLDG., B'WAY & 42, ST. NEW YORK CITY

BILLIE

HOOP-LA



A sparkling story of circus life that is meeting with wide success and adapts itself to big advertising ideas.

It is full of the humor that makes pleased audiences.

Released through

EXHIBITORS

RHODES

THE LAMB AND THE LION

Starting as a "safe cracker" she finds the path to society easier to travel than the road to jail.

In the role of "Boots" she steps from one funny situation into another.



Produced by
NATIONAL FILM CORPORATION OF AMERICA

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

MUTUAL

The Turn in The Road

You know that it played for eight weeks at Quinn's Theatre in Los Angeles to crowded houses.

You know when a picture plays that long in a city like Los Angeles which knows more about pictures than any other city in the world that it must be a real big feature

And you know that if Los Angeles can make big money with it, you can. Your audiences have just as keen an appreciation of good pictures as Los Angeles audiences.



Released through
EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILM
BANKERS and EXPORTERS
FOR THE PRODUCER

WILLIAM DESMOND

in

THE PRODIGAL LIAR

Presented by JESSE. D. HAMPTON



Roars of laughter will greet this picture

You'll feel proud to face the happy crowds as they leave your theatre

It's jammed with funny situations and has some corking good advertising angles

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

"A GENTLEMAN OF QUALITY"
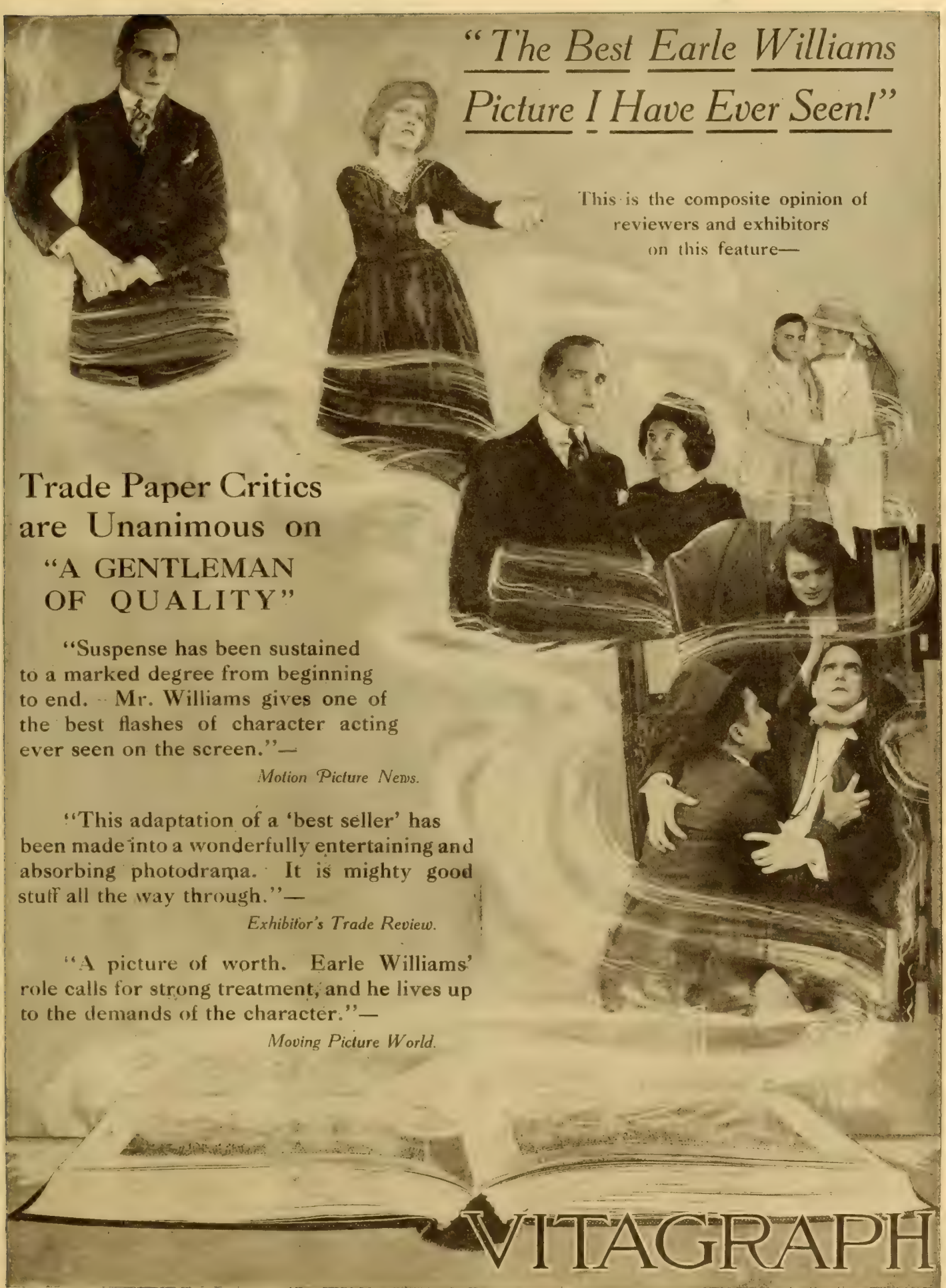


ALBERT E. SMITH presents

EARLE WILLIAMS

in a masterful adaptation of

Frederic Van Rensselaer Dey's
Sensational Novel of the Same Title

Directed by James Young



"The Best Earle Williams Picture I Have Ever Seen!"

This is the composite opinion of reviewers and exhibitors on this feature—

Trade Paper Critics are Unanimous on "A GENTLEMAN OF QUALITY"

"Suspense has been sustained to a marked degree from beginning to end. Mr. Williams gives one of the best flashes of character acting ever seen on the screen."—

Motion Picture News.

"This adaptation of a 'best seller' has been made into a wonderfully entertaining and absorbing photodrama. It is mighty good stuff all the way through."—

Exhibitor's Trade Review.

"A picture of worth. Earle Williams' role calls for strong treatment, and he lives up to the demands of the character."—

Moving Picture World.

VITAGRAPH


She Took a Chance!
HAZLE DALY
in
"The Little Rowdy"
She took a chance when she interrupted her schoolmistress's romance.
She took a chance when she defied the will of her father after her expulsion from school.
And she took a chance when she flirted with the author who had infatuated her sister.
Did the spirit that prompted such daring save her?
Directed by Harry Beaumont
Released by
Triangle Distributing Corporation
New York

HARRY GROSSMAN PRESENTS

"The CARTER CASE"

A CRAIG KENNEDY Serial

Story by Arthur B. Reeve & John W. Grey



The STARS

HERBERT RAWLINSON

MARGARET MARSH



OLIVER FILMS INC.

I. OLIVER, PRESIDENT

THREE HUNDRED AND EIGHT EAST FORTY-EIGHTH STREET

NEW YORK CITY



This artistic insert is repeated at the urgent request of Exchanges and Exhibitors

ARRANGE THROUGH

"THE CARTER CASE"

ARROW FILM EXCHANGE, Inc.
1235 Vine Street - - Philadelphia, Pa.

DAY FILM CORPORATION
412 Ferry Street - - - Pittsburgh, Pa.

SAMUEL GRAND
48 Piedmont Street - - Boston, Mass.

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SUPER FILM ATTRACTIONS, Inc.
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Best
in Story
Production
Direction
Thrills
Cast

CELEBRATED PLAYERS FILM CORPORATION
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PIONEER FEATURE FILM CORPORATION
126 West 46th Street - New York City

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OLIVER FILMS
Incorporated
NEW YORK

"A GREAT STATE RIGHTS PRODUCTION"

SAID FOX OF WASHINGTON

AND TO PROVE IT HE BOUGHT

"THE LAW OF NATURE"

The Largest Block of States at the Highest Price Ever Paid for a Picture for the same Territory

States Controlled by Fox with Executive Offices at 15 Central Building, Washington, D. C., are the following:

DELAWARE	FLORIDA
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NINETEEN NINETEEN'S *Greatest Photodramatic Sensation*

LONG RUN
Contracts considered with high class theatres.

Produced by

DAVID G. FISCHER PRODUCTIONS, Inc.

DAVID G. FISCHER, Director General



ARROW FILM CORPORATION

W. E. SHALLENBERGER, PRESIDENT.

TIMES BUILDING NEW YORK



ALBERT RAY with ELINOR FAIR

IN THE FIRST OF A SERIES OF THE SWEETEST
STORIES EVER TOLD

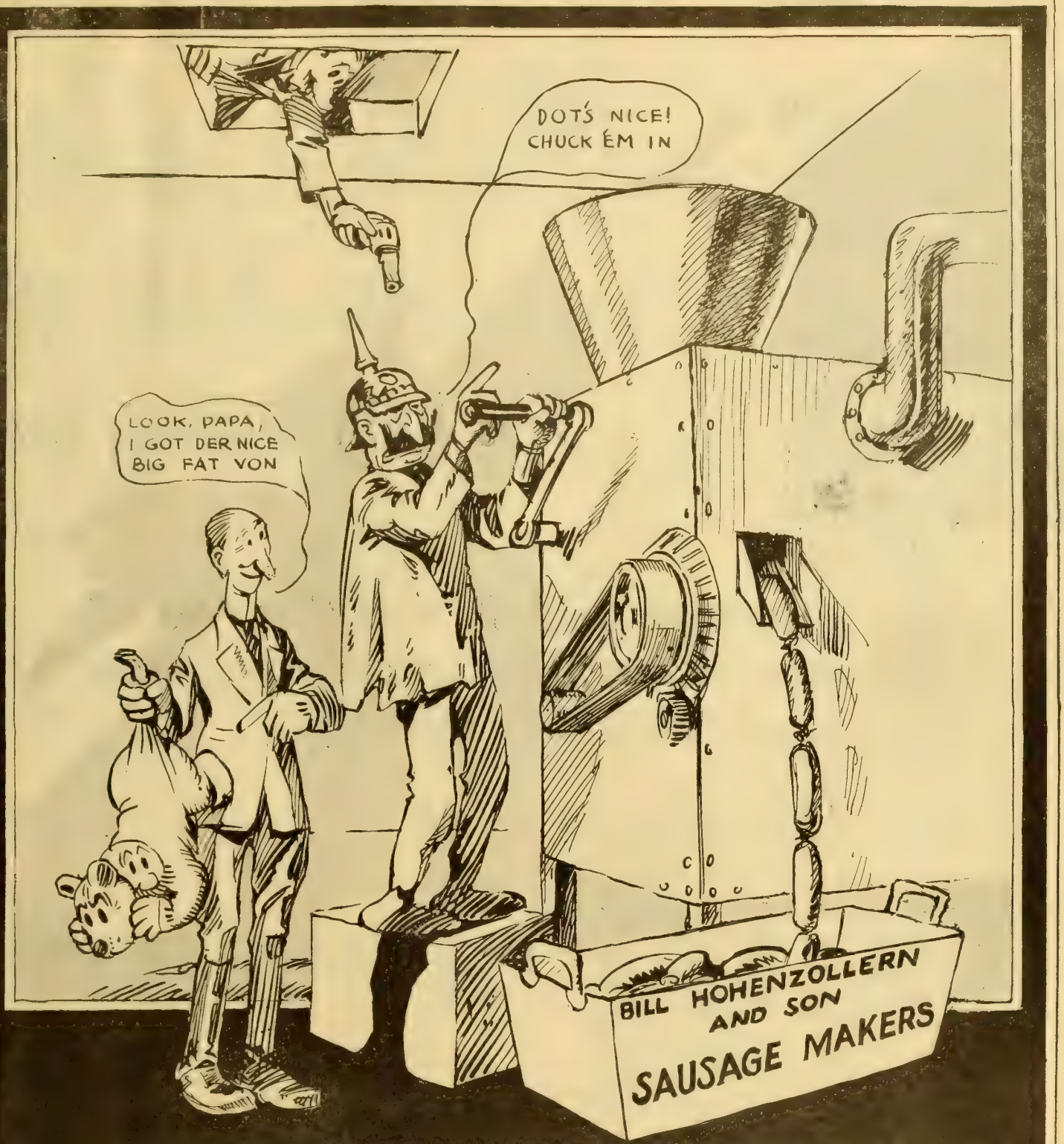
MARRIED IN HASTE

DIRECTED BY ARTHUR ROSSON

CLEAN, BRIGHT, SNAPPY—TYPICAL OF YOUNG
AMERICAN MANHOOD AND WOMANHOOD

A WILLIAM FOX PRODUCTION

EXCEL PICTURES
FOX
FILM CORPORATION



CAPTAIN BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

YOU SEE THEM EVERYWHERE

FOX

FILM CORPORATION



JOHN H. KUNSKY

"Midnight as BIG as

Says JOHN KUNSKY, Owner

The wise ones said it was the title of "Virtuous Wives" that put it over. Some said it was the widely read book

but this proves that

Anita Stewart

In Louis B. Mayer—"First National" Productions is a sure thing at any theatre.

Commonsense says

Book the entire Stewart Series

Forthcoming Anita Stewart releases:

Mary Regan, directed by Lois Weber; "In Old Kentucky"; Marshall Neilan is now directing a super-production, the title of which is not yet decided, and others.

Romance" went over

"Virtuous Wives"

of the big Madison Theatre of Detroit

The same thing was true at the Garden Theatre, Paterson, New Jersey

These are the only seasons yet played by "A Midnight Romance" as this is being written.



FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL MONEY-MAKER

The New



Super-Series of Jewel Comedies

START AND FINISH WITH A LAUGH—

There'll be one every other week
All Sold on the "Show You" Policy

These two-part rapid fire comedies have broken heavily into the lime-light through their showing in Loew's circuit of theatres, New York and other prominent houses through the country.

THREE OF THEM ARE NOW COMPLETED

"In the Wild West" **"The Tenderfoot"**
"Peace and Riot"

The line of Advertising matter is the most complete ever put out on a comedy and includes:

1 SHEET 3 SHEET 6 SHEET SLIDES
4—11x14 GELATINE PHOTOS 1—22x28 GELATINE PHOTO
ADVERTISING CUTS AND PRESS BOOK

FRANCHISES NOW BEING ALLOTTED

TERRITORIAL SALES CORPORATION

1600 BROADWAY NEW YORK CITY.

HERE NOW

THE MOST
TIMELY
PRODUCTION
OF THE
AGE

THE BOOMERANG

WITH

HENRY B. WALTHALL

A NATIONAL PRODUCTION

WORLD-PICTURES

"GOLD DOLLARS *for*— TEN CENTS"

that's the line exhibitor's everywhere can use in their advertising of

"THE BETTER 'OLE"

A $2.50 Show for 15c, 25c or 50c

That's Your Opportunity with the Greatest Audience Picture Offered You Today

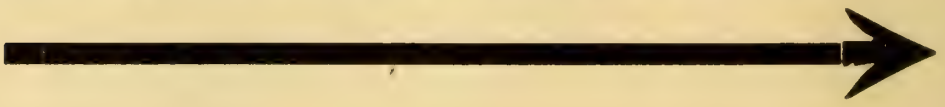
—WIRE WORLD NOW!

NATHAN HIRSH

PRESENTS

FIFTEEN FIVE REEL PRODUCTIONS

EXCHANGEMEN



EXHIBITORS



SECURITY PICTURES

SECURITY PICTURES

Fifteen five-reel productions are first class, up-to-the-second attractions, titled in the highest attainment of art, edited expertly and in some parts reproduced. They represent the difference between a reissue and a RECREATION—a difference you can see with your own eyes because it's there.

For example,
the first three releases are

"THE ETERNAL PENALTY"
With CHRISTINE MAYO and HENRY KOLKER

"ROSES AND THORNS"
With th brilliant Belasco star, LENORE ULRICH

"IN THE DAYS OF DARING"
With TOM MIX

And each carries a full line of lithographs, photos and other material, and press and display matter designed for first-class houses.

The SECURITY SERIES is being offered as a straight commercial proposition on business lines to the exchange that needs a sure output at a live-and-let-live price. It is offered by a man who is selling these productions in his own New York exchange—by a picture-wise exchange man, Nathan Hirsh.

STATE RIGHTS NOW SELLING

AYWON FILM CORPORATION

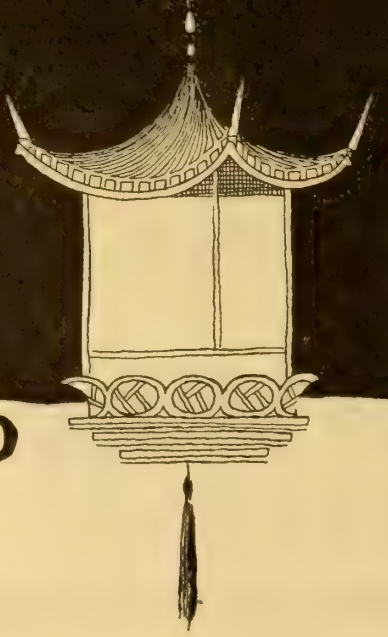
729 Seventh Avenue (Phone Bryant 7224) **New York City**

COMING!

NAZIMOVA

in

THE RED LANTERN



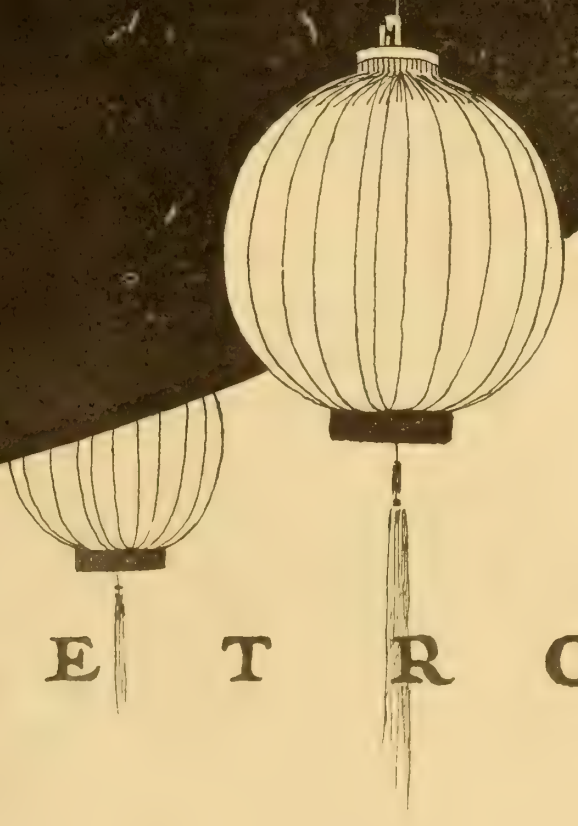
METRO

NAZIMOVA

in

The production that begins a new epoch in motion pictures

THE RED LANTERN



METRO



WHEN the story, by Richard Washburn Child, appeared in the Saturday Evening Post it was so absorbing, so fascinating and so plotful that it made a big dent in the public imagination.

When it was done into a motion picture it turned out even better and more diverting and it becomes a fine addition to the *Metro All Star Series Productions*. Harry L. Franklin directed it from A. C. Kenyon's scenario and the star is at his best.

Metro presents

HALE HAMILTON

in

THAT'S GOOD

Released by METRO *March 24.*

MAXWELL KARGER, Director General

BRITISH FILMS

HARRY MAZE JENKS

Proprietor of the Famous

HARMA PHOTO PLAYS

and the

CLARENDON FILM STUDIOS

wishes to inform AMERICAN BUYERS AND RENTERS that he has arrived in New York City with a large selection of his MASTER FILMS.

These films have all been heavily booked by British Exhibitors and have proved their value as a box-office attraction.

They depict and visualize English, Scottish and Irish life in its many and varied phases.

There are scenes typical of the British life in Castle and Cottage. The rural villages, the quaint inns, historical castles, etc., are all to be seen photographed in the most picturesque spots in the British Isles.

Enquiries to:

HARRY MAZE JENKS

ASTOR HOTEL

Times Square, New York City

HARMA & CO., 101, Wardour St., London, W. 1



TO CONTENTS

Abrams, Hiram, Working on Policies.....1801
Abrams Makes Rapid Sales on Beban Film.1813
Advise Advertisers on Posters and Loans..1784
Advertising Aids and Reviews.....1836
Among Independent Producers.....1832
Advertising for Exhibitors.....1804
Appeals Suit Over "Peg 'O My Heart"....1788
Association Men Attend Hearing in Harrisburg 1767

Bernstein to Exploit "The Boomerang" in New York 1796
Blue Monday Over Pennsy Blue Laws.....1775
Boost Receipts by Stage Settings.....1803
Brady Looses Historic Grenade.....1785
Bury Sunday Bill with Slow Music.....1776

Carey, Harry, Portrays Cowboy True to Life.1768
Carey, Harry, on Last Lap of His Western Trip 1799
Christie Closes Big Contracts in the West...1800
Christie Increases Picture Output.....1799
Chicago News Letter.....1795
"Combination" Existence for Billy Meck in France 1803

Diggs Made Business Manager of Rothapfel Program 1798

Eastman Film Is Now Edge Numbered....1813
"End of the Game" (Hodkinson-Pathe)....1837
Enthuse Over Film Board's Campaign of Organization 1768

Films Half Brother to Newspapers.....1787
"Fighting Destiny" (Vitagraph).....1841
"Fire Flingers, The" (Jewel).....1836
First National to Handle Christie in Canada.1774
First National Gets Maculey Film.....1798
Five Trade Papers Cover Field.....1769
Force Makes Farce for Louisville.....1768
"Forbidden Fire" (J. Parker Read).....1840
Frohman Engages Three Stars to Appear with Texas Guiman 1786

Garson Back on Coast.....1768
Gentry Sues Educational.....1767
Goldwyn's "Thais" to Be Shown to Pope Benedict 1767
Griffith Seeks Law to Punish Film Plagarists 1792

Handsome Theatre is Eastman's Gift.....1790
Holmes, Burton, to Go to Europe to Get Lecture and Film Data.....1786

Independent Sales Starts Campaign on Unit Program 1813
Intermountain Film Board Takes Up Shipping Problem 1790

Jobs for Soldiers in Minneapolis.....1819
"Johnny Get Your Gun" (Artcraft).....1836
Johnson Returns to Cannibal Isles.....1774
Judges Test Influence of Pictures on Children 1795

Kansas City Showman Aids Churches.....1816
Karyas, Andrew, Makes Trip.....1796

Lasky Wants San Francisco Studio.....1792
Lesser Gets "Yankee" for United States and Canada 1797
Levey, Max, Has Been on the Film Job Fourteen Years 1795
List of Current Film Release Dates, 1844, 1846, 1848, 1850
Live News from Everywhere.....1814
"Love Defender, The" (World).....1839

Making New Patrons His Specialty.....1784
Makes Picture Showing Conversion of a Hindu 1903
Merchandise and Movies Dovetail.....1779
Michigan Faces Radical Censorship.....1815
Michelena Has Two More Films and Plans for Three 1796
"Marriage Price, The" (Artcraft).....1838
Motion Picture Educator.....1802
Montreal Union Organizes and Elects New Officers 1778
More Building Activities.....1831
Music Cue Sheets.....1811

"Never Say Quit" (Fox).....1839
New Ideas in Advertising Make Hit.....1792
New Jersey's Censor Bill Adds to Sunday Troubles 1777
New State-Lake Theatre Opens in Chicago Loop 1796
New England Theatre Boom Is On.....1773
News of Los Angeles and Vicinity.....1793
Nutmeg Senate Votes for Sunday.....1767

Ohio's Local Option Bill Backed by Multitudes 1776
Omaha Clubwomen Oppose Nebraska Censorship 1777
On the Screen in Many Cities.....1778
Outing-Chester Cameraman Journeys to South America 1768
Owner of Jackson Park Theatre Makes Correction 1795

Pastor Offers Pulpit to Exhibitor.....1786
Pathe Expands Quarters for Advertising and Publicity 1784
Pathe Has New Washington Office.....1800
Personal and Otherwise.....1783
Photoplaywright, The 1810
Photographic Expert Joins Inter-Ocean.....1788
Pittsburgh Leads in Sunday Opening.....1818
Pittsburgh Rorke Bill Hearing Disorderly..1776
Plans to Run Each Film to Exhaust Its Business 1795
Projection Department 1806
Producers and Distributers News.....1823
Put Pictures on Ceiling for Wounded Soldiers 1783

Rambles Round Filmtown.....1780
Raise Your Prices, Says Scott.....1789
"Rebellious Bride, The" (Fox).....1837
Recreation League Nips Raleigh Censor Bud.1777
Reviews and Advertising Aids.....1836
Ritchey Starts Campaign to Create Poster Demand 1797
Roosevelt Film Creating Big Stir.....1788
Rubbernecked Deadhead Lands in Juvenile Court 1767
Rubbernecking in Filmland.....1791

San Francisco Likes Bathing Girls.....1820
Says Mexico Will Be an Attractive Film Field 1767
Select Has Special "Bolshevism on Trial"..1772
Sherrill Signs Mack Swain.....1798
Slacer Censorship Bill Introduced at Albany.1778
Share No Expense in Making Nazimova's "Red Lantern" 1799
State Register Declares Against Censors...1796
St. Louis Exhibitors Pay C. O. D. Charges..1768
Sunday Bill Has Chance at Albany.....1776
Superior Educational Incorporates.....1821

Texas Expects Marcus Loew Invasion.....1817
Texas Oil Bills Keep Sunday Law Off Calendar 1777
Toronto Enthuses Over Sport Feature.....1814
To Establish Fox Branch in Mexico.....1797
"Toton" (Triangle) 1839
"Turn in the Road" (Exhibitors Mutual)...1841

Weekly Bonus System for Famous Players Sales Force 1801
"Way of the Strong, The" (Metro).....1838
While Newark Walked it Advertised Johnny Mack 1784

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES
Speer Carbon Co.....1849

ELECTRICAL & MECH. EQUIPMENT
Amusement Supply Co.....1840
Argus Lamp & Appliance Co.....1841
Flexlume Sign Co.. 1845
Hertner Electric Co.....1842
Northwestern Electric Co.....1852
Porter, B. F.....1849
Reynolds Electric Co.....1840
Typhoon Fan Co.....1849
Universal Motor Co 1842

LENS MANUFACTURERS
Gundlach Manhattan Optical Co.....1851

MFRS. OF INDUSTRIAL PICTURES
Almazov Film Lab., Inc.....1845
Cromlow Film Laboratories..... 1841
Erbograph Co..... 1852
Evans Film Mfg. Co.....1842
Rothacker Film Mfg. Co.....1862

MFRS. OF MOVING PICTURES
American Film Co., Inc.....1735
Arrow Film Corp.....1751
Aywon Film Corp.....1760-61
Famous-Players Lasky Corp.....1723-26
First National Exhib. Cir., Inc.....1754-55
Fox Film Corp.....1752-53
Goldwyn Picture Corp.....1728-33
Harry Maze Jenks.....1765
Harry Raver, Inc.....1737
Haworth Picture Corp.....1842
Hiram Abrams 1743
Independent Sales Corp.....1738-39
Maurice Tourneur Prod.....1734
Metro Picture Corp.....1762-64
Oliver Films, Inc.....Colored Insert
Palmer Photoplay Corp.....1841
Pathe Exchange, Inc.....Colored Insert
Ritchey Litho. Co.....1742
Robertson Cole Co 1744-47
Rothapfel Pictures 1740-41
S & L Pictures.....Colored Insert
Select Picture Corp.....1727
Selznick Picture Corporation..... ...1718
Spoor Thompson Lab.....1719
Territorial Sales Corp.....1756-57
"The Boomerang" 1758
Triangle Distrib. Corp.....1750
Universal Film Mfg. Co..... 1720-22
Vitagraph Co.....1748-49
W. W. Hodkinson Corp.....1736
World Film Corp.....1759

MISCELLANEOUS
Automatic T. S. & C. R. Co.....1851
Bioscope, The 1840
Cinema, The 1841
Classified Page 1847
Eastman Kodak Co.....1852
Faries Mfg. Co.....1842
H. Roystone 1840
Holcomb & Hoke Mfg. Co.....1851
J. B. Bischop.....1852
La Cinematografia Italiana.....1852
M. P. Directory Co.....1849
Moore, William N.....1852
National Elec. Ticket Reg. Co.....1841
National Ticket Co..... 1840
Vitagraph Co.....1849
Williams, A. F.....1841
X. Y. Z., care M. P. World 1840

MOVING PICTURE CAMERAS
Burke & James, Inc.....1852

MUSIC AND MUSICAL INSTRUMENTS
American Photoplayer Co.....1842
Professional School of Picture Playing.....1841

PROJECTION MACHINE MFRS.
De Vry Corp.... 1849
Master Machine Tool Co.....1839
Power, Nicholas, Co..... 1864
Precision Machine Co.....1863

PROJECTION SCREEN MFRS.
Gold King Screen Co..... 1842

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

NUTMEG SENATE VOTES FOR SUNDAYS

Measure Giving Sabbath Opening Power to Local Authorities Sweeps Body in a Rousing Victory

WITH only three dissenting votes the Connecticut Senate on March 19 passed a bill giving local authorities the right to decide for themselves whether or not motion pictures may be exhibited in their respective communities on Sunday evenings. The bill now goes to the house.

Sacred concerts and lectures are included under the provisions of the bill, according to an amendment offered by Senator George W. Klett, chairman of the judiciary committee, whose hearty support of the Sunday bill was largely responsible for its passage. He made an extended speech on the Sunday question, pointing out that the bill was intended to legalize the exhibitions now being given without the consent of the law.

According to the bill, Sunday showings are authorized with the consent of local authorities between the hours of 7 and 10.30 p. m. Violations shall be met with a fine of not less than $100 nor more than $500.

Senator Klett informed the Senate that between 10,000 and 12,000 persons were accommodated every Sunday night in Hartford theatres. Senator DeLaney volunteered the information that from 20,000 to 25,000 saw the movies every Sunday night in Bridgeport.

One of the most interesting factors in the support of the measure was a letter to Senator William C. Fox, of New London, from the Groton Iron Works urging the passage of Sunday legislation for the benefit of the 4,000 employes of that company, a canvass of the factory having indicated an unmistakable sentiment for Sunday movies. This is proof that industry recognizes the fact that when its workers frequent the moving pictures on Sunday night they are likely to appear at their tasks Monday morning entirely fit. The final vote, a rising one, had only three dissenters.

Rubbernecked Deadhead Lands in Juvenile Court

AN infant hopeful aged nine years and bearing the name Charles Sevrinski has broken all records as the champion deadhead of picture theatres. Chicago claims him, not because she is proud of his record, but because she can't help it.

The other day he met his Waterloo, when Superintendent of Compulsory Education W. L. Bodine brought him before Judge Arnold in the Juvenile Court. This is how Superintendent Bodine described the youngster's system of seeing moving pictures for nothing:

"He'd wait until a show was out, mix with the crowd, twist his head round and seem to be coming out, but in reality would be walking in."

Judge Arnold ordered him sent to the parental school where, it is hoped, his neck as well as his morals may be stiffened. McQ.

Goldwyn's "Thais" To Be Shown to Pope Benedict

WORD has reached America that the fame of Goldwyn has penetrated the precincts of the Vatican in Rome, and that Pope Benedict has expressed a desire to see a presentation of Mary Garden's vivid portrayal of Thais. This Goldwyn production is the first, so far as is known, ever to be shown in the Vatican. The presentation will take place in the Sala Pia some time in April, and the Pope will view the feature with his attending cardinals and other members of the ecclesiastical hierarchy. "Thais" is a first year Goldwyn release, and the first screen play in which the illustrious Mary Garden ever appeared.

Through Goldwyn's representative in Rome, Anthony Interrante, whose brother, Austin Interrante, is connected with the sales force of Goldwyn's New York Exchange, the showing of "Thais" has been arranged for.

New Mexico Is Now Prosperous.

Dallas film exchanges are looking up exhibitors in New Mexico following the breaking of the drought in certain parts of that state and the coming of a period of record-breaking prosperity. The eastern part of the state is considered as in Dallas trade territory.

R. D. Bauer, who came to the Dallas Pathe branch from Cincinnati, has just returned from a trip along the New Mexico line. He reports that business is good, and he has been making bookings.

Gentry Sues Educational, Alleging Contract Breach

THE Gentry Film Company has filed a suit in the United States District Court against the Educational Films Company of America to recover damages amounting to $45,000 for alleged breach of contract for failure to exhibit an educational film entitled "The Story of Coal."

The plaintiff company claims to have made arrangements with the coal operators of West Virginia to produce and release a screen history of the coal industry and to have written a scenario for a photoplay portraying the mining and distribution of coal to be exhibited by the defendant company.

The failure to exhibit the film is said to have been due to fear that the exhibition of the picture might interfere with the prosecution of the war, and it is understood that the Government officials requested that it be not exhibited publicly during hostilities.

Association Men Attend Hearing in Harrisburg

A LARGE number of the officials of the producing and distributing companies planned to attend a hearing to be held before Governor Sproul, of Pennsylvania, at the State Capitol, Harrisburg, on March 20, in regard to the proposal for moving the headquarters of the State Board of Motion Picture Censors from Philadelphia to Harrisburg.

Arrangements are being made by Gabriel L. Hess, chairman of the Censorship Committee, for the party to leave on the 6:04 train Wednesday afternoon over the Pennsylvania, arriving in Harrisburg about midnight. Accommodations have been reserved at the Penn-Harris Hotel.

Chairman Hess has requested that at least one official of each important producing and distributing company should attend the hearing.

The arguments on behalf of the industry will be presented by President William A. Brady, Chairman Hess and other members of the party from the National Association.

Says Mexico Will Soon Be an Attractive Film Field

SENOR D'ALARCON, owner of many Mexican theatres in El Paso and in the interior of Mexico, reports that with the stabilizing of conditions in Mexico many American film men are planning to enter that territory. Most of them will handle special feature films, with the titles altered to Spanish. So far as he could learn none of the big film companies are planning to enter the Mexican field as yet.

Mexicans like battle pictures for the most part, or else wild west, "six-shooter stuff." The smaller Mexican theatres in El Paso play nothing else but hard riding, hard shooting and hard drinking films to the delight of the hombre from across the border.

There are a number of quite respectable moving picture theatres in Mexico which were spared by the revolution, Senor D'Alarcon says. Most of them are dark for months at a time. A feature film will in almost every instance clean up at a peso a head admittance.

FORCE MAKES FARCE FOR LOUISVILLE

Bluecoats, Called "Keystones," Live Up to Title by Staging Traffic Hold-Up with Drawn Pistols

THE Louisville police force has been the victim of the thousands of moving picture fans who have become well used to the antics of the policemen in the Keystone comedies. During the past year or so good policemen have been scarce, due to small wages paid, the large demand for men and the military demand for strong, robust chaps. Some youngsters returning from a moving picture show got into an argument with a policeman one night a few weeks ago, and some clever repartee was fired back and forth. Finally the youngsters designated the policeman as a "Keystoner," and he retaliated by arresting them on a "D and D" (drunk and disorderly) charge.

After the case came out in the court the city as a whole started calling its protectors "Keystones." Several arrests were made, and the mayor appealed to the public and the newspapers to aid him in preserving order and the authority of his "cops." However, the newspapers, three of which are against the present administration, have continued kidding the police force in editorials, cartoons, etc., and things have reached a stage where all police information given the press is censored by an employed newspaper man, who wears a police badge.

The police force has been a joke, and according to some of the editorials on the subject the local force has pulled a class of comedy never perfected by the Keystone people. It is alleged that some of the things pulled by the local force would prove the greatest scream ever placed on a comedy screen. One of the best stunts was when two officers got "loaded" at a bakers' meeting and held up traffic at First and Broadway with drawn guns until a riot call was sent in.

Today a fine or a sore head faces the person who carelessly calls the city guardians by the famous title of the comedy cops. Keystone comedies probably have never received better advertising in any city than they have in Louisville during the past few months as a result of this outbreak.

Harry Carey Portraying Cowboy True to the Life

HARRY CAREY in his 5,000-mile tour of the country visited Kansas City early in March and made a decided hit with the people. He appeared in every theatre in the city, making as many as eighteen in a day and was followed by crowds from one theatre to another, patrons being so enthusiastic over him as to be willing to pay admission price over and over in order to see the man who is depicting the Western cowboy as he really is.

In an interview with a representative of the Moving Picture World Carey stated his object. "I wish," he said, "to Jack Londonize the Western cowboy—that is, present him as he really is in life. You never, out West, see the cowboys as he is shown on the stage, except where a tenderfoot dresses up in the East as he thinks a cowboy ought to be dressed and comes out to be the sport and butt of ridicule for the genuine article. My aim is to give a true, a correct picture of the cowboy as he really is, a sturdy, manly fellow, totally unlike the one we see in comedies. He has his distinctive characteristics and they are amusing enough without exaggeration."

Enthuse Over Film Board's Campaign of Organization

THE Northwest Film Board of Trade of Seattle gave its second luncheon of the series it has inaugurated for presenting the plan of organizing exhibitors as associate members of the Board of Trade on Wednesday, March 12, at the Tacoma Hotel in Tacoma. The order of procedure was similar to that of the luncheon in Seattle the week before. J. A. Koerpel acted as toastmaster and Harry Sigmond, counsel for the board, explained the details of the plan. Various exhibitors of Tacoma and neighboring towns were then heard from, and finally H. G. Rosebaum, president of the Board of Trade, gave an address of welcome to the exhibitors.

Over fifty exhibitors and exchangemen were present, and the meeting was as successful as that in Seattle, where exhibitors were so enthusiastic on the first presentation of the idea.

On Friday, March 14, executives and trustees of the Film Board of Trade went to Portland to present the plans to the Oregon exhibitors, who had been called together to meet them at a luncheon on that day. Oregon exhibitors were also enthusiastic, and it is thought that this is to be the most successful organization of motion picture men ever accomplished in the Pacific Northwest.

St. Louis Exhibitors Pay C. O. D. Charges Without Ado

THE rules regarding C. O. D. charges and changes in booking dates went into effect in St. Louis Saturday, March 15. Few exhibitors complained about paying C. O. D. charges.

Many exhibitors, including big operators such as Harry Koplar, Cella and Tate and others paid their film bills without any objection and voted it an excellent business proposition, inasmuch as it protects the legitimate moving picture theatres from the "fly-by-night" theatres that spring up from time to time like mushrooms, get credit at a local exchange and then are unable to pay their bills, thereby working a hardship against the legitimate exhibitor, who has to compete against him.

The question of paying C. O. D. by exhibitors who already have deposits was discussed seriously. Some exhibitors feel that the deposit would cover their liability, which would give them the benefit of an open account. But exhibitors taking this stand were in the minority as it was generally agreed that the deposit continues to be recognized as an evidence of good faith.

The question of exchanges conducting their business on a C. O. D. basis brought forth lively discussion. Exchangemen content that the exhibitor gets his money in cash at the box office, railroads have the "pay-as-you-enter" system and as one exchangeman humorously put it, "No ticket no washy."

Outing Chester Cameraman Journeys to South America

W. O. RUNCIE, cameraman for Outing Chester pictures, produced by C. L. Chester, in co-operation with Outing Magazine, left Wednesday for an extended trip through South America in search of new and picturesque material for the screen.

Mr. Runcie's trip will take him into Mattogrosso and through a territory which has never before been caught by the camera. In spite of the value of this country for moving picture scenics, it has been practically untouched by tourists and cameramen because of the hardships it involves and the dangers from the suspicious natives who are resentful of the presence of a white man.

His pictures will include a trip down the famous "river of Doubt," which is identified with the travels of the late Theodore Roosevelt.

These South American films will be added to the series of Outing Chester pictures now running at the Strand and released throuhg the First National Exhibitors and other exchanges, to leading theatres all over the country.

Garson Back on Coast, Ready for New Showing

HARRY GARSON, the producer of "The Unpardonable Sin" is back on the Coast again, having arrived in Los Angeles March 17 after one of the most strenuous weeks in his career—turning away thousands at his Broadway-Strand Theatre and selling territorial rights up into the hundred thousands—and all this done in Detroit.

Mr. Garson returned to the Coast to look after his Clara Kimball Young interests and to put on "The Unpardonable Sin" in Los Angeles, when it will be given a run at the Majestic Theatre at dollar and a half prices. As soon as this is fairly launched Garson will return East to follow out his policy of exploiting first runs in the principal cities throughout the country.

In the meantime the picture is playing to capacity at the Adams Theatre in Detroit, where it began its first week's run at this house and its third week in Detroit.

Offers continue to pour in for state rights, but Garson sits tight, not being disposed to let much territory get away from him. H. F. Jans bought New Jersey, and will open the picture at Klaw & Erlanger's Broad Street Theatre, Newark, next month. Washington, Oregon and Idaho, and Michigan and Indiana have been sold, as well as New York State and all foreign rights.

Miss Young has just completed her first picture, "The Better Wife," which will be marketed independently, and is already laying plans for the next picture, which will be from a play that is regarded as one of the choice theatrical properties. This will be given a monster production.

Wililam Randolph, representing Harry Garson, announces that the Friedman Film Corporation of Minneapolis has bought Wisconsin, Iowa, Minnesota and North and South Dakota at a price said to be the largest ever paid for that territory.

FIVE TRADE PAPERS COVER FIELD

Indorsement of Many Exhibitors Follows Announced Purpose of First National to Advertise Only in Those Journals Solely Representing the Industry—Many Men Seem to Be of a Single Mind On This

THE publication of an article on duplicated advertising in last week's MOVING PICTURE WORLD has aroused great exhibitor interest. The story we printed was an expression of opinion by William Sievers, of St. Louis, brought out by a circular letter James D. Williams recently sent to members of the First National.

In his original expression Mr. Williams stated that First National had decided to confine its advertising exclusively to five trade papers representing, exclusively, the motion picture industry. This meant that First National would cut out the general theatrical papers—the weeklies devoted to vaudeville, dramatics, circus, carnival and other allied branches of what has been termed "the legitimate."

Mr. Williams maintained that these miscellaneous publications did not represent the moving picture industry; that papers devoted exclusively to pictures and their exploitation deserved the financial support of the First National to an exclusive degree because they are published in the interest of picture promotion and only in the interest of pictures. Here follow letters that have come in from picture showmen up to the time we go to press. The response indicates how keenly the exhibitor appreciates the consistency of First National's decision.

By Harry Crandall

Owner of the Metropolitan, Crandall's, Knickerbocker, Meade's, Apollo, Savoy and Avenue Grand Theatres, Washington, D. C.

GET ready for the big clean-up! It's bound to come sooner or later, for the moving picture industry is fast waking up to the fact that advertising in more than the five trade journals, which depend entirely upon the industry for support, is not speculating—it's wasting. There is good, plain common sense in the statements by Mr. Sievers in the last issue of Moving Picture World concerning the practical restrictions in the First National Exhibitors' Circuit's trade journal advertising policy. I feel confident that this limitation of its advertising to the five trade journals devoted entirely to the film industry is the order of its exhibitor members, and I as an exhibitor can say to them as exhibitors that they have expressed the opinions and thoughts of the majority of our fellow exhibitors.

Exhibitors throughout the country, and especially film franchise owners, are realizing that the more money wasted by distributors makes them, as a body, pay just that much more for the film, or detracts that much from the beauty, impressiveness or attractiveness of the picture.

Men and women connected with the moving picture industry have no time to read all the various magazines published, which contain special departments of two to eight pages devoted to their business. When they do any reading at all the majority peruse only the trade journals that are published exclusively in behalf of the motion picture industry.

No Time to Read All Magazines.

True, some do read a few of the magazines devoted to the theatre and other subjects, supplemented with a special "movie trade section" in the back of them; but it is a sure bet that if they do read those publications they will read one or more of the "big five" as well if they are any sort of showmen. If an advertisement appears in the "big five" trade papers, providing it is attractive and well written, it will get just as much attention as if it had appeared in every little paper that carried a story, of course, which contained flattering remarks about the film to accompany the ad and as a "sop" to the advertiser. These stories almost invariably are written by the press agents of the various distributing companies.

Exhibitor Circulation the Basis.

That brings to mind another point: The traitorous way some of the "big five" or exclusive moving picture trade journals are treating the exhibitors.

Trade journals depend entirely upon the industry for circulation. So far they have been lucky and have secured it. Advertisements always follow circulation of the right class, but they have "come in" in more than usual volume in the journals devoted to this business.

Without the circulation of exhibitors these publications would not exist, for it is to attract their attention that 98 per cent. of the advertisements are inserted.

Thus if we exhibitors would immediately discontinue our subscriptions, in a month or so we might see the stately World become the Short Story World, with a cover design only equaled by that of Breezy Stories. The News might might stay in the trade line and bear the streamer Machinist Trade News on its cover and the Trade Review might set up competition against the Moving



Watchful Moments from "The Carter Case."

Herbert Rawlinson, Margaret Marsh and William Pike See to It That These Stills from the Oliver Serial Are Well-Timed

Picture Classics as the Photoplay Review.

We are saving them from that fate, and they should be absolutely certain that at all times they are treating us exhibitors fairly, because primarily they are indebted to us for their existence.

Must Treat Exhibitor Fairly.

By "fairly" it is meant that they should give us the real truth about a picture. No guarded, indefinite statements to keep the showman in doubt about the value of the film; no big write-ups for the large advertiser, and no fake stories about it being worthy of drawing big box office receipts.

A fearless, independent trade journal, devoted entirely to the moving picture industry—that is the ideal of the real showman of America. He wants a trade journal to represent him in the matters which he cannot attend to in person and he wants and expects the trade papers he reads to keep good faith with him. **He demands first consideration.**

At the present time a warning should be issued to those papers that are trying to fool the exhibitors. They think they are getting away with it, but they are mistaken. It might have worked once or twice. The showman might have booked, on their recommendation, shows that are no good.

Can't Continue to Fool Showman.

At the present time they cannot fool the exhibitors and get away with it.

Everyone in the industry knows which publications could be depended upon some time ago and which can be depended upon now.

American exhibitors are fast losing faith in some of the trade journals.

The change will come soon. First will come the weeding out of magazines, then of the so-called news in the surviving publications. The sooner we have the grand clearance the better. We exhibitors need and deserve it, and we shall have it.

Get ready for the grand cleanup. Its bound to come.

By J. A. Woolstenholm

Owner of the Majestic Theatre, Grand Island, Neb., Who Never Reads Theatrical Papers With Film Departments.

THE question raised by the First National by its proposal to deviate from customary advertising methods and confine the corporation's expenditures for advertising space to a few leading trade journals, has really interested me. Any man who has been in business as long as I have knows how many opportunities are offered to spend money for advertising, and how much of this money is wasted because the business man must yield to a lot of requests or demands because of personal pressure brought to bear. The First National, by taking a stand such as they have against waste and possible extortion, have my best wishes for their success.

Truth to tell, I would prefer it if there were not even as many trade journals in the field as there are, and if the big producers would be able to concentrate on two or three. I have subscribed for three trade journals for a long time and find they are all I can possibly attend to. If there were no more than that number of trade journals, a man would have a better chance of covering the field.

Gets What He Needs From Three.

Publications on behalf of the "legitimate," so called, that carry motion picture news are something I never look at. I don't consider it the place to seek our line of news. I suppose such publications in part are honestly conducted, but I know that there are cases where big producing companies, making big features, and organizations that market the big features, are more or less intimidated by unscrupulous periodicals and forced to insert advertising in these for fear their pictures will be knocked otherwise.

I take no stock in moving picture magazines published for the laymen. I can get all information I require on releases in the trade journals. The three I take contain criticisms or synopses of most all pictures released. I can look up releases in these journals, see what sort of test they stood, if the scenarios are good or bad. That class of news you never get out of the ordinary magazines. Another important feature of trade journals is that they tell how various pictures took in different parts of the country.

In other words the leading trade journals absolutely cover the field. They do so far as I can perceive and so far as I am interested, at least. Then why should the First National or any other broker or producers spend money on advertising in other mediums?



Just Suppose a Waiter at Your Club Tried to Poison You

And You Will Get a Small Idea of the Fight Harry Morey Must Wage in His Big Vitagraph, "Fighting Destiny."

By Willard C. Patterson

Manager Criterion Theatre, Atlanta, Ga., Who Discounts Flamboyant Advertising As Inconsistant and of Little Value.

IN the March 22 issue of the World there is sounded a new note which is thrice welcome to the exhibitors throughout this land. First, because it is a definite challenge to producers whose merchandise is on the market; second, because it initiates a crusade against indiscriminate and disproportionate advertising; and third, because it offers a solution to one of the gravest problems that confronts the present day exhibitor. We refer to the First National's trade journal advertising policy as set forth by J. D. Williams, and the illuminating opinions expressed in Mr. Sievers' comprehensive article.

Conservation and concentration are essential factors in any well regulated business, and since we recognize the motion picture industry as a legitimate business and not a game manifestly these principles should apply. The distressing fact is that these principles do not obtain in trade journal advertising. When I estimate the amounts expended in flamboyant, indiscriminate advertising through the medium of motion picture trade journals I am constrained to say that more money is wasted in that channel than in any business of which I have knowledge.

Cites Unfair Advertising.

The lack of proportion in exploitation of pictures has come about through the desire of each manufacturer to set a higher value upon his product than his competitor has attached to a rival picture. Hence it is that the trade journals—and they are legion—will simultaneously announce in florid, extravagant phrase any number of the "greatest pictures yet produced." For the intelligent, thinking exhibitor this kind of advertising is not only unnecessary; it is unfair. Unfair because it is insincere.

Not only should trade journal advertising be limited as to the number of publications designated, but inasmuch as they are intended primarily for the exhibitor, the advertising matter itself should be commensurate with the value—the box office value—of the picture which it exploits.

I thoroughly agree with Mr. Sievers in his "three things demanded of trade journals selected: They must be recognized leaders; they must be devoted exclusively to the motion picture industry, and they must be publications the news columns and the editorial columns

of which are not influenced by advertising."

Challenges Exhibitor Intelligence.

And I will go further than this and say that in trade journal exploitation the unadorned announcement of the name of the producer, the story and the star is adequate for the average exhibitor to determine whether a picture possesses a box office value. The extravagant, overbalanced, top-heavy advertisements reflect upon the intelligence of the exhibitor and are unworthy of the producer who is capable of making pictures of intrinsic value.

It is enough to ask that one keep in touch with the motion picture industry through leading publications devoted exclusively to the interests of the trade; it would be unreasonable to suppose that an exhibitor occupied in season and out of season with varied and exacting details could give even the most casual perusal to those publications whose interests are divided; or to that less worthy class whose interests are prejudiced.

Fixing the Responsibility.

There is a certain fine sense of the fitness of things that should govern the publishers who concern themselves with the exploitation of pictures. But back of the trade journal is the manufacturer who in the final analysis is responsible for the manner in which his product is presented, and it is for the producer to choose those mediums for trade journal advertising whose exploitation will maintain the integrity of his product and keep faith with the exhibitor.

By F. R. Smith

Manager Bijou Theatre, Fond du Lac, Wis., Who Regularly Subscribes to Four Out of the Five and Believes Five Is Enough.

IN reference to the First National Exhibitors' Circuit's new policy of trade paper advertising, wish to say that we think the policy as outlined is correct. Why any company should feel it is necessary to use more than the five leading publications, is beyond us.

Most anyone familiar with this game can easily pick these five; and while exhibitors may take other magazines, there is not one worth being considered an exhibitor that does not have his name on the subscription book of at least one of the five. When you are sure you have reached a man once, why repeat?

Personally we take four, all of which we consider are numbered with the five. While we do not have time to read through each one, we always find enough valuable material to be worth more than the subscription price. There is no doubt but what we are getting a repetition of the ads in these journals, but we doubt if the average theatre takes this number of publications.

From Family Theatre

Jackson, Mich., the Management of Which Names the Favorite Four and Passes Up the Dramatic and Circus Papers.

I CANNOT help but express admiration for the stand taken by the First National in regard to trade journal advertising. It is a policy that is bound to win out, and one which film producers will be quick to see the logic of and follow suit.

We've waited a long time for someone to break the ice and make a stand such as the First National has, for we, as film exhibitors, are sure to benefit indirectly. There are four trade journals which we find great help in, namely the Moving Picture World, Trade Review, News and Exhibitors Herald.

The Question of Confidence.

These we have confidence in, while the other various pamphlets, trade journals and magazines we find are only publishing motion picture matter and advertising as an auxiliary and are taking no live interest in the bettering of the motion picture industry, but are after the easy dollars they can pick up. Many a good picture has been side tracked and killed through an unauthentic report or an amateurish criticism by some so-called motion picture editor of one of these promiscuous publications.

The First National is right. Their stand is well taken. They are willing to advertise in and receive just criticism from authentic trade journals who are honest in their efforts to elevate the motion picture business.

This is the age of the specialist. Get five live publications who specialize in the motion picture industry and stick to them. There is no sense in having to tear through a gist of carnival publicity, circus matter, vaudeville and legitimate dramatic articles, etc., to finally run across a half hearted review of films and advertising matter pertaining to them. Let some of these producers cut their advertising space out of these journals and see how quickly they, the publications, will proceed to forget that you were ever in existence.

Appropriate your advertising amongst the five best publications and if you have more money to spend for advertising, give it to your local franchise holders in better cuts, screen helps and advance notices.

You're on the right track, First National, and it won't be long before you have a lot of company.

By J. A. Cornelius

President Cornelius Amusement Company, Operating the Lyric and West End Lyric, St. Louis, Mo., in which He Favors the Innovation.

THE trade journal advertising policy of the First National, as outlined in Moving Picture World for March 22 by William Sievers, of St. Louis, centainly hits the nail right on the head. And now watch the sparks fly!

The article by Mr. Sievers is exceptionally well done and it certainly covers the subject—not only from the viewpoint of the First National but from the common sense angle of every producer, exhibitor and others of the motion picture industry. As I see it, any other policy would be a fallacy—a useless waste of money.

Like the First National, I feel that five trade journals are enough to represent the motion picture industry. Personally I take the five leading journals. There are two of them that I read first and very carefully, every week. Then, so far as is possible, I read the other three in the order in which they arrive.

There are very few weeks that I find the time to read all of them. And I believe that the great majority of those in the industry are in the same position, as regards the reading of the journals. There is no question but what we need the "Weeding Out" that is suggested in the article.

There are too many papers in the field and too many that are entirely without merit. In my opinion, a strong point



Nazimova's Coming Metro, "The Red Lantern," Is Majestically Staged.
As These Sets for the Picture Directed by Albert Capellani Illustrate.

is made as regards advertising in magazines that are devoted to amusements in general; and which conduct a moving picture department. I believe it would be a waste of money to advertise in such periodicals.

I could take the article up point by point and agree to them, but there is little to be added. First National's policy well deserves the indorsement of every exhibitor in the country. It is economy of the right kind.

By Ellis Bostick

Manager New Strand and Merrill Theatres, Milwaukee, Wis., Who Advances Some Idea on Advertising in General.

I READ in your last issue that the First National Exhibitors Circuit has restricted its trade journal advertising to the five mediums that are concerned exclusively with the motion picture industry instead of placing ads in the dozens of magazines clamoring for such business. I am not a First National Exhibitor, but I certainly indorse this movement on its part, and believe it could be taken up with safety and great economic benefit by dozens of other companies.

I take three magazines devoted to the motion picture business—and I read them. **Once in a great while,** for reading on the train or something like that, I buy a magazine devoted to legitimate stage affairs, with a section for the movies somewhere in the back pages, but I never buy it with the thought that it will help me run my business, or that I can get new ideas from it. I think my idea of trade magazines is the same as that of other average exhibitors. We read the leading ones, and let the others accumulate until they become a nuisance and then dump them in the waste basket. Certainly the movie field is well covered by five trade journals.

Reviews Must Be Unbiased.

The reviews in a trade journal should be unbiased, and I believe they are in one or two trade journals. They are looking for business, though, and can't come right out and rap their best advertisers, we admit that. I am not troubled by criticisms, though, for the fact that I rarely need them. My two theatres show prereleases most of the time, and the trade journals come out with reviews about two weeks later. But I can readily appreciate how the reviewers should be unbiased for the benefit of the small town exhibitor.

There's another point about advertising that I might mention at this time. I think the most useless advertising for motion pictures is that done in magazines which are "home reading," that is, not devoted to the theatrical business or any branch of it. I consider that a flat failure and a waste of good money. The company's name is brought out, it is true, but the plays that are mentioned will perhaps not reach the town for months after the ad is read, and it will be forgotten, or the features may have been there prior to the insertion of the ad, and so it is worse than wasted—no one bothers to read it. It is bad enough to waste advertising on magazines devoted to all branches of theatrical business, but advertising in "home magazines" is a dead loss.

It is my opinion that advertising for a certain company should not be allotted to a big advertising concern in New York, or elsewhere, to place ads all through the United States. I know of a case like that which happened not long ago. A company came here to Milwaukee and investigated advertising rates, found the cheapest and inserted the ads in that paper.

When Money Was Wasted.

It had the lowest circulation in the city, and reached people who never patronized us and wouldn't to the end of time. They showed up a lot of space they had secured—but to us it was worth nothing.

Another company invested a certain sum of money here two years ago in advertising a certain production. They selected the third rate paper in the city and inserted ads day after day. I would rather have had one good ad in the first class paper of the city than ten in that paper.

Besides having a poor advertising medium, the fellow who wrote them couldn't have sold snowshoes in Alaska through those ads. Then they raised a howl because they had invested all that money in advertising and the returns were no greater. The next time I had a feature from that company I told them to give me just one third of the money and let me do my own advertising. I put in a few big "punchy" ads, and you should have seen business climb. Local exhibitors know what is best for local conditions.

No Use for Billboards.

Billboard advertising is another waste of time and money. People aren't going to heed billboards, they want to see the ads in their daily papers, the ads of shows in town that day, or that week—no future or past stuff.

The First National is to be commended on the stand its exhibitor owners have taken on trade journal advertising. Five magazines devoted exclusively to the motion picture business covers the motion picture field thoroughly, and money is saved that can be devoted to the productions, or to local advertising.



Fay Tincher
Coming in Christie Comedies, the First to Be "Sally's Blighted Career."

Select Has Special in "Bolshevism on Trial"

"BOLSHEVISM ON TRIAL" is the title of the new, timely, special production which Select Pictures Corporation has drawn for itself from the year's big attractions. The photodrama, as its title implies, deals with a burning question of the day—the spread of Bolshevism. The picture is not propaganda, but drama, which is a convincing addition to the discussion pro and con of the Bolshevistic bogey.

The production work on "Bolshevism on Trial" has been entirely completed, and this feature is now in the printing stage. Select's exchanges throughout the United States and Canada have been authorized to accept immediate play dates. No release date is being set as prints will be furnished to the first-run customers as fast as they can be completed, and the custom of first come first served will be observed.

President Lewis J. Selznick and other officials of the Select corporation are firmly convinced that in "Bolshevism on Trial" they have one of the biggest special productions of recent years.

Select Pictures will be the first in the field with a photodrama dealing with this subject, and it is felt that exhibitors will find that their patrons have an enormous interest in this subject. Every aid that can be extended to exhibitors, therefore, has been planned, and the Select officials will stand behind each presentation and endeavor to assist the theatre making it to obtain results at the box office commensurate with the importance of the undertaking.

Story Taken from Dixon's "Comrades."

The basic story from which "Bolshevism on Trial" was fabricated is contained in Thomas Dixon's successful novel, "Comrades"; but the story has been adapted and developed so as to meet the present international situation. The story that is told on the screen is a thrilling human drama of Americans of the average type. "Bolshevism on Trial" is not a war picture and has no war scenes in it. The scenes are laid in a community on this side of the Atlantic, not in Europe. There is a love story, of course; but aside from the human touches which vivify and lighten the dramatic subject through the entire length of its six reels there is one moving, driving theme, which pushes steadily on from start to finish, and that is the struggle of Bolshevism to assert itself and to dominate. How the play handles this is best left to be told by the reviewers.

"Bolshevism on Trial" was produced by the Mayflower Photoplay Corporation, of which Isaac Wolper is president. Robert Fraser, Leslie Stowe, Howard Truesdell, Valda Valkyrien and Ethel Wright are prominent members of the cast, which proves itself wholly equal to the calls made upon it by the story.

Hall Announces Another Release.

Frank G. Hall, president of Independent Sales Corporation, announces as the fifth of the series of twelve special productions released by Independent under the 10-20-30 rentals, a screen version of Governeur Morris' novel, "When My Ship Comes In," produced under the direction of Robert Thornby with Jane Grey in the featured role.

NEW ENGLAND THEATRE BOOM IS ON

The Waldorf Theatre Opens on Tremont Street, Boston, with 3,500 Seats—Gordon's Central Square Theatre in Cambridge Has 2,500—Starts In with Publicity Splash

GREATER BOSTON has just dedicated two new motion picture theatres. They are two of the largest houses in New England and have joint seating capacity of 6,000.

The advent of two new theatres in Greater Boston is the first of the after-the-war boom in the motion picture industry in New England. More than a score of new theatres are now under construction, having been held up by the war. The resumption of building operations means much to the motion picture industry.

The two houses are the New Waldorf Theatre, situated on Tremont, near Berkeley street, in the south end of Boston, and the Gordon's Central Square Theatre in Cambridge. Cambridge is one of Boston's greatest residential suburbs and the home of Harvard, the Massachusetts Institute of Technology and Radcliffe College for women.

New Waldorf Seats 3,500 Persons.

The New Waldorf is owned and operated by the Waldorf Theatres Corporation, the members of which are connected with the Waldorf chain of restaurants, and it forms one of the chain of theatres to be operated by the company in New England. Houses have already been opened in Waltham and Lynn. Harry E. Jones is the manager of the new house.

Possessing one of the largest auditoriums in this part of the country, the house seats 3,500 comfortably. There are twenty-six loges, and in the rear of the orchestra an innovation in seating arrangements is made by the installation of large, roomy loges with great lounging chairs. Ample rest and recreation rooms are installed in the mezzanine floor.

The entire proceedings of the opening day were donated by the Waldorf management to the Mayor Peters' Entertainment Fund for the Twenty-sixth Division of New England troops, due back from France in the first week of April. The feature picture for the first three days was Julia Dean and Edwin Arden in "Ruling Passions." The vaudeville bill was as distinctive. There was also a news and a comedy reel.

The feature for the last three days of the week was Mitchell Lewis in "The Code of the Yukon." The house gets 10 and 20 cents for the afternoon and 10, 20 and 30 cents for evening.

There is an orchestra under the direction of Flora G. Schrieder.

Gordon's Uses Publicity Splash.

Gordon's Central Square Theatre in Cambridge opened after one of the best publicity campaigns ever given a new theatre in New England. For over a week the leading daily papers carried a 200-line single-column advertisement each day telling in detail the different features of the new theatre. For instance, the opening told of the architectural beauty of the theatre, the second the magnificent organ, the third the ventilating system, the most modern ever installed in a Boston theatre, etc. These advertisements were given good space in the dramatic pages of the papers and resulted in tremendous interest in the new house.

The opening program of the house was a particularly strong one. By special arrangement the house got the first release for Boston of Rex Beach's Alaskan drama, "The Brand." The vaudeville bill also was excellent.

There is a complete change of program in this house twice a week. Two shows are given daily, one at 2 and the other at 8. Saturdays there is a continuous performance from 1 to 10:30 p. m. Seats are reserved a week in advance. A feature is a free automobile parking space.

The new theatre is a gem of modern architecture inside and out. The floor of the vestibule is marble; the beautifully decorated dado shows scenes of the Italo-Austrian battle front; above the dado are the wall pilasters, between which alternate plaster arabesques and the display frames for coming attractions.

Auditorium a Blaze of Color.

Opening from the vestibule is the lobby, extending 80 feet to the foyer. The style is Italian renaissance and the exquisite color scheme is Pompeiian in character. The auditorium is vast, 100 feet by 120. There are 2,000 comfortable chairs on the first floor. The expanse of the walls is divided at intervals by beautifully paneled pilasters, relieved by tapestries of great size, done after old Flemish originals. The proscenium arch is a splendid gold frame, while the ceiling is in great panels, a perfect blaze of color.

One of the features of the house is its organ, claimed to be the finest ever installed in a motion picture theatre.

The motion picture booth is equipped with the most improved projector, one designed to eliminate the "flicker" and throw the brightest sort of a picture upon the screen.

The heating and ventilation are unique, the air being washed and filtered and delivered through the legs of each chair. Then it is drawn to the roof by powerful fans, assuring the most healthful conditions.

Buchanan Joins Goldwyn.

Thompson Buchanan, playwright, has joined the Goldwyn Pictures scenario department, arriving during the past week in Los Angeles to take up his new affiliation.

Mr. Buchanan has had years of training in the drama and as a dramatic critic on three of the newspapers of his native city, Louisville, Ky.



"Getting Mary Married" Isn't "Experimental Marriage" at All,

For Marion Davies, Seen on the Left as the Unmarried Mary, **Doggedly** Refuses All Entreaties Constance Talmadge Has the Experimental Role in the Other Select Feature.

JOHNSON RETURNS TO CANNIBAL ISLES

Finely Equipped, Explorer and Wife to Repeat on Maneaters and Show Them Own "Feature Pictures"

MARTIN JOHNSON, the daring traveler-explorer and motion picture producer, is going "back to the Cannibals!" Mrs. Johnson, as on the occasion of her husband's previous journey to the little known islands of the South Seas, will once more accompany him. The Johnsons will start on what they confidently expect will prove to be a three-year trip, fraught with all manner of dangers at the hands of the cannibal savages of the South Seas and the wild bushmen of the back country of the Malaita, Monday afternoon, March 24.

At Chicago, Mr. and Mrs. Johnson will make a brief stop and will personally appear at the Randolph Theatre, where the "Martin Johnson" pictures are the current attraction. The next stop will be at Independence, Kansas, the "home town" of the Johnsons. Thence a brief stay at Kansas City, and then on to Los Angeles, where the travelers will visit the producing units of the Robertson-Cole Company, which has general charge of the distribution of the Martin Johnson pictures.

Even Better Results This Time.

At San Francisco, the Johnsons will be the guests of Mrs. Jack London. It will be recalled that Mr. Johnson was a member of the original crew that sailed from the Golden Gate harbor on the schooner Snark, that memorable and historic adventure that Jack London engineered and which awakened the admiration of the English-speaking world.

Martin Johnson's previous trip to the South Seas was largely preparatory for this present visit. He now knows just what spots he wants to visit, just what tribes he wants to investigate, just what facilities will be at his disposal for the successful conclusion of his efforts and, above all else, he knows exactly the things he will have to take with him to make his journey one of actual results.

Not the least adventuresome part of the Johnsons' journey will be their visit to old Chief Nagapate, the most noted as well as the cruelest of South Sea island chieftains. When the Johnsons previously visited the country of the Big Numbers, over which Nagapate rules, they were virtually made captives, their motion picture cameras, three in number, were confiscated, although by sheer good luck they later had one restored to them, while their very lives were threatened. But for the timely arrival of a British man of war in the nearby harbor there would not be any Martin Johnsons alive today and Nagapate would have good gastronomical cause to remember the day and date of the arrival of the white people in his wild country.



Mrs. Martin Johnson
Who Says She Feels Safer Among the South Sea Cannibals Than on Broadway.



Martin Johnson
Daring Explorer, Whose Cannibal Pictures Made Film History.

Nagapate to See Own Features.

On his forthcoming visit to the South Seas, Johnson proposes once more to visit the country of the Big Numbers, pay his respects to old Nagapate, and set up in front of the chieftain's palm-sheltered hut a screen, and project a motion picture of Nagapate, surrounded by a number of his tribesmen, just as the camera caught them almost two years ago. Mr. Johnson opines that if it does not frighten the life out of Nagapate, at least it will have the effect of making him be a "good boy" and treat his white visitors with more respect than he did when they last called upon him.

Taking Along Special Equipment.

Mr. Johnson, in discussing his equipment, said: "All of our motion picture cameras have been made to order, with special apparatus for tropical photography. They are made of special metals to resist the humid atmosphere, and have special dissolves and improvements that will enable me to 'shoot' in all sorts of atmospheric and other conditions. Then, too, I shall have special lenses for microscopic work, so that I shall be able to get a celluloid record of the small insects and flora. I shall have, too, long distance lenses for photographing long shots while a special apparatus will enable me to get pictures of the animal life under the seas around the coral reefs.

"One of the novel features of my equipment will be a projection machine and screen by the use of which I shall be able to project our pictures whenever we may care to do so. I shall also take with me a number of films, largely travel and 'trick' pictures, which we shall project to the amazed and delighted eyes of the savages."

First National to Handle Christie Films in Canada

CLOSING a short but effective tour of the northwest last week, Charles H. Christie, of Christie Films, returned to the Los Angeles studio announcing that among a number of important negotiations closed Christie films, including the newly accounced Christie Comedies, had been sold to the First National Exhibitors' Exchange through the main Canadian office at Vancouver, British Columbia, for all of Western Canada.

This deal makes possible the branching out of Christie Comedies in Canada, which, since both Al E. and C. H. Christie are Canadians, has long been felt desirable, but due to war conditions has been held in abeyance for many months.

The first shipment of one-reel comedies will be made immediately, and the first of the two-reel specials will go to Canada about April 15.

Rollin Sturgeon Joins Universal.

Rollin Sturgeon, a well-known director, has joined the Universal ranks, and is to start work on Priscilla Dean's next vehicle.

It was originally intended to have Tod Browning produce the next Dean story, but due to the fact that this director is now engaged in producing Mary MacLaren's newest film play, "Prairie Gold," and will not have it completed as soon as he had expected Mr. Sturgeon was given the honor.



Ben Alexander and His Seven Puppy Loves
Play an Important Part in Exhibitors Mutual, "The Turn in the Road."

BLUE MONDAY FOR PENNSY BLUE LAWS

Many Prominent Men Speak in Favor of the Rorke Measure Permitting Shows on the Sabbath

PROPONENTS of the Rorge bill to amend the Sunday "blue laws" of Pennsylvania repeatedly scored over their opponents at an open meeting held Monday, March 10, in the City Hall, Philadelphia. The court room was crowded and advocates of both sides of the controversy overflowed the isles, the space in front of the judge's bench and even the jury box itself. The religious element, which is strongly opposed to the passage of the bill, had the preponderance of numbers. The Rev. L. L. Mutchler, president of the Philadelphia Sabbath Association, who is leading the opposition to the bill, had a large select party ready and filled all the available seats and thereby prevented any regular popular assemblage. The body of clergymen present represented Lutherans, Baptists and other Protestants while the Catholics have so far voiced no opposition.

Throughout the stormy scenes which marked the hearing while the opponents of the measure impugned the motives of the sponsors of the act, the following facts were brought forth in favor of the amendment. Arguing for the bill Edward Bok, editor of the Ladies Home Journal, spoke feelingly of the splendid exploits of the foreign born soldiers who gave their blood and their lives for the cause of American democracy in reply to Dr. Grammer's insinuations about foreigners from the land of Bolshevism as being the chief supporters of the bill. Mr. Bok stated that out of seventy editorials appearing in the leading newspapers of the state about the bill only two were against it, thereby proving also that the public sentiment stands behind it. What the public wants at this time he stated was not "blue laws," but red, white and blue laws.

Judge Bonniwell Strong for Bill.

Judge Eugene Bonniwell, late democratic canditate for Governor, also made a strong plea in favor of the bill and in reply to one of the speakers of the opposition, said: "The intemperance of the speeches of the professing Christians who talked here this afternoon destroyed any weight their arguments might have. I am shocked and amazed at the discrimination shown by native Americans. The question of Americanism covers bitter memories. I challenge the man who says that the 'blue laws' represent the spirit of America today. I have heard the Philadelphia orchestra slandered. I have heard another speaker (Dr. Mutchler) lay a scurrilous tongue on Commander Payne, who had spoken in favor of the bill and told about the orderly character of Sunday baseball games among the sailors. It is narrow Puritanical creed of life that restricts personal liberty."

Pennsylvania Sole Backer of Blue Laws.

Other speakers in favor of the Rorke bill were Dr. Richard H. Hart, Alexander Van Rensselaer and Assistant District Attorney Maurice Speiser. The latter said that thirty-five states now have Sunday amusements and thirteen states still bar them. Pennsylvania, he said, is the only state of any size or importance where blue laws have not either been repealed formally or are openly violated.

The opponents of the bill had a formidable array of prominent men and representatives of powerful organizations, among whom were Provost Edgar Fahs Smith, of the University of Pennsylvania; Dr. John P. Garber, superintendent of schools, and the Rev. Russell H. Conwell, president of the Temple University; the Rev. W. E. Chalmers, education secretary of the American Baptist Publication Society and the Rev. Rufus W. Miller, secretary of the Sunday School Board of the Reformed Church. Dr. Grammer began by making an energetic protest against being compelled to argue the Rorke bill before the reasons for its passage had been heard. "We are entitled to fair play," said Dr. Grammer. "Those in back of this bill should give their reasons first. We who were born in America deeply resent that people who have recently come to these shores from lands overrun by Bolshevism should ask us to accept their customs. This especially when they only belong to a class of entertainers. They ought to keep a modest silence." He also stated that he spoke for the actors of America, such actors as John Drew and others, belonging to the Actors Equity Association, who have asked that organization to resist Sunday amusements. He also said that money seekers have found that they can make money on this day of rest and that the move springs from alien sources.

Western Pennsylvanians Favor Sunday Opening

AT a largely attended meeting of the county chairmen of the Campaign Committee of the Moving Picture Industry, Western Division of Pennsylvania, held in the Westinghouse Building, Pittsburgh, Sunday, March 9, it developed that there apparently is little opposition to the proposition of opening picture shows on Sunday and the outlook is good for favorable action on the part of the Legislature and Senate.

Exhibitors from a majority of the twenty-five counties which make up the western division attended the meeting. Manager Leo Levison, of the Pittsburgh Select office, presided. If the state goes as Allegheny County does, he said, Sunday "movies" are assured. This district he declared to be predominantly in favor of entertainment on the seventh day. When he asked the assembled managers whether they had come into contact with any considerable opposition to the idea in their communities, they assured him that there was little except in the quarter from which it might be expected.

Mr. Levison told of the open forum of the Civic Club, Friday, March 7, at which the matter was thrashed out, and he said that, if it was to be taken as a criterion of the opposition, there would be easy sailing for Sunday movies. J. P. Sipe, a representative of the Motion Picture Operators' Union, gave assurance that organized labor could be relied on to favor any measure which gave greater social, education and recreational opportunities to the public, no matter what the day.

To Get Signatures of Patrons.

Plans were laid for obtaining signa-



E. K. Lincoln and Clara Joel Are the Center of the Maelstrom of "Virtuous Men."
Even as They Are Shown, Banked by Battle, in the Above Scenes from the S-L Production.

tures of movie patrons to a pledge card which asks the Legislature to act favorably upon the Rorke Bill, which allows Sunday entertainments and concerts.

Several of the managers spoke of the difficulties that may be expected in dealing with the legislators. M. Feitler, a Pittsburgh manager, suggested that each manager make it a point to determine the standing of the representative of his district on the bill. C. M. McCloskey, of Uniontown, suggested that it would be more expedient for the organization as such to treat with the legislators. "These men have to take orders," he said. A distinct difference of opinion cropped out at this, and the legislators were both defended and attacked. Mr. McCloskey said that the picture operator who turned the crank in his house for nine years is now a member of the Legislature.

Committee Moves Its Headquarters.

The Campaign Committee has moved its headquarters from the third to the fourth floor of the Westinghouse Building, Pittsburgh. The new office has many advantages over the old one, chief among which are increased floor space.

Pittsburgh Rorke Bill Hearing Also Disorderly

DURING a heated meeting in the Pittsburgh Chamber of Commerce on Monday, March 17, at which both factions appealed to a legislative committee which has under consideration the Rorke bill, hisses, jeers, mocking groans, defiant contradictions and lusty cries of "Throw him out!" and "Law-breaker" were a few of the rewards speakers for Sunday movies drew from the opponents of the proposed changes in the Pennsylvania blue laws.

The actions of the opponents of the bill, mostly church people, was disgraceful to say the least. The disorder arose when John E. Laughlin, an attorney, remarked that "This is not a moral question." Instantly up went a chorus of yells. Laughlin waited. The noise grew. From all sides came derision. With difficulty Chairman Rorke quieted the room.

Albert St. Peter, announced as a speaker for the millworkers, showed a moving picture of the kind he said would be shown on Sunday evenings.

"Employers," he said, "are hoping movies or some other entertainment of an educational nature will be permitted Sunday evenings and believe some such relaxation will become necessary when the nation goes dry."

Ohio's Local Option Bill Backed by Multitudes

THE Miami Valley Exhibitors League at Dayton is doing good work in conjunction with the Ohio State Screen League in putting over the Banker bill, which will give local option to the several cities in regards to Sunday pictures. Sunday, March 16, was the first day that petitions were presented to the people and with the concerted effort of all local theatre managers over twenty-five thousand signatures were secured which will be sent to local Senators and Representatives urging the passing of the Banker bill No. 270.

It is said that there are many churches in Dayton that are having petitions signed which would, if their plea were followed by legisaltion, make Sunday shows unlawful. It is also said that the petitions are not meeting with favor even with the churchgoers.

Ministers Protest Sunday Bill.

Members of the Cleveland Ministers' Union have adopted a resolution protesting against the bill pending in the Ohio Legislature, legalizing Sunday picture shows. The resolution asks members of the Cuyahoga county legislative delegation to oppose the bill and urges "societies interested in maintaining a high spiritual and moral tone to seek the aid of legislators in the fight against the bill."

SUNDAY BILL HAS CHANCE AT ALBANY

New York Legislature Inclined to Look Favorably on Measure—Outcome Hampered by Two Other Bills

Albany, March 18.

WHETHER or not the Sunday motion picture bill will be reported out of the committee will be settled this week, according to Senator Charles W. Walton, chairman of Codes committee. According to Senator Walton, there is at present some hitch in regard to reporting out the bill, due to the fact that at the time of the hearing, two bills, the Foley bill and the Thompson bill, were really considered and today one of the members of the Codes committee is in favor of the Thompson bill, while the others favor the Foley bill. If the bill is reported out this week it will go to a vote in the near future. Legislators say that the bill stands a good chance of passing, although Assemblyman Raymond Kenyon, brother of Doris Kenyon, the motion picture actress, believes that a mistake was made by the exhibitors in having it introduced by Senator Foley and Assemblyman Donohue, both Democrats.

From conversation heard through Capitol corridors, the exhibitors created a most favorable impression here last week in the manner in which they presented their side of the question at the hearing. It is generally believed that the Slacer censorship bill will die an uneventful death between now and the date of the Legislature's adjournment, set for April 10, but which will probably come the latter part of April.

Assemblyman Kenyon is rather dubious as to the outcome of the Sunday motion picture bill, believing it hampered by the fact that there have been three bills introduced, of which two are for the providing of Sunday amusement —the Sunday baseball bill and the Sunday motion picture bill—and the Frawley boxing bill must also be considered. It is beyond belief that all three will be passed. If the Sunday motion picture bill receives favorable consideration and the signature of the Governor, the Sunday baseball and the Frawley bill will hardly get by.

The bill introduced by Senator G. F Thompson differs slightly from that introduced by Senator Foley. Mr. Thompson's bill provides that if any city, town or village, motion pictures are now exhibited on Sunday, they may continue during such time after 2 p. m., as the exhibition shall not have been prohibited by ordinance hereafter adopted, the adoption of which is hereby authorized. If motion pictures are not now exhibited on Sunday, they shall not be exhibited except during such time after 2 p. m. as shall be permitted by ordinance.

The Foley bill is a local option measure entirely. It is on the question of whether the Thompson or the Foley bill is the better, that the Codes committee is now hanging fire on its report.

BURY SUNDAY BILL WITH SLOW MUSIC

Indiana Measure Succumbs Following Several Bad Spells—Undertaker's Censorship Dies Sans Clergy

DRAG out the sackcloth and ashes and have the orchestra strike up the funeral dirge, "Here Comes the Hearse," while you peruse with grief this mournful tale from the capital of Hoosierdom!

After several weeks of constant suffering, resulting largely, no doubt, from the numerous attacks by the opposition, Indiana's bill to legalize the operation of motion picture shows on Sundays after 1:30 p. m. quietly passed away at the closing session of the State Legislature at Indianapolis, the morning of March 11, and has been laid at rest in the legislative graveyard.

Although it was fairly certain for several days prior to the adjournment of the Legislature that the bill probably would not recover sufficiently to become a law, its death was nevertheless a distinct shock to its father, Senator Franklin McCray, of Indianapolis, and its many friends among the exhibitors and patrons of the Sunday film shows.

At its inception in the Legislature the bill showed great strength and gave promise of growing to be a full-fledged healthy adult, but after it suffered the two relapses a few weeks ago, when it failed to muster up enough strength to obtain a constitutional majority of twenty-six votes in the Senate, it became apparent to those watching its condition that the end was near.

Its passing removes from the state—at least for two years, as far as the lawmaking body is concerned—one of the most mooted and interesting questions that has been before the public for many months. Those who followed the bill from its inception to its funeral say more interest was manifested in its outcome than in any of the other measures before the two Houses.

About the only bit of consolation remaining for the vast multitude of mourners is the fact that the proposed censorship bill, which, by the way, was introduced in the House by an Indianapolis undertaker, was also "put to sleep" and sent to its final resting place. This measure suffered much abuse from

attacks and assaults from all sides, even those who opposed giving life to the Sunday show measure taking a whack or two at it.

Just what brought about the death of the McCray measure, which would have legalized the Sunday shows, has not been definitely determined, but from general appearances it would seem that the end was hastened as a result of complications which set in soon after its inception. Several operations were performed, as a result of which some of the objectionable features were amputated, but even this failed to satisfy its assailants. They continued their attacks with the result it was left alone to die.

And now that it has been laid away in the silent legislative tomb to live henceforth only in our memories, thirty-eight cities of Indiana will still continue to have their Sunday motion picture shows, while the exhibitors in the other cities and towns dry their tears and endeavor to drown their sorrow with such invigorating concoctions as ginger ale and pop. So, farewell, old Sunday "movie" bill! Peace be to your ashes, and may your soul rest in everlasting quietude!

Texas Oil Bills Keep Sunday Law Off Calendar.

ALTHOUGH the Dean bill, which proposes to finally eliminate Sunday shows in the state of Texas was favorably reported from committee during the second week in March, there is little likelihood that the measure will be adopted in the present session of the Legislature. The Legislature was scheduled to adjourn sine die March 20 or 21 and with a big rush of other and more important legislation those opposing the measure say that it would probably not be set on the calendar.

A telegram from Austin, received at the Moving Picture World offices on March 18, stated that the Texas Legislature would adjourn two days later, and that the Sunday closing bill could not come up except by unanimous consent. The wire stated that such a move would be fought and that the bill would probably die on the calendar.

The Dean bill advanced farther than any other legislative measure aimed at the moving picture business. Other bills, while drafted, never escaped the committee rooms.

The bill, drafted by Senator Dean, provided that injunctions might be obtained by the attorney general or any district attorney against picture shows which might operate on Sunday. It would strengthen the present law along these lines, which, however, is not observed in any of the larger Texas towns or cities.

Because the Texas Legislature has been busy on oil trade legislation, action on the bill has been postponed from week to week.

New Jersey's Censor Bill Adds to Sunday Troubles

NEW JERSEY, whose controversies have boosted her number of publicity columns in recent weeks, will see another fight waged when the exhibitors of the state organize to oppose the censorship bill introduced by Senator Pilgrim of Essex county, and still another battle when the Bloomfield Town Council attempts to take action on a Sunday closing ordinance.

The censorship bill, as introduced in the Senate last week, proposes a board of three members, one of them a woman, to be appointed by the Governor for three years at a fixed salary of $2,500 annually. The bill was referred to the committee on revision of laws, which gives New Jersey exhibitors time to organize for the presentation of their side of the case.

The proposed Sunday closing ordinance in Bloomfield is causing controversy among the town residents, who are about equally divided on the question. Not only is it proposed to shut the theatres and moving picture houses, but also all places of business, except possibly drug stores and such "essentials." A special meeting of the Council will be held shortly to consider the ordinance, and a lively fight is promised.

Nebraska House Votes Down Censorship.

A telegram to the Moving Picture World from its Omaha correspondent, dated March 18, stated that the Nebras a house had defeated the censorship bill by a vote of sixty to twenty.

Omaha Clubwomen Oppose Nebraska Censorship Bill

THE clubwomen of Omaha, who have co-operated with the exhibitors in the showing of better films in their city, have stood as a unit in opposition to the state censorship bill introduced into the legislature of Nebraska. The other women of the Omaha Federation, who have little or no knowledge of the motion picture, forced an adverse report because of policy outlined in the last meeting of the General Federation of Women's Clubs. The effect of the opposition of these intelligent women is distinctly in favor of killing the proposed state censorship. Throughout Nebraska they have been known to be most successful in obtaining fine films for their city and satisfactory entertainments for young people, as well as for family nights.

For the past two years, these women have been following the suggestions made by the National Board of Review in its selected lists of pictures for the family and for young people, and have heartily indorsed the accuracy and the fairness of such selections.

Perhaps no better illustration can be found of the value of co-operation between the exhibitors and the women's clubs of the cities. Opposition inevitably dies, and cordial support grows in proportion as the women are acquainted with the complexity of the industry and of the hearty willingness of exhibitors to aid constructive movement in all practical ways.

Recreation League Finesse Nips Raleigh Censor Bud

THE story of how North Carolina so easily escaped the censorship plague has just become known fully. Of course, the effective campaign of propaganda work carried on throughout the state helped kill censorship, but in the final analysis the adherents to the idea for suppression of the screen's liberties were persuaded to call off their dogs by a very strong weapon, sort of counter-irritant, it might be termed. It was all brought about when a movement started apparently backed by strong influences both within and without the



Jane Grey Is the Guiding Star of "When My Ship Comes In," Fifth of Independent Sales 10-20-30 Specials.

state to have a law passed legalizing Sunday motion picture shows in North Carolina, the hide-bound Sunday observance and blue law state.

Such a radical step had never been dreamed of by the parsons who started the movement for censorship, and it nearly took their breath away when they first got wind of it.

The American Recreation League of Washington started the ball rolling when it wrote to several influential exhibitors in the state offering to enter the fight for Sunday opening. On the quiet some strong recommendations from various labor bodies throughout the state were secured. The Wilmington Trades Council wired strong endorsements; the Allied Trades Council of the Wilmington railway shops followed suit; the commanders of army camps wired the Raleigh assemblymen protesting against a closed Sunday; and the battle was on. During the final week of the Legislature's deliberations three representatives of the American Recreation League arrived in Raleigh and within twenty-four hours were calling all the Solons by their first names around the hotel corridors.

About this time the parsons and their supporters woke up to what was brewing. Their adherent in the Senate, W. B. Cooper, had a talk with one of the leaders in the state picture field and the proposition was then made that the Sunday opening matter would be dropped provided the censorship bill was killed for all time. It was mutually agreed upon and the various interested ones on both sides packed their grips and left the legislators in peace.

Slacer Censorship Bill Introduced at Albany

THE Slacer bill, seeking to amend the New York State education law, by the regulation of motion picture exhibitions through a board of censors, under the supervision and control of the State Regents, is now in the hands of the committee on public education. The bill is practically identical to the censorship measure of two years ago, except that its present introducer, possibly believing that the bill will stand a better chance of its passing, has seen fit to reduce the price of the examination fee from $5 for each 500 feet of film, to $1 for the same length of film.

The expense of this examination, according to the provisions of the bill, must be met by the vendor, lessor or proprietor of the firm or reel, the money being paid into the state treasury. In case of the duplication of an approved film, an additional fee for each duplicate, amounting to one-half of the fee originally provided, shall be paid.

From talk heard around the Legislative corridors during the last two or three days, there is little real sentiment being shown toward the bill.

"The Forfeit" a Hodkinson-Pathe Feature.

A caption under a cut of "The Forfeit," appearing on Page 1685 of the issue of March 22 of the Moving Picture World, conveyed the idea that the picture was an Exhibitors Mutual release. The caption was incorrect, as this W. W. Hodkinson feature is released through Pathe. "The Forfeit" was reviewed in the issue of March 15, where it was properly called a Hodkinson production, released through Pathe.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of March 24-29.)

WE begin this week to publish the film-features booked for theatres in some of the principal cities. This is only a start—to put the idea into operation in the hope that theatre managers will co-operate in making the work complete in covering the principal houses in the larger cities.

There is no charge and only this restriction—we will, for the present, include only those theatres that play features a full week or with only two "splits." The matter of "first run" or the size of your town has nothing to do with the case—if you play as a regular policy one feature a full week or play no more than three features a week send us your bookings far enough ahead so that we may include your house in future announcements.

Distributors of films are also invited to co-operate in making the representation complete. Theatre managers may not be prompted to see that their house is represented; perhaps the distributor of films will be more concerned. Our only purpose is to have the list correct and comprehensive; to give our readers a catalog, kept live and up to date, of the features that are being shown in representative theatres throughout the country.

Bookings listed below represent attractions for week starting March 24. Where two or three features are listed the week "splits":

Boston.

Beacon (Jacob Lourie, gen'l mgr.).—D. W. Griffith's "The Girl Who Stayed at Home" (Artcraft); Marguerite Clark, in "Three Men and a Girl" (Paramount).

Modern (Jacob Lourie, gen'l mgr.).—Runs same bookings as Beacon.

Birmingham.

Strand (H. F. Kincey, mgr.).—Ethel Clayton, in "Pettigrew's Girl" (Paramount); D. W. Griffith's "The Girl Who Stayed at Home" (Artcraft).

Providence.

Modern (Sol Braunig, mgr.).—Pauline Frederick, in "Paid in Full" (Paramount); Lila Lee, in "The Secret Garden" (Paramount).

Baltimore.

Loew's Hippodrome.—Dorothy Dalton, in "Extravagance" (Paramount).

Detroit.

Broadway Strand (Phil Gleichman, mgr.).—William S. Hart, in "The Poppy Girl's Husband" (Artcraft).

Brooklyn.

Brevoort (S. J. Stebbins, mgr.).—Pauline Frederick, in "Paid in Full" (Paramount); Ethel Clayton, in "Maggie Pepper"; Blanche Bates and Hobart Bosworth, in "The Border Legion" (Goldwyn).

New York City.

Rivoli (Hugo Riesenfeld, mgr.).—William S. Hart, in "The Poppy Girl's Husband" (Artcraft).

Rialto (Hugo Riesenfeld, mgr.).—Pauline Frederick in "The Woman on the Index" (Goldwyn).

Strand (Joseph Plunkett, mgr.).—D. W. Griffith's "The Girl Who Stayed at Home" (Artcraft).

Washington.

Crandall's Metropolitan (H. M. Crandall, mgr.).—Constance Talmadge, in "The Experimental Marriage" (Select).

Rialto (Tom Moore, Pres.).—Priscilla Dean, in "A Silk Lined Burglar" (Universal).

Strand (Tom Moore, Pres.).—Harold Lockwood, in "Shadows of Suspicion" (Metro).

Garden (Tom Moore, Pres.).—Monroe Salisbury, in "The Light of Victory" (Universal).

Theatre Managers, Press Agents and Distributors: Send in your bookings. If your theatre or your attractions are not listed in future issues, it's your own fault.

Montreal Union Organizes and Elects New Officers

MONTREAL moving picture projection machine operators have completed their labor organization, and eighty-four new members have been added to the new local during the past few weeks. One of the first steps of the organization was to send a representative to Quebec to protest against the adoption of a proposed measure by Hon. Walter Mitchell, which provided for the barring of all children under sixteen years of age from moving picture theatres. It was pointed out that a considerable number of exhibitors depended upon the patronage of children for subsistence and such a law would force a number of theatres to close, thus adding to the unemployment question.

The business agent of the new local is E. A. Andrews, formerly president of the Ottawa local. The headquarters of the Montreal local are in the Orpheum Theatre building.

New officers have been elected as follows: President, C. J. Davidson, Princess Theatre; vice-president, W. Gregory, His Majesty's; recording secretary, Blake Hayes, Holman Theatre; financial secretary, A. Delauriers, Strand; treasurer, J. Fassio, Rex Theatre; business agent, E. A. Andrews, Orpheum Theatre; guardian, George Barry, Regent Theatre.

Executive Board: A. J. Reddy, Allen Theatre; W. Hodges, Imperial Theatre; P. Saucier, Royal Alexandria.

Examining Board: A. J. Reddy and L. E. Mathieu, Canadian Theatre and Romeo Vandette, Imperial Theatre.

It has been decided that all chief operators must pass qualifying examinations.

Bach Resigns from Hodkinson.

W. A. Bach, sales manager for the W. W. Hodkinson Corporation, has resigned. The resignation became effective March 21.

Mr. Bach, who entered the film business some three years ago with the Universal Company in Canada, was promoted to the sales managership of the Hodkinson Company upon the resignation of C. E. Shurtleff some time ago.

Beyond the statement that he contemplated a trip to Canada, Mr. Bach would make no statement at this time.

Rumor couples the name of Mr. Bach with the new corporation under the control of Mr. Shurtleff for the production of the Jack London stories and the works of other big authors.

As a good deal of Mr. Bach's reputation rests on "exploitation and advertising" ability, there should be room for him to do some big work from this angle in the future, no matter what connection he makes.

Don't be content merely to keep your house going—keep it growing. That's the better way.

MERCHANDISE AND MOVIES DOVETAIL

Merchants and Exhibitors of Northwest Find Profits in Joint Endeavor to Bring the Farmer into "City" to Buy Goods and Supplies and to See the Pictures

EXHIBITORS in the smaller towns and villages in the Northwest have discovered a new and profitable way to secure the co-operation of local merchants in boosting attendance at their theatres. It is the substitution of motion pictures for the old devices of Dollar Days, Grab-Bag Sales, Bargain Matinees and Shop-a-Day Clubs, with which the store owners used to beguile the farmers and their families into weekly or semi-weekly trips to town.

The idea, which is proving extremely valuable to many small-town exhibitors, was discovered and reported to E. R. Pearson, manager of the First National Exhibitors' Circuit exchange of Minneapolis, by representatives of that branch office who travel through Minnesota. Within the last three months, according to a recent report of the film salesmen, the method has spread until now it is used constantly by exhibitors in North Dakota, South Dakota and Wisconsin, as well as by theatre owners in Minnesota, with whom it originated.

The plan gives the exhibitors the combined support of all local retail dealers, and the benefits to the merchants are manifold in comparison to what they previously obtained working individually and along their own particular lines.

It is based on the proposition that the hundreds of farmers who live in the country districts immediately surrounding the small towns need and want entertainment just as much as the "city folks" who live in the small towns.

Magnet Drawing the Farmer to "City."

It is now the rule rather than the exception in the many towns where the plan is in use for an exhibitor to notify every local merchant that he has booked a certain special feature attraction, to be shown for one, two or three days, as the case may be. This fact then becomes the bait the merchants use to tempt the farmers into town. Almost every store owner has a mailing list of customers among the farmers. Sometimes the regular heralds bought by the exhibitors from the exchanges are sent out by the merchants as envelope stuffers. At other times they are mailed separately under first-class postage.

In some towns the idea has succeeded so well that the merchants go to the extreme of mentioning, in their correspondence with farmer customers, the fact that one of the local theatres is to present a well-known star in a special feature attraction.

Merchants as Enthusiastic as Exhibitors

As a form of follow-up on this advertising in behalf of the exhibitors the merchants contribute generous amounts of choice window space for display cards, streamers, posters and special hand-lettered announcements, so that when the rural population comes to town for the multiple purpose of buying supplies and amusement the show itself, as the feature of the advertising, is kept in view.

R. G. Risch, manager of the Scenic Theatre at Appleton, Minn., a rural town, with a population of approximately 1,200, is one of the many exhibitors who has obtained practical evidence of the value of this unusual form of advertising co-operation. Recently he played "Shoulder Arms" after a campaign that attracted the interest of every farmer within "flivver" distance of the town. The result was what he describes as "one of the biggest runs I have ever had. The only picture that ever has pulled anything like it was 'The Kaiser, the Beast of Berlin.'"

Out in Cherokee, Ia., the results of the various schemes of Sisk and James, proprietors and managers of the American Theatre, to interest the farmers in motion pictures as entertainment proved so successful that they had to telephone many of them on the second day of a two days' run of the second Chaplin comedy, released by First National Exhibitors' Circuit, not to "come to town" because the crowds then waiting admission to the theatre were so great that any newcomers could not be accommodated.

Town-Going Doubly Attractive.

The weather conditions throughout the Northwest have been extremely moderate this winter, and this has made traveling not only possible, but attractive, to thousands of farmers. This has contributed greatly to the success of the co-operative efforts of the small-town merchants to hold motion pictures up to the rural populations as a valid and interesting reason for frequent "trips to town."

A. E. Dubeau, proprietor of the Caughren Theatre, Sauk Center, Minn., is another exhibitor who has had remarkable experiences with special feature attractions. In his case the farmers in the territory immediately adjacent to Sauk Center not only have increased the drawing population of the town, but they have responded in such numbers to the co-operative advertising that has been done in behalf of a number of the bigger specials he has booked during the last two months that all previous house records have been broken.

S. A. Hayman, ower and manager of the Lyda Theatre, of Grand Island, Neb., whose conversion to four and five days' runs after a policy of daily change had brought him to the verge of failure was related in a recent issue of Moving Picture World, with a description of his phenomenal success under his new system, does not depend upon the Grand Island merchants to do all of his country advertising for him. He goes out after it in person. He uses billboards, fences, telephone poles, a special mailing list of farmers, a private telephone directory of farmer families living within fifteen miles of the town, and this, combined with the things the local dealers do to help him bring the farmers to town, has boosted the volume of motion picture patronage in Grand Island up so far that even five-day runs are not sufficient to exhaust its possibilities.

Merchant-Exhibitor Dovetails Business.

While the Northwest seems to predominate in reports of co-operation given exhibitors by merchants as a matter of good business for the stores as well as the theatres, the idea is being pioneered by a staunch supporter in the South. He is Will G. Bryant, owner and manager of the Pleasureville Theatre, Pleasureville, Ky. Mr. Bryant also is one of the town's leading merchants. He makes the one business serve the other. To his farm trade he advertises motion picture attractions to induce them to come into Pleasureville. Visits to his store follow as a matter of course because in his advertising to them he writes about special sales, new merchandise and unusual bargain opportunities. He has been so successful with the plan that all of the local dealers in Pleasureville have joined him in promoting what they call "Circus Days." These are the occasions when they boost the screen merits of a special feature in every conceivable way to get typical circus crowds of farmers into town.

The plan is gaining a definite foothold in scores of small towns, and the exhibitors are benefiting materially by the increased patronage that comes to them as the response to the efforts of the local merchants to save money for themselves by abandoning the costly forms of bargain sales and old-time allurements in favor of the motion picture.

Canadians Shelve Daylight Saving Bill.

Exhibitors of Western Canada are in high glee over the decision of the Canadian Parliament to shelve the daylight saving measure this year. The Westerners were among those who had protested against the move. Not long ago the Winnipeg exhibitors placed a letter of protest against the adoption of a daylight saving plan with the Winnipeg City Council with a request that it be passed along to higher authorities. The Western exhibitors complained that they did not want more daylight when night's shadows are not seen under ordinary circumstances during the summer before 9:30 p. m.

Jack Dillion Returns to Acting.

Jack Dillion, who recently directed Priscilla Dean in "The Silk-Lined Burglar" and Edith Roberts in "A Taste of Life," has deserted the directorial lines at Universal City to act in comedies, his first love. Dillion is now at work on the second of a series of one-reel society comedies. Claire Anderson is seen as Dillion's leading lady in this comedy.

An advertisement in The World's Classified Department is a quick and sure way to the attention of interested readers. Many wants are supplied through this effective medium of barter and sale.

Rambles Round Filmtown

With WALTER K. HILL.



The Rambler.

Save and Have the High Sea Boozers.

STARTING July 1 there will be several lines of ocean going booze-camps sailing from New York and other seaports, passengered with poor soaks who must have their grog at any price. These floating vats will sail beyond the three mile limit and start dispensing in neutral waters. To men who are possessed of wealth we suggest the formation of a syndicate to buy strong nets of sufficiently close mesh to hold the limp forms as they fall from the deck in a state of sodden spiffication.

These nets would be stretched around the boats, fastened securely to the sides and held in horizontal position by a system of steel supports. The poor rummeys who make these "gotta-have-my-booze" journeys are sure to take advantage of their opportunity and when they are filled they may safely reel overboard into the embrace of our rescuing devices. It is barely possible that the shareholders will be privileged to be the first to demonstrate the practicability of this humanitarian movement.

Bids for the news-reel rights are now invited. If we get an offer of sufficient size there may be no need to syndicate the stock.

Now is the time to act.

—w s s—

This Is Our "Poetry" Issue.

After Roy Somerville listened to "Listen Lester," at the Knickerbocker Theatre the other night, he grabbed Johnnie Dooley's big laugh lines and did this to them:

Many years ago the bold, white man
Stole this country from the In-di-an.
But land's no good when you have a thirst—
They can have it back on July First.

—w s s—

The Solitude of a Great City.

We sauntered up Universal way
To see what we could find;
We found all the chiefs had gone away
And left R. H. behind.

Our first snow storm brought about loneliness in the executive chambers at the Universal Camp. Carl Laemmle, P. A. Powers, Tom Cochrane and P. D. Cochrane were basking in the sun at Universal City; Tarkington Baker and Harry Berman were in Chicago, Joe Schnitzer was en route to Seattle from Butte, Claude MacGowan was in Atlanta and Mannie Goldstein in Boston. Hal Hodes, Nat Rothstein and Paul Gulick were sick.

After the regular noon day conference was called off because there was no one to confer, R. H. Cochrane, vice-president of the company sent the following wire to Mr. Laemmle:

"My right is shattered, my left is in retreat. I am attacking with what is left of my center." Then he took the New Rochelle Limited.

If You Want the News Buy the World at 1600.

(By an Unknown Contributor.)

The cigar stand man is a movie fan,
And the movie man's his friend;
There's always a gang round old Dad's stand
And the gang has cash to spend.
"Pop" meets them all, both great and small,
In his little old hallway shop,
And every visitor spills the beans
When buying cigars from "Pop."

If you want the latest in Merger dope,
With a million or two to spare,
Just lean up against the old glass case
And purchase your smoke with care.
The old man knows what's on your mind
When you start in talking shop,
And there's nothing more easy on earth, you'll find
Than getting the news from "Pop."

He's a gool old scout, the cigar stand man,
With a pleasant word and smile;
He'll talk all day in a jocular way,
And peddle his smokes the while.
There's nothing moving in Movieland
The cigar stand man don't cop,
So if you want to keep wised up,
Be on good terms with "Pop."

—w s s—

THE LOG OF A TRIP TO TRUCKEE.

Excerpts from T. A. Church's "Rapidly Moving Picture World" Issued on the Train Bound for Reno.

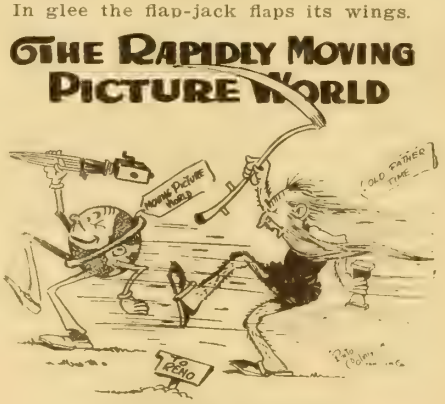
Some films have ten thousand feet (and a little over).
The teeth of a sprocket wheel never ache.
A cow cannot blow her own horn, but a film salesman can.
A mosquito has no kidneys.
A lense cootie has no heart.

Other Facts Worth Knowing.

When Mary bought a little bond
And tucked it in her stocking,
The interest that investment drew
Was really something shocking.

From the Bill of Fare.

Bang! Go Reno's welcoming guns.
'Tis winter. Hark how the sausage sings.
The foaming beer it lightly runs,
In glee the flap-jack flaps its wings.



The Joy of Optimism.

Now think good times,
And talk good times,
And make old Hard Times run;
And watch the dollars
And the dimes
Roll in from sun to sun.

The Closing Ode:

The chill wind moans
Among the trees,
I see the end
Of B. V. D's.

Extra! Extra! Special Extra!

All business of the Big Four, Little Five and other large interests was temporarily suspended when the entire delivery force of the Hollywood Western Union climbed the fence back of Christie's studio to watch Al Christie rehearse thirty dimpled chorus girls for Fay Tincher's first comedy. When one of the three boys was pushed off the fence by a dextrous prop man, the boy shouted as he disappeared from sight:

"Don't give a damn if I do get fired. Oh! chicken!——" which may or may not prove something regarding Hollywood's feminine pulchritude.

P. S.—Where does Pete Smith get that stuff living on University Heights. You know what Jawn McGraw and Carl Laemmle said about college guys.

—Pat Dowling.

—w s s—

There are rumors on the Rialto of the engagement of Gordon Trent, of the Morning Telegraph, and Arabella Boone, of Photoplay Magazine.

—w s s—

There is under way a campaign for "fewer and better" photoplays.

Some would insist on having it "the fewer the better."

—w s s—

Infanticide Item.

Joseph Limerick Kelley filled two jobs during his first week as Sam L. Rothapfel's professional scribe. He worked as publicist mornings and in the afternoon held down his old desk at Motion Picture News. One day he found some of his own "dope" awaiting his ministrations at the tradepaper office. On the lead-sheet Curley Welch had written:

"Rewrite this stuff. Cut out the 'bunk.'" And Joseph proceeded to kill his own brain-child.

—w s s—

Harry Depp declares he's hoarse from the way Al Christie yells when he directs. And a Christie chorus girl says:

"I wish my face had Molly Malone's knees."

—w s s—

Skates and Defies Amendments.

Depending upon the indisputable word of Rose Shulsinger we acclaim Marion Davies unique in three essentials usual to publicity that are lacking in "The Belle of New York:" Miss Davies does not own a dog—no kind of a dog; she rides a bicycle and roller-skates, for further exercise, up and down Riverside Drive, New York, N. Y.

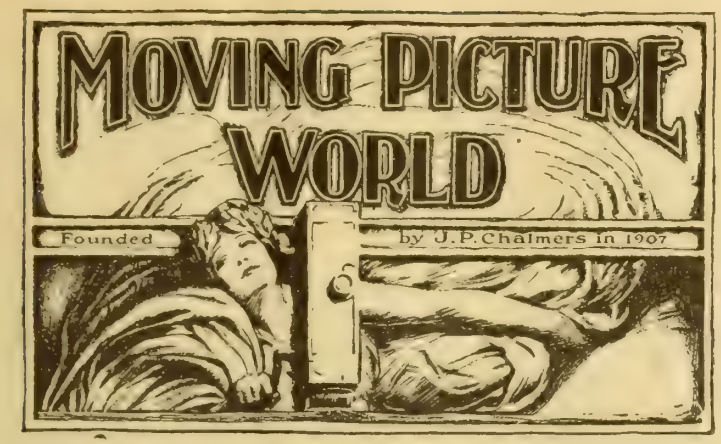
—w s s—

Gus Fausel, of our own World's advertising department, was among the thousands of young Americans who made the Huns quit when they started for the front. Gus was on the train, due to leave for Camp Upton, at 11 a. m., Paris time, November 11. That's why he insists, although he never even reached a camp, that he's a trained soldier.

—w s s—

June Seeks a New Proposal.

In the four years she has been "happy ending" World Pictures, Lee Kugel claims June Elvidge has been proposed to and married in every variety of lovemaking, and the final grips of matrimony known to man from the stone age up to now. Upwards of 500 times man has proposed and June has disposed. Now she seeks novelty and Kugel is figuring into the future with the Elvidge card-index as a basis of calculation. The "nationalization" of women in Bolshevik Russia is recommended as a possible novelty in World-Picture endings.



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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr. ..... President
J. F. Chalmers ..... Vice-President and General Manager
E. J. Chalmers ..... Secretary and Treasurer
James L. Hoff ..... Assistant General Manager
George Blaisdell ..... Editor
A. MacArthur, Jr ..... Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands ..... $3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid) ..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, March 29, 1919

Hearing from the "Folks Back Home"

AFTER all, nobody can sit here in New York and know what's going on west of the Hudson—in that terrain extending so far west that it takes five days to get mail to the western edge of moving picture affairs. If the producer will join us in assuming an attitude of Congressmen who are supposed to really represent their constituents they will do well to read carefully the symposium of exhibitor opinion we publish elsewhere on the subject of trade paper advertising and its appeal to picture showmen. In some of these letters MOVING PICTURE WORLD and the "four other trade papers" get some advice that should sink in—and there's as much and more for the producer in the expression of opinion of these showmen.

Then, too, the photoplay advertising and publicity departments should be vitally concerned in what these exhibitors say. The opinion of these picture showmen represents just what the Congressman gets in his daily mail from his constituents. If he likes to live in Washington and represent his home district, he heeds. Sometimes he disregards the opinions of the folks "back home." Then comes a strange face to the capital and the man who would not heed due, fair and enough warnings ceases to be a Congressman.

From towns of varying size—from Fond du Lac to Atlanta—comes hearty indorsement of First National's determination to advertise, direct to the exhibitor, in no more than five papers. There are four others, and modesty prevents us mentioning by name the first of all. But five papers cover the exhibitor opportunity for beneficial and satisfactory results, the word of First National and several exhibitors substantiating this assertion. As we go to press letters are still coming in from exhibitors who have indorsed First National's ukase. The decision was a radical move—the bovine has been taken firmly by the antlers and the struggle begun.

Picture Promotion Not To Be Lightly Considered

THE field is too big; there are too many millions invested; too many thousands made in daily profits; too bright prospects of a bountiful future—too much at stake to dismiss moving pictures with a "department" in papers that more eagerly cater to vaudeville, circuses, dramatic entertainment, the street fakir and the opera singer.

One showman tells us that the picture trade paper would not exist without the exhibitor-subscriber. That we know—but we must, in honesty's sake, admit that we could not exist without the advertising pages that assemble the sinews of maintenance. Theatrical papers can exist without the exhibitor-subscriber—and do exist without him.

But the five picture trade papers cannot serve their advertisers without first fundamentally and principally serving their exhibitor-subscribers. There are hundreds of picture showmen who have renewed their subscriptions to MOVING PICTURE WORLD, year after year, for every one of the twelve years the paper has been in existence. In every issue we have printed the first purpose of the publisher has been to serve the exhibitor. And, by that same purpose, we try each week to serve him in a better and more helpful way. Such will be the continued policy of this one of the selected five.

A Rumor from the Coast

ONE of the interesting stories that drifted into New York the past week hailed from Los Angeles. It is that the men, or many of them anyway, at one time prominent in the Motion Picture Patents Company believe the present not an unpropitious time to get back into the distributing business as a single body—in other words, to take the present machinery of the General Film Company, adapted to conditions of today, and again make the old engine a power in the screen world. We do not vouch for the truth of the tale; we simply hand it on as one containing possibilities for most interesting speculation.

Boston Opens Two Big Houses

THE opening of two large houses in Boston is announced this week. These will add six thousand to the seating capacity of the Hub's amusement structures. They are the New Waldorf, situated in the South End, and Gordon's Central Square, in Cambridge. The former will accommodate thirty-five hundred persons. The two structures are the vanguard of the many to come as a result of the after-the-war boom. Our Boston correspondent states that more than a score of motion picture theatres are under construction in New

England. This means that in the land of the Yankee the public affection for the photodrama and its many little brothers is more than holding its own—it is gaining in strength.

George Eastman to Endow Theatre

THAT is a large project the story of which is told on another page: the endowed theatre to be built in Rochester by George Eastman, the man who makes so large a proportion of all the film used in the world. The citizens of Mr. Eastman's city will see carefully selected pictures six days a week, accompanied by an orchestra of sixty or more players. It is said the initial expense will exceed a half million dollars. The house is to be an institution for all of the people, and its entertainment will be within the reach of the mass of Rochester's residents. The enterprise is notable—and noble.

Exclusive Information

A GREAT deal is continually being printed in the trade papers about serving the exhibitor, and a commendable amount of real service is supplied the picture theatre managers each week. Every means of giving them the proper showmanship angle on the different releases is sought and presented. But the theatre manager does not live by advertising aids and special service sections alone. He also needs to know the general news of the film industry. He not only wants to know how the other fellow runs his theatre, but what the screen world is doing in general.

Last week's issue of this publication contained the following exclusive articles of this nature:

Eliminate Duplicated Advertising.

Marcus Loew to Build 100 Theatres.

War Work Has Made Clear Power of Screen Message.

Northwesterners Join Trade Board.

Fred B. Williams Rails Against Waste and Lost Energy in Advertising.

Theatrical Protective League Announces Minneapolis Trade Rules.

Canada Exhibitors Start Exchange.

Omaha Exhibitor Condemns Use of Lobby Display.

Playing Film Game on the Square.

Nebraska Leads in Killing Censorship

CENSORSHIP in Nebraska is dead. A telegram to the MOVING PICTURE WORLD from its correspondent in Omaha conveys the heartening information that the House by a vote of sixty to twenty has killed censorship. Just one of the factors that aided in downing censorship was the help of the clubwomen of Omaha. For two years, together with the organized women of the whole state, they have been co-operating with exhibitors in the direction of better films along lines suggested by the National Board of Review. The association has been beneficial to both parties. There has been developed a feeling of mutual respect. The women have been enabled to discover at first hand the fact that exhibitors are merchants dealing in reputable goods, that they may be trusted to do business upon just the same terms as are merchants in other lines of industry.

Minnesota, too, has been spared the bother and expense of meddling in motion picture matters by professional caretakers of other persons' morals. The general legislation committee of the Senate has voted to recommend for indefinite postponement the measure providing for a state board of motion picture censors.

Down in North Carolina, through what seemingly amounts to "log rolling," the movement for censorship has been strangled, but at the price of the measure to give Sunday opening. It is to be regretted the battle could not have been fought out on its merits. The picture men should have insisted on an open Sunday and no censorship. It would seem, however, the picture men have the better of the argument. Censorship in North Carolina is off the state map.

Brady Greets Organized Exhibitors

WILLIAM A. BRADY last week made his first visit to a meeting of exhibitors following his recent determination to remain the head of the National Association of the Motion Picture Industry. The visitation was attended by unusual circumstances, sufficient in themselves to indicate Mr. Brady's interest in bringing the exhibitors again within the fold of the body with which he is so prominently connected. The hour was midnight, the place was Brooklyn, and the weather? Raining cats and dogs! When a Manhattanite, even a Manhattanite as blasé as the doughty chief of the National Association, hies himself to what used to be the City of Churches under such conditions as these it may be set down without argument he has something on his mind. So it proved. He summed up the situation when he said: "I am unable to get the fullest possibilities out of the powers now lying dormant because we do not pull together."

The Clergyman a Poor Advocate

ONE of the outstanding facts in connection with the hearings on Sunday opening at the state capitals is the intemperance in statement indulged in by reverend gentlemen representing the partisans of closing. At the recent session in Albany the disregard by ministers of the ordinary rules surrounding public statements was a subject of comment. One clergyman declares the verbal conduct of some of his confreres was nothing short of amazing.

Over in Philadelphia on March 10, at the hearing on the measure to amend the "blue laws" of the Keystone State, Judge Bonniwell sharply rebuked several speakers who appeared in opposition to changing the statutes to conform to modern ideas. "The intemperance of the speeches of the professing Christians who talked here this afternoon destroyed any weight their arguments might have," he declared. "I have heard another speaker (Dr. Mutchler) lay a scurrilous tongue on Commander Payne, who had spoken in favor of the bill and told about the orderly character of Sunday baseball games among the sailors," he said later on in his remarks. "It is a narrow Puritanical creed of life that restricts personal liberty."

The minister as a rule is a poor controversialist. In his pulpit he is lord of all he surveys, and none may say him nay. Whatever he utters "goes," and until the services are over there is no comeback. One of the best theatrical lawyers in New York, one who has had wide experience in hearings at which clergymen were his opponents, remarked to the writer a day or two ago that if at any time he should be permitted to name those who would be opposed to him he certainly would select ministers.

To say that these remarks may be applicable to the clergy as a class would be more than unjust; it would be untrue. The men of broad charity, the big men and the little ones, too, do not "run" to the reforming things of life; not in the professional sense. They do not attempt to make men and women good by statutory enactment. They have their own more effective methods.

Personal and Otherwise

GEORGE BALSDON, Sr., is now in Minneapolis and adjacent northwestern territory visiting the Vitagraph exchanges and making a general inspection of that section.

* * *

C. E. Shurtleff, one time general sales manager of Select Pictures, returned from the coast a week or two ago with the Jack London stories, for which there has been considerable competitive bidding.

* * *

In conversation with Philip Van Loan he told us he was busy on a scenario for the International Film Service.

* * *

Milton Caplon and O. D. Weemer, of the Variety Pictorial Corporation, of Baltimore, Md., were in New York last week looking over the independent market. They signed up for two big features.

* * *

March 13 seemed to be Baltimore day in New York. We had scarcely said good-day to Caplon and Weemer when we ran into Berny Depkin, of the Parkway Theatre, and Wallace High, of the W. H. Films.

* * *

H. C. Cornelius, president of the Exhibitors Mutual, arrived in town March 14 with the intention of staying a week or ten days.

* * *

Lieutenant Victor A. Smith, who has just returned from over there, will, we are told, be appointed to some responsible position with the Vitagraph distributing forces. Lieutenant Smith was, previous to his enlistment, general manager of the Vitagraph studios at Flatbush, Brooklyn.

* * *

Kessel & Baumann are renovating and redecorating their offices in the Longacre Building. It doesn't mean anything more than spring house cleaning and refurnishing for the personal comfort of themselves and visitors.

* * *

Hy. Wilke, of the W. H. Productions, is making a western trip to the coast and visiting the principal cities en route.

* * *

Bert Ennis, the popular publicity director of the Sawyer-Lubin Pictures, returned to his desk on St. Patrick's Day after three weeks' illness. He informed us that Ralph Ince will shortly start another large picture for S.-L., featuring E. K. Lincoln.

* * *

It was a treat to come up with P. C. Hartegan this week. Two years ago he took a position with the Fox Pictures Corporation as general utility man. We remember him when he played Moses in the "Life of Moses," the first serial we have any recollection of. We called him "Pat" in those days, and told him he was the only Irish Jew we had ever heard of. He left the Vitagraph to go with the Kalem as a director, and he made a wonderful record. He afterward became a director at the Pathe studios. He is not only a good director, but a versatile actor. It is probable he will remain with the Fox outfit or go to the coast.

* * *

We met John Adolphi, the director, on Broadway last Tuesday. He has been laid up for some time, and said: "I can't afford to be fashionable any longer. I must get to work."

* * *

It seemed like old times to see Jack Noble on Broadway this week. To our inquiry, "What are you doing, Jack?" he replied, "Lining up for another big feature. Everything ready to shoot."

* * *

In conversation with Harry Raver, he said: "We will release our feature, 'As a Man Thinks,' on April 19. The story is by Augustus Thomas. Our star is Leah Baird. We will then tell what the public thinks of it."

* * *

Harry Pulos, the well-known exhibitor of Montreal, Quebec, was in New York last week. With him was Phil A. Hazza, manager of the Quebec exchange of the Jewel productions, also from Montreal.

* * *

The Richard Leslie Pictures Corporation is producing its second two-reel comedy, entitled "Bone Dry," written by Walter Ackerman.

* * *

A visit to the Rothapfel studio disclosed both Samuel Rothapfel and Wally Van busy on the production of the five-reel feature "False Gods." The portrayal of every scene is synchronized to the tempo of the musical accompaniment.

* * *

W. A. Northam, of the London Pictures Corporation, who has been in New York this month, was confined to his room at the Knickerbocker for three or four days this week with an attack of bronchitis. He will probably remain in New York until May 1.

* * *

L. E. Ouimet, of the Specialty Import of Montreal, will return to his native heath about April 10.

* * *

Otto Henry Harras has resigned his position on Variety's staff to go elsewhere in New York newspaper work, his destination not being thus far announced. For the past eight years he has been associated with Variety's advertising department, especially concerned in the movement of moving picture copy. Mr. Harras has long been concerned in theatrical and newspaper work, having brought out Julian Eltinge when that star made his original sensation as an impersonator of females.



Lady Tsen Mei.
Chinese Screen Star in Goldwyn Releases.

Put Picture on Ceiling for Wounded Soldiers in Cots

LYING in bed, smoking cigarettes, enjoying all the comforts that willing Y. M. C. A. and K. of C. workers can contrive and gazing at Charlie Chaplin upon the screen without as much as getting out of bed is how wounded convalescent soldiers are enjoying life at the Walter Reed Hospital, Washington, D. C.

When a picture is needed to show to the wounded men Secretary E. R. Simmons, Y. M. C. A., gets in touch with the community picture service, which makes negotiations for the picture from the local distributors. After the film arrives a "Y" sandwich man bearing the notice, "Charlie Chaplin, Ward 8," is all that is needed.

A hospital attendant then moves the beds of the reclining men to the front of the room and soldiers from other wards troop in on wheel chairs. A secretary proceeds to put up a screen stretched between two poles. A graphascope machine is wheeled in and the show begins. In the wards where the soldiers are unable to sit up in bed, the film is projected upon the ceiling.

Thus far Charlie Chaplin has proven the prime favorite and Manager Tom Moore, of the First National Exhibitors' Circuit Office in Washington, is so well pleased with the way they have received the popular First National star that he is completing negotiations with E. Daniels, manager of the Community Picture Service for an early booking of "Shoulder Arms."

George Luxton Visits World Office.

George E. Luxton, who represents the Rialto Theatre Supply Company of Minneapolis, was a welcome visitor at the office of the Moving Picture World on March 15. After a short stay in New York Mr. Luxton will return to Minneapolis, stopping on his way at Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Detroit, Cincinnati, Indianapolis, St. Louis, Kansas City and Omaha. He will visit theatres in the interest of his company, which makes a specialty of Rialto shipping cases and manufacturers or handles matinee, feature, day of week and special posters; exit signs, admission price, hangers, curtain coatings, film reels, ticket strips and in fact about everything that a picture theatre can use in the way of supplies.

The Rialto Theatre Supply Company, of which S. A. Louis is president, has for its slogan "We equip theatres from basement to roof."

Begin New Hulsey Building July 1.

Construction on the new $500,000 Hulsey theatre, an account of which was printed in last week's World, and which will seat 3,500 persons, is to begin before July 1, according to announcement. Holders of leases on property acquired on one of the principal Dallas business corners by Mr. Hulsey have agreed to vacate before that time. At first it was thought the building would not be commenced until January, 1920. Now it appears that the structure can be completed by that time.

E. H. Hulsey is at present in New York on business connected with the new theatre.

MAKING NEW PATRONS HIS SPECIALTY

Dallas Manager Uses "The Fighting Roosevelts" to Create Showgoers by Aid of Civic Societies

THE "never-go-to-a-movie" class among the residents of Dallas, Texas, are willing now to admit that the right kind of exhibitor's showmanship has succeeded in converting them partly, if not entirely, to the enjoyment of an evening in a motion picture theatre. Like many other progressive managers, Hal Norfleet, in charge of the Dallas Hippodrome, believes that the box office line never can become too long.

The opportunity presented itself to him in his booking of "The Fighting Roosevelts," the McClure production of the life of Colonel Roosevelt released through First National Exhibitors' Circuit, to make a direct appeal to the ultra-conservative element of Dallas. He concluded that the ordinary mediums and advertising and publicity would not serve his purpose. The class of prospective patron he wanted to reach would have to be impressed in a more direct and intimate way. So he started work along new lines.

The public library was the scene of the first attack on the susceptibilities of the U. C.'s. On its shelves were copies of practically every book written by Colonel Roosevelt. An explanation to the librarian won the co-operation of the institution to the extent of a display card announcement of the availability of these works.

Every teacher of English in the Dallas high schools asked his or her pupils to prepare essays on the life of the former President. This prompted an interest with the pupils discussed at home.

"I figured," said Norfleet, "that not one of these pupils would fail to respond to my newspaper advertisements of the fact that the production portrayed his life and activities. They would surely want to see how nearly their versions of his life, as related in their essays, conformed to the screen version."

Interesting the Red Cross.

The various local chapters of the American Red Cross all held regular meetings the week preceding the opening of "The Fighting Roosevelts" at the Hippodrome. The executive head of each chapter had been notified by Norfleet of the forthcoming presentation. Members were urged to attend.

Between the Public Library and its branches, the American Red Cross and its auxiliaries, and the Y. M. C. A., Norfleet struck directly at the class who had rarely, if ever, patronized motion pictures, and he won them over. Word-of-mouth advertising did it.

"It paid well," he commented. "We saw hundreds of new faces in line. Some of them had been to a picture show for the first time. They thought it was wonderful. They'll be back."

Frank A. Tichenor Quits General.

Frank A. Tichenor, for the last seventeen months vice-president and general manager of General Film Company, announces his resignation from that company.

Mr. Tichenor was elected by the directors to manage this pioneer distributing company, and continued to do so, he states, long after his own business affairs suffered from his lack of time to give them. Mr. Tichenor, from now on, will devote himself entirely to the business which he conducted before going with General Film Company.

While Newark Walked It Advertised Johnny Mack

PUBLIC utilities strikes are seldom popular, but the strike of the New Jersey Public Service Corporation employes, which tied up practically all of the transportation in northern New Jersey, had the approval of the public. The Hill Theatre, in Newark, caters largely to the workers, and two hours after the strike went into force Manager Johnny Mack was on the streets with a four by five inch throwaway



which the crowds snapped up, placing in their hats or pinning on their coats or dresses. The entire section covered by the Hill was a walking advertisement for the show, and in this case "walking" is strictly true. The timeliness made a hit and the Hill scored strongly—also it got the patrons out for the show in spite of the lack of transit facilities.

Advise Advertisers on Posters and Loans

LAMBERT GUENTHER, one of the best poster artists in the country, and Captain Towle, of the Victory Loan Committee of the Second Federal Reserve District, were guests of the Associated Motion Picture Advertisers, Inc., at the weekly luncheon of the association at Cafe Boulevard. Nearly forty members were present.

Mr. Guenther spoke on the poster art as applied to the advertising of motion pictures, giving many valuable suggestions as to color and the treatment of subject. The chief difficulties with which poster artists have to contend in their work for motion pictures, he said, were the lack of good stills—or rather the limitations placed upon them in the matter of selection—and the fact that the lithographers try to improve upon the artists' work, usually with disastrous results.

"Finish the Job" and "Invest" are to be the slogans of the Victory Loan campaign which opens April 21, said Captain Towle, who is in charge of the window display division of the New York committee. Captain Towle asked the co-operation of the members in securing properties for window displays and also the services of stars and he was promised every assistance within the association's power, collectively and as individuals.

Other guests present were Lieut. Phillip Gell, who was formerly associated with C. L. Yearsley in the motion picture business in Australia and is now on his way home after serving four years in France, and Captain Smith, U. S. A., former jiu jitsu instructor of the Seventy-seventh Division at Camp Upton, who has just been assigned as instructor in the Japanese art of self-defense at the Officers' School of Infantry Arms, Columbus, Ga. Both spoke briefly.

Pathe Expands Quarters for Advertising and Publicity

INCREASED activities, due to the ever-growing list of feature, serial and short reel productions released, has necessitated the expansion of the quarters of the advertising and publicty departments at the home office of Pathe Exchange, 25 West Forty-fifth street, New York.

These departments have been removed from the twelfth floor and installed in a large suite of offices on the eighth floor, where every accessory and convenience has been provided for thorough and efficient work. This floor now houses P. A. Parsons, advertising manager; Randolph Lewis, publicity manager, and Frank V. Bruner, serial publicity manager.

George Arthur Gray, magazine writer and reviewer, and recently of the editorial staff of the Dramatic Mirror, has joined the Pathe organization as assistant manager of serial publicity, working with Frank V. Bruner, who, besides directing this division, has assumed editorial management of the Pathe Sun.

International Has Cameraman in Germany.

Following several months traveling among presidents, kings, queens, generals, admirals, princes and princesses and many other worldly notables, U. K. Whipple, International staff cameraman, has gone into Germany with the American army of occupation as the first independent motion picutre cameraman to accompany the allied armies into enemy territory. Heretofore all pictures taken in Germany and showing the activities of the army of occupation have been made by photographers attached to the United States Signal Corps.

Parsons Theatre Installs Cooling Equipment.

Best Theatre, Parson, Kan., owned and operated by Feess Bros., has contracted with Typhoon Fan Company, New Orleans, La., to install four six foot fans in their theatre, which will make this one of the best cooled and ventilated theatres in the state. Paul E. Elder, superintendent of the New Orleans Typhoon office, expects to have the equipment ready to operate within the next week or ten days. Mr. Elder is an expert on cooling and ventilating, and has charge of all Typhoon installations in the South.

BRADY LOOSES HISTORIC GRENADE

Appeals to Exhibitors at Brooklyn Meeting to Become Part of National Machine in Interest of Future—Would Represent Industry as a Whole

YOU who are sitting around here tonight may be saying 'That's all bunk.' But the man who says it's bunk is a fool—a dub—a crazy man." William A. Brady, president of the National Association, delivered this grenade into the meeting of the Brooklyn Exhibitors League on Saturday night, March 15, after a self-delivered barrage in which he had laid down to the showmen the glories and the possibilities of the moving picture.

It was the first time Mr. Brady had addressed a gathering of exhibitors since the Exhibitors League of America withdrew from the National Association some time ago. A telegram from William Brandt, president-elect of the Brooklyn league, had brought Mr. Brady from Detroit, and although there was only a handful to hear him, that did not detract from the power of his address. The meeting did not start until midnight.

Would Do Anything to Advance the Moving Picture.

"I want nothing from you," Mr. Brady told the showmen. "I don't want your money. I've got mine. But there isn't anything I would not do to put the moving picture where it belongs—in the front of American influences. The fact that I was willing to give up my time to come here to you in the middle of the night proves to you that I am on the level. I am the head of a so-called national association. But I am unable to get the fullest possibilities out of the powers now lying dormant because we do not pull together."

What may be taken as an open appeal to the exhibitors to form once more with the producers in the national organization was made by Mr. Brady when he said, "I want to represent the industry as a whole if I represent it at all. I'd love to see the moving picture business wake up and see what is ahead of it.

"You do not own the screen," he continued. "Neither does the producer. You are only a part of the great, whole machine. And you're only a puny piece of business unless you realize it."

Screen a Mighty Instrument.

"You have in your hands the most powerful instrument in the world," Mr. Brady said with a conviction that was apparent to his listeners. "You cannot conceive its strength. Mr. McAdoo is willing to connect himself with the movies because he realizes that he is joining the greatest force in America. He is thinking ten years ahead of his political contemporaries.

"So I say take yourselves seriously. Stick out your chest. Throw back your head. If anyone steps on your heels, tramp on his toes. Be clean. Keep filth off your screen. After 35 years of experience with the theatre, I can say there is nothing to be gained through filth. As moving picture men you have covered yourselves with glory during the war. Then let us do after the war what we did through it.

"Perhaps you say that what I am saying about the wonders and the possibilities of the screen is bunk. The man who says that is a fool—a dub—a crazy man."

After Mr. Brady's speech the officers of the Brooklyn League for the coming year were installed by Charles O'Reilly. William Brandt was given the gavel of retiring President Sanders. Charles Cranides and Otto Lederer were installed as vice presidents, S. I. Berman, secretary; Harry Shapiro, treasurer, and D. J. Askin, sergeant at arms.

Congratulation on Sunday Hearing.

Reporting on the Albany hearing on the Sunday bill, Mr. O'Reilly quoted the opinion of an Albany official who has seen hearings staged for the past seventeen years that the hearing put on by the exhibitors was the finest he had seen during his connection with the state legislature.

Mr. O'Reilly also reported that a bill legalizing the admission of children without guardians was being put forward to the Children's Bureau of the Board of Education in the shape of an amendment providing for a licensed matron appointed by the city and approved by the Gerry Society being placed in each house.

The standee question was brought up and a committee appointed to confer with the board of aldermen on the introduction of a standee ordinance either placing the regulation of standees under the fire chief or providing for a certain number of standees in each house.

About thirty Brooklyn exhibitors attended the meeting and four new members were admitted to the local. A big attendance is promised for the April meeting in connection with which a smoker will be run.

Hemmell, New President of F. I. L. M. Club.

Owing to the resignation of I. Chadwick, John H. Hammell, of the General Film Company, has been elected president of the F. I. L. M. Club for the remainder of the year.

Mr. Hammell is one of the first members of the F. I. L. M. Club and has filled each office up to president. Mr. Hammell's popularity with exhibitors, as well as the various exchanges, assures a good administration for the F. I. L. M. Club.

Joe Klein, of Metro, has been elected first vice-president; George Schaefer, of the World, second vice-president; T. J. Conners, of Metro, sergeant at arms; and Sam Eckman, of Goldwyn, remains as treasurer.



Now Bears Have Often Been Known to Hug Persons to Death.
But We Know That the Bear Hasn't Influenced Tom Mix in Fox's "Fighting for Gold."

PASTOR OFFERS PULPIT TO EXHIBITOR

Rochester Manager Reciprocates by Inviting Pastor to Address His Patrons on Sunday Opening

THE agitation for and against Sunday picture shows is being met in the pastoral town of Gorham, New York, in a manner that is unique and interesting in its directness and rural simplicity. William S. Brown, manager of the Elite Theatre, has agreed to address the Baptist congregation from the pulpit, while the minister, the Rev. Samuel S. Prentiss, will speak in the theatre. Both will discourse on the topic "Are Sunday Moving Picture Shows for the Best Interests of the Community?"

Most of the folks in Gorham want Sunday shows, but there are a few Puritanical souls who are bitterly opposed to them as a desecration of the Sabbath. These latter urged the local ministers to take action while the present movement is on foot. The Rev. Mr. Prentiss stated candidly that he had never considered the matter of Sunday shows, but that he would give the matter his attention.

At this juncture Mr. Brown expressed his opinion and advanced reasons for Sunday opening. These evidently had some weight with the minister, for he promptly invited Mr. Brown to occupy the pulpit on a Sunday to be mutually agreed upon. Mr. Brown accepted and promised to present his arguments for Sunday opening. He also reciprocated by asking the Rev. Mr. Prentiss to address an audience in his theatre and the latter has accepted.

There is no animosity between the minister and the theatre manager. Both are taking the discussion seriously and say that they wish to take this opportunity to get at the real sentiment of the community. The exact date has not been set, but will probably be the last Sunday of this month. Mr. Brown will speak at the church in the morning and the Rev. Mr. Prentiss will come to the theatre in the evening.

Frohman Engages Three Stars to Appear with Texas Guinan

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, wired his New York office that he has engaged Jack Richardson, George Chesbro and Anna Wild to appear in the two-reel Western drama, being made by that company on the West Coast, and in which Texas Guinan is to be starred.

Jack Richardson has had a varied career on the legitimate stage as well as in pictures. Educated at Culver Military Academy, he appeared in various stock and repertoire legitimate shows, and inaugurated his screen career with Selig in 1909, thereafter appearing in American Mutual productions. He was starred by the Triangle, after being featured in a series of Mustang Western Dramas. Mr. Richardson co-starred with J. Warren Kerrigan, and earned an unenviable reputation as the most popular "villain" in Western dramas.

George Chesbro is a combination of leading man and juvenile, having played in many Triangle productions.

Anna Wild has appeared in several productions under the direction of Tom Ince.

The Frohman Amusement Corporation will shortly announce the acquisition of one of the most popular comedy stars in motion pictures in a series of short length subjects.

Evils of "Overpraising"

While there is a marked difference in marketing a yard of dry-goods and selling a theatre ticket, the proceeds spring from the same premise—faith in the establishment where the money is deposited by the individual. The merchant who assumes, in his advertising, that every item of merchandise to which he refers is unapproachable in quality by any rival is now numbered among the missing in the newspaper pages. Merchants tell their story directly and plainly—and the measure of their annual turnover is based on the confidence the public has in the establishment. Granted that there must be an inspiring amount of "superlatives" used in whetting the amusement appetite the showman who proceeds with restraint, advertises without needless bombast and tells his public exactly what he has for their entertainment—that showman represents the best in theatre merchandizing. It is his theatre that will thrive, prosper and grow in public esteem.

Holmes to Go to Europe to Get Lecture and Film Data

BURTON HOLMES, traveler and lecturer and creator of the Paramount-Burton Holmes Travelogues, announces that he will go to Europe this coming summer to obtain material for lectures and screen subjects to be used as a sequel to his current series.



Burton Holmes.

Consequently, his next season's series will show Europe in the re-making, the pictures and lectures dealing with liberated Belgium and Flanders, the occupied Rhineland, "Italia Redenta" and vanished Russia.

Of interest to the exhibitors is the fact that Mr. Holmes has inaugurated an advertising policy whereby his illustrated lectures are directly tied up with his current screen subjects. As a feature of this campaign there are being distributed to patrons of the Holmes lectures at Orchestra Hall, Chicago, a complete list of all the picture theatres in that city and its suburbs where the Paramount-Burton Holmes Travelogues can be seen, with the days of the week on which they are shown. This will be done in all the cities in which Mr. Holmes will lecture during the remainder of the present season.

Moore to Produce Independently.

One of the latest directors to secede from the ranks of the old line companies is Eugene Moore, who for the past seven years has directed releases for the Pathe, Mutual and Bluebird programs. He has during that time produced over one hundred and fifty photoplays, including over thirty-five reel pictures.

Mr. Moore has gathered around himself an excellent organization. He will produce. Harris Gordon will be production manager, and George Moore general manager. The story at present in preparation is said to be a screen version of one of the season's "best sellers," and it is to be given an elaborate production with an exceptional cast. "We will feature the story," says Mr. Moore, "because the title and the author's name have a greater box office value than any star it would be possible to secure."

The marketing affiliations are not to be announced at the present time. The officers of the corporations are: Eugene Moore, president; Harris Gordon, vice-president and secretary; George H. Mohr, treasurer.

Universal Engages Alice Elliott.

Alice Elliott, an Oakland, Cal., society girl, who has been appearing on the stage in San Francisco and Los Angeles for some time in various stock plays, has been engaged by Universal to play opposite Monroe Salisbury in "The Open Road," Bernard McConville's story, now being produced under the direction of Rupert Julian. Miss Elliott was selected because, as Mr. Julian expressed it, she is an ideal type for the Italian artist's model.

Frank Leigh, who has been seen in a number of Paramount and Goldwyn releases, has also been selected to appear in Mr. Salisbury's cast. Little Pat Moore, who was seen with Harry Carey, is also in the cast.

Briggs Signs Up the Carr Children.

The Carr children, Stephen and Rosemary, who appear in the first three comedies made by Briggs Pictures, Inc., from the cartoons of Briggs, appearing in the New York Tribune, have been signed for a series of fifty-two pictures to be made by the company. Production is going steadily on at the Thanhouser studios in New Rochelle.

FILMS—BROTHERS TO NEWSPAPERS

Edward A. MacManus Believes That Films May Be Published After the Manner of Printed Matter, Serving Similar Purpose —Will Soon Begin Circulating Films Reflecting Commerce

IN the belief that films serve in a pictorial way much the same purpose as the printed page, Edward A. MacManus intends to undertake the exploitation of a particular type of photo-feature as soon as his arrangements are completed. He is now at the work of production; Mary Fuller definite announcements to make later on.

"If the word had not already been misused and abused," said Mr. MacManus to the World representative in a recent talk, "I might call my productions 'industrials'; but they will be more than the accepted line of product now issued as an 'industrial.' There will be an element of constructiveness in my pictures that does not obtain in what has long been circulated under the guise of camouflaged advertising."

Mr. MacManus was in his office—a place more discussed than any abode of business in the picture colony. If the MacManus films are like the MacManus headquarters they will be a revelation. Deep rugs thrown over polished floors, antique furniture and every evidence of luxury are on all sides. High ceilings, artistically paneled walls and great vases of beautiful design fit elaborately into the atmosphere of elegance that is enhanced by the quiet impressiveness of the MacManus surroundings. Here, far above street noises, thought concentration may proceed to an extreme degree. Men who have business there are not disturbed by the jar of flying film cans or the rattle of busy writing machines.

Pictures for Reconstruction.

"The war has created a need for pictures that do not exist," said Mr. MacManus. "The work of reconstruction is a more tremendous undertaking than most of us realize. Millions are to be spent by the Government on good roads alone. There is a film story in that. The human side of this reconstruction presents a great opportunity for filming. 'Jobs for Soldiers' is another staggering problem that faces the country, and there's a great, big, human interest film in that.

"Before I became interested in pictures I was an advertising man, handling big accounts for nationally advertised commodities—from shoes to soap. There I absorbed the appeal of 'human interest' in advertising, and it is this same thought that I now propose to translate to constructive issues for the screen. Firm in the belief that films are closely allied with the publishing business I intend to 'publish' features that will have both a commercial value and human appeal."

Asked concerning definite details Mr. MacManus said he was not ready now to specify. "I am willing to take my medicine, but I don't want to advertise my mistakes," he said. "My plan is being developed, and there may be some of my theories that will not 'stand up,' but I am going to make allowance for that contingency and work out the solution as fast as the problem arises."

MacManus Invented Serials.

It will be recalled by those who know a dozen years of moving picture history that Mr. MacManus was the first man to present a serial for circulation among exhibitors. The Edison people handled the work of production; Mary Fuller was the star, and General Film distributed "What Happened to Mary." Incidentally the publicity gained through "hooking up" the serial with a newspaper story running coincident with the various episodes was also part of the original MacManus plan.



Edward A. MacManus.

When he first presented his idea to the moving picture powers that then controlled he was rebuffed, if not pleasantly ridiculed. But the history of serials proves that MacManus had, like Barnum, "the right idea." He expects to have his present plans misjudged in the light of some other attempts at promoting "industrials," and that is why, just now, he is not going into details.

"It is the 'human' and not the 'commercial' angle that will develop a successful outcome of what I am planning," said Mr. MacManus. "It will be the thought behind the picture that will carry home the point for the interests that concern themselves in what may best be called 'constructive' pictures. Every man, woman, boy or girl in the country likes to read about the successful man. In this land of enterprise, where everybody works, including father, nobody can find interest in the failures. It is the spur of success that keeps every wheel in motion, and it is the personal ambitions of the successful men that makes them successful. Ford sees the whole world moving by power of the gas engine; Schwab took hold of war emergency shipbuilding because he could vision the ocean dotted with ships.

Plenty of Opportunity for Pictures.

"It will be my task to get the human interest element that centers in the successful Fords and Schwabs of industry everywhere; to picture the victory of American chemists over the blockade of Germany; to show why America is now grinding better lenses than Germany ever could; to tell the story of American toys, American phosphates, and to make constructive films with the heart interest angle that Americans so greatly need so as to show them what their fellow citizens have done to develop and build unexpected resources —the fruits of emergency."

Mr. MacManus is fully awake to the difficulties in reaching the screen with what are best known as "industrials." He has figured that all out, and will proceed with his arrangements accordingly. There will be "something doing" very soon, according to Mr. MacManus.

HILL.

Wideawake Film Men Beat Minnesota Censor Bill

THERE will be no censorship of moving pictures in Minnesota for the next two years at least. The F. H. Peterson bill, providing for a state board of censors, was recommended for indefinite postponement by the Senate general legislation committee of the Minnesota Legislature on motion by Senator F. E. Putnam, of Faribault.

The death knell of the censorship bill was the outcome of the vigorous fight waged by the Minneapolis Film Board of Trade and the Theatrical Protective League, both of which organizations sent committees to the hearings on censorship. A "seventh day rest bill," which had for its object the suspension of all business on Sunday, was also killed by the activity of the film organizations.

The Minneapolis Film Board of Trade thus adds some new feathers to its cap. It was responsible recently for the defeat of a measure providing for Sunday closing in South Dakota, and has also taken an interest in fighting reactionary picture legislation in North Dakota.

Famous Players to Screen Ryan Novel.

The Famous Players-Lasky Corporation has purchased the screen rights to the novel, "Told in the Hills," by Marah Ellis Ryan. Production work will be started at an early date.

Written nearly thirty years ago and first published in 1891, "Told in the Hills" has sold continuously ever since. The gross sales have reached nearly three quarters of a million copies and in all over fifty editions of the book have been published.

APPEALS SUIT OVER "PEG O' MY HEART

Case That Is Expected to Decide What Rights Any Author Has in His Play Goes to Appellate Court

J. HARTLEY MANNER'S appeal from the decision of Judge Mayer, sustaining the claim of Oliver Morosco to the present and future producing rights to the play entitled "Peg O' My Heart," was argued before the United States Circuit Court of Appeals on March 14, when briefs were submitted and the case was taken under advisement.

The ownership of the motion picture rights to the play, in which Laurette Taylor starred with marked success, is a vital issue in the controversy, as it is anticipated the screen version of the production will prove as successful financially and artistically as the stage production proved to be.

During the argument Judge Hough referred to the modification of the original contract in July, 1914, as the act of raising a flag of truce relative to the moving picture rights to the production so long as the play continued a Broadway success, with the probability of a renewal of hostilities over the film rights which has now developed.

Under the original contract Morosco agreed to star Laurette Taylor in at least seventy-five performances of the play, which was to be produced entirely at his own expense, and to play Manners a royalty of 10 per cent. of the gross receipts irrespective of whether the production proved a success or a failure from a financial standpoint.

Acting on the theory that the producer practically took a gamble on the success of the play, Judge Mayer decided that, in accordance with the American spirit of fair play, the producer should share in the profits of the venture, and sustained Morosco's claim to the property rights of the play in perpetuity.

The decision of the Appellate Court is expected not only to determine the rights of the litigants under the existing contracts, but to determine definitely what rights, if any, a playwright retains in a play after contracting with a producer for its presentation on the stage.

Photographic Expert Joins Inter-Ocean Film Forces

ALBERT TEITEL, a pioneer film man, best known through his connection with the Ideal Laboratories and studio of Hudson Heights, N. J., which he founded, is now on the technical staff of the Inter-Ocean Film Corporation. Mr. Teitel will pass on the photography of every subject released by Inter-Ocean to the world market, and will make his office on the fourth floor of the new Inter-Ocean Building, 218 West Forty-second street, New York.

Mr. Teitel is a chemist by profession and was a student at the Sorbonne, Paris. In 1910 he entered the motion picture business as secretary of the Ortho Film Company, one of the first independent commercial laboratories in New York. Then he became a supervisor of films for the General Film Company. He was president of the Multicolor Film Improving Company in 1915, and the next year organized the Ideal Film Laboratories and Studios, becoming the first president of the operating company.

In the absence on the Coast of E. H. Kaufman, accessories manager of Inter-Ocean, Leon Schlesinger of the sales department, is taking charge of the carbons and accessories controlled by the firm.

Donald B. Shepard, formerly of the United Theatrical Equipment Corporation, is an addition to the projection department of Inter-Ocean.

Tom Moore to Continue With Goldwyn.

Samuel Goldwyn from California telegraphs his New York office that he has signed a long term contract with Tom Moore, which assures the continuance of this star in the Goldwyn family for several years to come.

As a leading man with Madge Kennedy, Mae Marsh and other of the Goldwyn stars, Mr. Moore so rapidly increased his popularity that not more than three productions had been issued when Goldwyn exhibitors in every section of the country began demanding: "Make Tom Moore a star." The result of their insistence was that in its second season Goldwyn made the decision and in "Just for Tonight" Tom Moore went out "on his own" in the screen drama and registered a most thorough success.

The Leader Takes Sunday Show Vote.

The Pittsburgh Leader on Monday, March 10, instituted a feature, designed to ascertain public sentiment on opening motion picture theatres Sundays. A coupon is published daily, requesting the readers to vote on the question, either for or against.

"It is the duty of every exhibitor," says Manager Leo Levison, of the Pittsburgh Select office, one of the active members of the campaign committee, "to induce every one he comes in contact with to sign the ballots daily and send them in to the Leader office.

"The Leader is providing the means through which both sides and all of the people can record definite views." The idea is good for use elsewhere.

ROOSEVELT FILM CREATING BIG STIR

"Our Teddy" Draws Best Attendance at the Princess in Bowling Green, Kentucky—History Film in Demand

J. P. MASTERS, manager of the Princess Theatre, Bowling Green, Ky., is enthusiastic over the showing "Our Teddy," the McClure authorized Roosevelt picture, made at his theatre. Playing at double rates the picture smashed all previous house records, showing to four hundred more people than saw "My Four Years in Germany," the former record-holder at the Princess. The fact that "Our Teddy," portraying the life of one of the country's foremost Republicans, drew such enormous crowds in a city that is famous as a Democratic stronghold—in the "solid South"—is a glowing tribute to the picture and to the universal popularity of Colonel Roosevelt among people of all parties.

In addition to the newspaper advertising which he used for "Our Teddy," Mr. Masters sent personal letters to prominent men all over Kentucky, telling them about the picture and urging them to use their influence to boost the film among their friends. As Mr. Masters is chairman of the Liberty Loan Committee for Warren County he was thoroughly acquainted with the people with the most influence. The results obtained by these letters were far-reaching and more than satisfactory.

All House Records Beaten.

When the first show got under way Mr. Masters beheld his theatre jammed to capacity and a big crowd lined up outside clamoring to get in. The Princess played to the biggest crowd of its history at every performance of the Roosevelt film, and hundreds were turned away for lack of room. Moreover, Mr. Masters declares "Our Teddy" attracted the most representative audience he ever saw at the Princess. Bowling Green is one of the most ultra-conservative cities in the South. Hundreds of people who were never in the habit of attending motion picture shows and scores who had never been inside a theatre flocked to the Princess to see Roosevelt on the screen. These people were the most enthusiastic among the audiences in their praises of the picture, according to Mr. Masters, who asserts that since the showing made by "Our Teddy" he has had the patronage of a class of Kentuckians whom he was previously able to reach with no other picture. In this connection he claims that the permanent results his theatre obtained by "Our Teddy" are even more important than the money he took in at the box office during the run of the film.

Similarly excellent showings with "Our Teddy" have been reported to the Big Feature Rights Corporation, which is distributing the picture in Kentucky, by the Princess Theatre, Hopkinsville; Garrick Theatre, Madisonville; Union, Central City, and numerous other towns. The picture is just being booked in Tennessee, where the wonderful reputation it won in Kentucky has preceded it.

Christie Wants Two-Reel Material.

Now that the Christie Film Company has announced its coming special comedies in two reels, Al E. Christie, head of the production activities of the company, desires to make it known that an excellent market for comedies of this type has been opened.

Christie films have always been in the market for comedies of the one-reel type, and the enlargement of the production activities to include "feature material in two reels" will give a great many more writers a chance.

The quickest route to a market for used films is via The World's Classified advertising. A trial will prove this assertion.

RAISE YOUR PRICES, SAYS SCOTT

Detroit Exchange Manager Says Exhibitors Should Make Admissions Grade According to Rental—Declares Average Showman Lacks Nerve to Explain to Patrons

EXHIBITORS are just as much entitled to advance prices for special film attractions as the auto dealer is to charge more for a Packard than for a Ford," is the contention of Harry Scott, Detroit manager of the First National, which distributes First National Attractions in Michigan.

"Exhibitors and the public must realize that it is impossible to make all pictures at the same cost. A producer may pay $50,000 for one story, and only a thousand for another. The $50,000 story will probably cost $100,000 to produce in the film, yet the $1,000 story may cost only $20,000. Is it reasonable that the public should pay the same price for the more expensive production than for the cheaper one? Of course, where productions strike about the same average as they do on the program, prices should not be advanced, but what I refer to is that prices for pictures, such as "Daddy Long Legs," with Mary Pickford, should not be sold to the public at the same price of the ordinary five-reel program picture with a star of no drawing power and just a mediocre production.

"Take your legitimate theatres—in the big cities—the public pays $2 for the average one, but when something extraordinary comes along like the Follies or the Winter Garden Shows—what happens? Prices go to $3 and $2.50 top and the public pack the theatre.

Mercantile Rules Should Prevail.

"Show business is just iike any mercantile business—the cost to the public is based on the cost to the manufacturer or producer. In the film business the exhibitor is the retailer and his prices should be based on what the goods are worth and he should charge accordingly."

Speaking further along the lines of film rentals and admission prices, Mr. Scott says: "Film rentals are based on population, capacity, admission prices, industrial and agricultural conditions, the distributor's share of the production cost, positive prints, selling cost, expense of distributing and depreciation. The branch manager, if he is a business man, should know to a penny the amount of money he must receive from each town to break even on his overhead expense.

Patrons Demand Big Pictures.

"Long ago representative exhibitors realized the necessity of paying equitable film rentals. They knew it was impossible for the manufacturers to continue business at a loss. Their patrons demanded bigger and better pictures, and it was up to the producer to make them. The far-sighted exhibitors realized that without the co-operation of the producer the millions of dollars invested in their theatres would be a total loss; they know, too, that it takes money to make real pictures.

"The better class of exhibitors saw that the trend of the times made it necessary to increase their admission prices in accordance with the class of productions they presented. The idea was not not new. Long before pictures came into their own legitimate theatres had operated on the same policy. For example, The Post Theatre, Battle Creek, Mich., would play a Lincoln J. Carter melodrama one day during the week at 10, 20 and 30 cents; Maude Adams on another day at prices up to $2.50, and on another day some other show at prices up to $1.00. And so on.

Admission Should Match Rental.

"The patrons of the legitimate theatre did not expect to see Maude Adams for the same admission price they had paid to see a cheap melodrama, so why should a moving picture theatre be expected to show a super-production at the same admission charged for the ordinary program picture for which the exhibitor pays a small rental in comparison to the



Harry Scott.

price he pays for the big productions such as those mentioned.

"Going from the sublime to the ridiculous—would the theatre goer who kicks about advanced admission prices expect to buy a porterhouse steak from his butcher at the same price he pays for chuck steak? Would he expect to buy cream at the price charged for milk? Yet, fundamentally, the relative values of the edibles and the pictures are the same.

Should Explain Situation to Patrons.

"The trouble is, the average exhibitor lacks the nerve to come out flat-footed and put his case squarely up to his patrons. If he would explain to his patrons through his house organ, on his screen and in his newspaper copy, that the productions being shown in the principal theatres of the large cities cost a great deal of money and that it would be necessary to increase his admission prices in proportion to the film rental, if his patrons wanted that class of attractions, I do not think he would have any difficulty in making the grade.

"Is it not better for an exhibitor to pay $100 a day for film and make $100 profit than to pay $25 a day and make only $25?

"Not long ago Herb Weil, who controls every theatre in Port Huron, Mich., came in to inquire about a popular subject. He was asked a big price for rental, and while he wanted the picture, he remarked that if he took it at the price asked he would have to get more money from the public. Well, we talked it over and Mr. Weil decided that he would charge more, but he would start immediately a systematic campaign of publicity and advertising. To make a long story short as to how he did it, the picture packed them in during the engagement, breaking the house record, and at 25 and 50 cent prices. He wrote me that he was more than pleased with the engagement, that the public liked the picture and did not complain of the increased price.

Try It Out with Two Theatres.

"Many exhibitors controlling two theatres have established one as the program house, with a fixed price of admission, playing specials and popular stars in the other at varying prices, and the plan is meeting with considerable success.

"Unfortunately, there are a few exhibitors who are lacking in foresight and insight. They are just groping about and going along in the same old rut. They do not understand that it is impossible for a business to continue with any degree of permanency unless founded on a basis of equity. This class of exhibitor does not think of the future—perhaps he doesn't plan that far ahead; he doesn't seem to know that if all exhibitors were of his mind and beat down rental prices the manufacturers would be obliged to make cheaper pictures of less box office value and that the public would express its disapproval by remaining away from the box office.

Peril in Controlled Towns.

"The rental price offered by some exhibitors is so small that it does not pay to buy positive prints to fill their bookings, and the purchasing of positive prints is a matter that requires consideration. Unless enough bookings at profitable rentals are secured, the buying of extra prints is unprofitable.

"Last, but not least, there is the controlled town. There is the type of exhibitor who figures that if he can get control of every theatre in his city, he will then be in a position to dictate prices. True, he may be successful for a time; there are exchanges that will sell him film at his own price, thereby aiding him to continue. But eventually will come the time when manufacturers face bankruptcy because they have

been undersold, and although this type of exhibitor has waxed fat at their expense, who is to continue supplying him film at the unfair prices he pays? I am of the opinion that the film companies should not do business with any towns where they are unable to get a live and let live rental. The loss of business from a few towns more or less will not break any of us. For the good of the business the all-for-me exhibitor should be taught that it is to his own ultimate advantage to conduct his business along more equitable lines."

Scott Has Had Theatrical Training.

Harry Scott has been manager of the Madison Film Exchange in Detroit since September 30 of last year. His first business experience was that of a newspaper man, and later he drifted into the theatrical business, being associated with several big stars in New York productions. Then he got into the printing and lithographing business, where he remained for many years, later going with Ringling Brothers circus as press agent for four years. His first picture experience was with George Kleine, being engaged to exploit "The Last Days of Pompeii." When Mr. Kleine opened a series of branch offices Mr. Scott was placed in charge of the Columbus branch being transferred to Dallas, then Boston, then Philadephia. After eighteen months in the Quaker City he was brought to New York as assistant general manager and did other executive work for Mr. Kleine.

Since taking charge of the Madison Film Exchange, Detroit, his policy has been one of absolute squareness, but he also insists that exhibitors reciprocate and treat his exchange in like manner. In the past thirty days he has uncovered at least a dozen cases whereby exhibitors have been bicycling and stealing extra days. He considers this one of the greatest evils in the film business.

HANDSOME THEATRE IS EASTMAN'S GIFT

Rochester Kodak Manufacturer Plans Erection of Palatial Picture House—Construction to Start Soon

A PALATIAL theatre that will rank among the finest of amusement places, where the choicest of film offerings will be shown to the accompaniment of a large orchestra, is promised to Rochester within the next two years. The theatre will be part of a great public institution, the gift of George Eastman, head of the Eastman Kodak Company, to the people of the city of Rochester.

The new institution will be liberally endowed and will be conducted free from private enterprise of any kind. Rather than being merely a commercial proposition it will be a great public educational and recreation center, under the control of a board of governors, who will be responsible to the board of trustees of the University of Rochester.

The institution will absorb the present Institute of Musical Art in Prince street, in which Mr. Eastman has been interested for a number of years. However, under the new order of things the present activities of the institute will be but one of many lines of work. Mr. Eastman says that the Rochester Symphony Orchestra will be taken over and merged into the new institution.

Land for Building Already Secured.

The land for the new building has already been acquired by Mr. Eastman. It is an extensive plot on Gibbs street, between East avenue and Main street. The contracts for the building of the institution will be let soon, and it is expected that the actual work of construction will be under way within a few months. While announcing that he will bear the entire cost, Mr. Eastman has given no hint of the amount of money he expects to invest in the matter.

People who are interested in the matter seem certain that it will cost the film manufacturer at least a half million dollars, and quite probably much more than that. It is pointed out that with a big endowment the total must surely run up into the millions. Mr. Eastman's previous gifts to Rochester total many millions. His generosity has also made possible one of the finest symphony orchestras in the country.

Plans Still Maturing.

Mr. Eastman says that the plans are still in the making and many details have not been given out. It is designed, however, that pictures will be shown six days each week to an accompaniment of an orchestra of probably sixty or more carefully selected players. On one day each week pictures will give way to concerts by musical artists.

Mr. Eastman says that the institution is planned for the people, and all of its resources and entertainment will be well within the reach of the masses.

Intermountain Film Board Takes Up Shipping Problem

ACTIVITIES of the Intermountain Film Board of Trade, organized by Salt Lake City exchangemen, were revived at a recent meeting held at the Commercial Club. Hereafter the organization will meet every Wednesday at luncheon at the Commercial Club for a discussion of business conditions. Haddon Stephens, Salt Lake City branch manager for World Pictures, was appointed as secretary of the organization, to succeed Maurice Wolf, who has been transferred to the World office at Denver.

The other officers of the board are J. B. Roden, local Fox manager, president; and G. A. Hager, local manager for Universal, vice president. The aim of the organization is to bring about a closer relationship between the exchange and the exhibitor. It is hoped that through the association various problems confronting each may be solved for mutual benefit. All exchanges in Salt Lake are members of the organization, which is affiliated with similar organizations in Minneapolis, Denver, Butte, Portland, Seattle, San Francisco and Los Angeles.

At the last meeting the question of obtaining improved transportation of film was discussed and steps were taken to remedy a situation which has been giving much trouble to the exhibitor and exchange alike.



George Beban Lives Up to the Emotional Possibilities of "Hearts of Men," Now Being Released by Hiram Abrams.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

I AM doing something that no Native Son should do when I speak about our climate in anything but the most kind and endearing terms. But things are not according to schedule this winter. Our weather is acting up. The mornings are deucedly chilly, the evenings decidedly ditto. The middle of the day is not so bad if one can bask in the sunshine, but during the rainy season there are many moments when the basking is not good, and oh, well—to tell the truth, to let the tail go with the hide as they say back in Missouri—Sunny California is as cold as charity this year, and overcoats are needed most of the time one is not hovering over the oil stove or the grate of blazing eucalyptus, which costs $22 a cord and next to asbestos is the best fire resister known.

The chilly weather has not slowed up the speed of the movie mills, however. It may be that everybody is keeping busy in order to keep warm; at any rate, everybody is busy.

Watching 'Em Flit by at Brunton.

I stood on Broadway at Brunton one day this week and saw more show people in five minutes than I would have seen on Broadway in New York in an hour, and every one of them was working, which is more than can be said about the throng that threads the other thespian thoroughfare.

There were Sessue Hayakawa and William Worthington, his director and manager, going over on a stage to put some finishing touches to their about ready to be released film, "The Gray Dawn."

Both of them were feeling good about the kind things the critics are saying about their last picture, "Hearts in Pawn," and spoke in enthusiastic tones about their next effort, which will be an adaptation of Edmund Mitchell's story of East Indian life, "Only a Nigger."

Mrs. Charlotte Pickford was looking around and seeing to the new studio that is being prepared for Little Mary.

Robert Fairbanks and Joseph Hennaberry, who are getting things ready for Doug Fairbanks to begin shooting at the W. H. Clune studio, which is just across the street from Brunton, were making a neighborly call.

Howard Hickman and Bessie Barriscale were getting ready to go out on location to make scenes for Josselyn's Wife, a Kathleen Norris novel.

Joe Dowling a Busy Person.

Ferdinand Pinney Earle, the artist who is going to help his brother, W. P. S. Earle direct Clara Kimball Young, and his little son, passed by.

Sidney Franklin, who has just arrived from Gotham to direct Mary Pickford in her next First National release, and Charles Rosher, Mary's cameraman, were there; and H. P. Keeler, who used to be at Ince, then Metro, writing scenarios, but who is now permanently located at Brunton doing original stories and adaptations and continuity.

There were Joe Dowling, the busiest character man in the colony—there ought to be two of Joe to fill the demand for his services. Mr. Dowling is now playing one of the most difficult characterizations of his career, the part of a deaf, dumb and blind man in Frank Keenan's new play, "The Tide Book;" Jack Cunningham, who wrote the scenario for "The Tide Book;" Ernest Warde, who directed it; and Myles McCarthy, who knows a lot about Duroc Jerseys and other fancy brands of pigs, and Pell Trenton, who are in the cast.

Pom-Pom Has Post-Graduate Whiskers.

Frank Keenan and Mrs. Keenan, and Robert Brunton, owner of the studio, all three kindly stood for a little group picture to adorn Rubbernecking.

Nigel Barrie, who is a member of Clara Kimball Young's all-star combination and supporting Bessie Barriscale



Just What Rubbernecking Needed.
A Picture of Mrs. Frank Keenan, Frank Keenan, Pathe Star, and Robert Brunton, of His Own Studios.

in her current production at the same time; Earle Williams and James Young, his director, from the Vitagraph shop, who are at Brunton doing a picture; F. K. Lee, character player from the Jack Pickford company; Monsieur Pom Pom, who is much in demand around the studios because of his educated whiskers; and Capt. Kidd, who does so many things around the Brunton plant that he is hard to classify, were all to be seen on the Brunton Broadway.

Troy Isn't Ancient One Bit.

I saw all of the above-mentioned people by standing still in one spot for five minutes. There is no telling what I might have seen if I had stuck to the spot longer; maybe a lot of press agents. As it was I did not see any representative of any publicity department, with the exception of Troy Perkins, who takes care of general news around the studio.

Troy said there was considerable doing over on the stages, and I said, "Lead on, Troy," and we went over and looked at Director Jimmie Young, who was shooting a big scene of the Paris underworld with a bunch of Apaches and Earle Williams and Kathleen Kirkman and M. Picard, a real Parisian, in the set.

Just Like Nail-Keg Club Back Home.

From here, down deeper in the lot where James Kirkwood was working out a mountain story with Jack Pickford, George Nichols and Russell Simpson, who has just got through with Rex Beach's, "The Brand," out at Goldwyn.

They had a country store set with a lot of groceries and stuff out on the front porch, and it brought back the days of my childhood when my own father kept a country store in the hillbilly district of Missouri that looked much like this one looked, and where I used to "help around."

We then went over to where Henry Kolker was making a feature with Alma Rubens as the star and an old-time 1850 western town street with saloons and dance halls that looked as if it might have been yanked right out of a Bret Harte book and set down here on the lot.

From here we went to the studio that is being made ready for Mary Pickford. The stage carpenters were building a set, and the other kinds of carpenters were finishing up the roof and sides of the building, and there were so many hammers going and so many pieces of wood flying here and there that I did not tarry long, but went over to the dark stage, where W. P. S. Earle was shooting some wonderful art stuff for the new Clara Kimball Young feature.

Brunton's Community Idea a Winner.

Neither Clara Kimball Young, nor Lillian Walker, nor Barbara Tennant, nor Kathlyn Williams, who are the other stars in the all-star picture, were on hand, and because of this fact deep regret is hereby registered.

Robert Brunton's community studio idea has caught on in great shape. It is just about a year since I was in the place for the first time.

The plant was small then. Bessie Barriscale, Louise Glaum, and Frank Keenan, who was making "The Bells," were about the only stars operating at the studio. Now there are over a dozen big companies working at the plant. Lewis Stone will be there in a short time, and several more companies are expected soon.

Busy as the place was on the day of my visit, I did not see it at its busiest. Two or three concerns were on location; Dustin Farnum and Kitty Gordon are between pictures and were not working at all, and Mary Pickford has not got started yet.

Some day, when it is raining so hard that the players can not go scooting off to the mountains, the deserts and the beaches, I shall go out there and give the place a real comprehensive Rubbernecking.

LASKY WANTS SAN FRANCISCO STUDIO

Film Man Goes Over Local Possibilities and Will Tell Company's Directors That Plan Attracts Him

PLANS for making San Francisco a center for the production of moving pictures took a long step forward as a result of the recent visit of Jesse L. Lasky, president of the Famous Players-Lasky Corporation. Mr. Lasky spent several days here going over the situation, and when he returns to New York will place before the directors of this corporation much data favorable to the building of a studio in this city. He is no stranger here, having been born on Polk street in this city in 1880, and is familiar with conditions that affect the production of moving pictures.

In common with other producers Mr. Lasky had heard many criticisms of the pictures filmed in southern California, particularly in regard to the sameness of the outdoor scenes, and the change to San Francisco is being considered largely on this account. The nearness of this city to the redwood forests, the Sacramento River, the Big Trees, Lake Tahoe, the high Sierras, Yosemite Valley, the Santa Clara Valley and other beauty spots that have made California famous make it an ideal place for the location of studios.

In speaking of the proposition to establish a studio here Mr. Lasky said: "Although nothing can be decided until I can reach New York, I can say that the chances of opening a studio here are very good. The advantages offered here are greater than in Los Angeles. For one thing we could get better street scenes, since San Francisco is a real metropolitan city. Moreover, there is an entirely new field in San Francisco that can furnish better dressed "extra" characters, for no one can deny the girls here know how to dress. The scenery around the waterfront and docks and across the bay in Marin County and down the peninsula is also what we need."

The announcement was made that Houdini, the handcuff king, is coming to California to be starred in a picture that is to be "something entirely new." Mr. Lasky is desirous of getting a studio established here as soon as possible, and if his plans meet with the approval of the directors he hopes to return in April to commence active work on a plant.

Missouri Censor Bill May Be Defeated.

While the information is not absolutely authentic it is felt in St. Louis film circles that the bill introduced in the Missouri Legislature for the appointment of a moving picture censor, with assistants, which entails from $50,000 to $60,000 a year on taxpayers, will be defeated.

The bill is expected to come up for a committee hearing about April 1.

The St. Louis press is a unit in opposing the measure, feeling that obnoxious pictures can be regulated by the police department under existing statutes. The Missouri bill calls for a particularly expensive board and corps of assistants.

NEW IDEAS IN ADVERTISING MAKE HIT

Toronto Managers Leave Beaten Track and Get Many Wide-Awake Persons Interested in Coming Pictures

MOVING picture theatre managers of Toronto have been resorting to advertising methods which are slightly removed from the ordinary plane, to say the least. Manager J. B. Cronk, of the Allen Theatre, and Manager Clarence Robson, of the Strand Theatre, both had letters reproduced in local newspapers as personal recommendations for current attractions. Cronk gave a personal boost for "The False Faces," which was the attraction at the Allen during the week of March 17. He also arranged to have Julia Arthur, the Canadian actress, a resident of Hamilton, Ontario, make a personal appearance at the Allen on Monday, March 24, the first day of the week's run of "The Cavell Case," in which Miss Arthur was starred.

Manager Will Elliott, of the Regent Theatre, also ran a series of interesting advertisements in local papers for "The Light of the Western Stars," featured at the Regent during the week of March 10. The series started off with printing a small portion only of the advertising plate and added a little more each day for a week until the complete illustration and title appeared on the Saturday before the week of presentation.

Another idea used by Manager Cronk, of the Allen, was the cutting up of a still photograph for "False Faces" and then jumping up the triangular pieces. These were photographed and reproduced in the paper as a "Ten-Minute Picture Puzzle," with instructions to put the pieces together to secure a scene from the attraction.

For the presentation of "Virtuous Wives," at the Strand during the week of March 24, this being the second run of the feature in Toronto, Manager Robson conducted an essay contest on "What Is Virtue in a Wife?" Replies were restricted to 200 words, and lady patrons only were eligible. The prizes consisted of passes. Arrangements were made for the announcing of the names of winners on the screen.

Griffith Seeks Law to Punish Film Plagiarists

D. W. GRIFFITH, the motion picture producer, through Representative Julius Cahn, of California, will petition Congress to pass a law making it a criminal offense to plagiarize a motion picture or the name of a motion picture producer. According to Mr. Griffith his name, as well as the names of other authors and producers, have been falsely used in connection with certain motion pictures, whose sponsors attribute their productions to men who have had nothing to do with the making of the pictures and who are in no way concerned in their exhibition.

Mr. Griffith cites several instances where his own name has been falsely used, and calls the attention of Congress to newspaper advertisements and announcements exploiting motion pictures of inferior make as "Produced by D. W. Griffith." This system of flagrant falsehood and open misrepresentation is injurious to the reputations of men who produce only high-class pictures, and is a direct attempt to mislead the public.

It is inconceivable that any reputable exhibitor would knowingly stoop to a flagrant falsehood, and therefore, for the benefit of the exhibitor who might be misled by those higher up, the Moving Picture World has been asked to publish the fact that all genuine Griffith productions have Mr. Griffith's name plainly marked in the film. We are also asked to warn all exhibitors not to use Mr. Griffith's name as the producer of any picture not included in the following list: "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love," "The Greatest Thing in Life," "A Romance of Happy Valley," "The Girl Who Stayed at Home," "The Fall of Babylon," "The Mother and the Law."



Pathe Gave Ruth Roland Three Cheers and Several More Tigers.

But Ruth Survives Them All in Her Usual Dashing Form in Her Newest Serial.

Pianists and other musicians may be quickly secured through The World's Classified Advertising.

News of Los Angeles and Vicinity

By A. H. GIEBLER

MacDonald Company Starts

THE details of organization of the Katherine MacDonald Picture Corporation have been completed and production was begun on March 11 at the studio, recently occupied by Thomas H. Ince, on Georgia and Girard streets. The first picture produced will be "The Thunderbolt," written by J. Grubb Alexander. Thomas Meighan and Forrest Stanley will support Miss MacDonald, and Colin Campbell, former Selig director, will direct. Another story, entitled "The Bleeder," has also been purchased for the star. Sam E. Rork, personal representative for Miss MacDonald, says that the company is planning to make extensive improvements at the studio.

New Producing Firm.

A new company organized to make moving pictures has started production at the Norbig studios, on Allesandro street, on pictures to be known as the "El Capitan Series," which will depict the startling adventures of Captain David Fallon, M. C.

The first of the series will be "The Dawn of Truth," written by Captain Fallon and Miss Dell Grey. Novel effects to be incorporated in the pictures will be vivid scenes of night in the trenches, and others of volcanoes in eruption.

Elliott Howe will direct, and J. J. Pasztor will grind the camera crank. G. Allen Williams is one of the high officials of the company.

Goldwyn Now Resident of Los Angeles.

Samuel Goldwyn arrived in Los Angeles from the East on March 10, after completing negotiations in New York for the motion picture rights of several stories for Goldwyn stars. Mr. Goldwyn has taken a house in Los Angeles which had been put in preparation for him by servants sent here from his home in the East more than a week before his arrival. A story for Tom Moore, and for Will Rogers, "Aleck Lloyd," by Eleanor Gates, are two of the stories Mr. Goldwyn brought with him.

Sherrill Looking for Studio.

William L. Sherrill, of the Frohman Amusement Company, is in Los Angeles making arrangements to produce a series of pictures with Texas Guinan as star. The former Metro studio on Lillian Way, Hollywood, may be rented as the temporary home of the company.

Christie Goes to Canada.

Charles H. Christie, who is making a tour of the principal cities of the west coast, will go to Canada before he returns to Los Angeles. Mr. Christie is attending to matters pertaining to the distribution of the two-reel Christie special comedies now being produced under the direction of Al Christie. After his return to Los Angeles, Charles Christie will make a trip to New York and eastern cities.

Build Sets at Night.

A double shift system of work has been inaugurated at the Brunton studios which will permit practically all the construction work on sets to be done in the evening after the players have finished their work before the camera. This system, according to Robert Brunton, will eliminate much of the confusion occasioned by the noise of the carpenters building sets and the directors trying to put a company through a particularly important scene at the same time.

Eugene Rodgers Dies.

Eugene Rodgers, motion picture actor, fifty-two years of age, died on March 9 at the Westminster Hotel, in Los Angeles. Rodgers had been employed at the Mack Sennett studio for the past five years, where he appeared in many a comedy in character and old man parts. Before entering pictures he had made a reputation on the vaudeville stage and in opera as a bass singer, his last stage engagement being with a quartet on the Orpheum circuit. Charles Murray, with whom Rodgers had been associated in his film work, took charge of the funeral arrangements. Many of the actor's friends in the film world attended the funeral.

Ruth Allen Goes After Stories.

Ruth S. Allen, of the editorial department of the Palmer Photoplay Institute, has gone to New York to close negotiations for the handling of stories and plays by several authors and playwrights of note in the East. She will remain in New York a month, and Mrs. Kate Corbaley, a Los Angeles playwright, will look after her department in the meantime.

Birthday Party for Mary Pickford Rupp.

Little Mary Pickford Rupp, daughter of Lottie Pickford, celebrated her third birthday on March 10 with a party which was attended principally by children of famous film players. The guests, ranging in age from one to ten years, included Bryant Washburn, Jr., Marjorie Florence and Carter de Haven, Jr., Jack Mulhall, Jr., Billy, Dick and Tom Ince, Jr., Irving Cummings, Jr., Billy Reid, Julie Cruze and George Beban, Jr. Among the gifts was a string of pearls from Aunt Mary Pickford.

Lesser to Distribute "Yankee Doodle."

The United States and Canadian rights to the Mack Sennett film "Yankee Doodle in Berlin" have been pur-



Bessie Barriscale Sounds a Pleasing Reveille for "Hearts Asleep," an Exhibitors Mutual Release.

chased by Sol L. Lesser, of the All-Star Feature Company of San Francisco. The deal is one of the biggest in the recent history of film production and involves a sum of considerable proportions. The picture deals with the American occupation of Berlin, and the subject is treated in a humorous and satirical manner, burlesquing the pompousness of the Kaiser and his high officials. Mr. Lesser has had much experience in distributing and exploiting big photoplay features.

Theatre in Hollywood Sold.

The Iris Theatre building, at 6508 Hollywood boulevard, has been sold by the Wright-Callender-Andrews Company, for I. I. Tabor, to Dr. Wilbur Townsend, a Hollywood dentist, for a consideration of $35,000, with property in El Paso figuring in the deal. The building contains two stores as well as the theatre.

New Theatre for Long Beach.

A new building that is being erected at Long Beach, Cal., will contain, besides twenty-four store rooms and eight apartments, a moving picture theatre with an auditorium with a seating capacity of 1,400 persons. The building will have a frontage of 78 feet on Ocean avenue by a depth of 261 feet.

Ochs a West Coast Visitor.

Lee Ochs, of the United Pictures Corporation, is in Los Angeles, "just looking around," he says.

New Clubrooms for A. D. A.

New clubrooms at the corner of Hollywood boulevard and Western avenue have been leased by the Assistant Directors' Association of Los Angeles as their headquarters. The organization to date has more than seventy members and is planning for the betterment of the industry.

Buried With Military Honors.

Mary Moore, sister of Tom, Owen, Matt and Joe Moore, who died of influenza while in Red Cross service overseas, has been buried from the church of Jeanne d'Arc in France under military regulations, according to communications received by her mother, Mrs. Rosanna Moore, of Los Angeles.

Theatre Men Urged to Join Chamber.

The question of joining the Chamber of Commerce was discussed at a luncheon of the Theatre Owners of Los Angeles held on March 12. Dr. J. R. Rosenberger, representing Watt L. Moreland, president of the Chamber of Commerce, said that if the theatre men of the city had been members during the recent "flu" epidemic, much of the loss occasioned by the closing of the theatres might have been averted.

Film Row Notes.

J. A. Cook, of El Centro, and N. O. Emert, of Calexico, exhibitors in Imperial Valley, motored to Los Angeles last week to look at and book new features for their playhouses.

Sam Whitehead, from San Francisco, has been touring the Los Angeles district in behalf of M. & R. features. Whitehead also purchased several productions during his stay that will be released through the M. & R. agency.

Morgan Walsh, manager of the Pickwick Theatre at San Diego, and H. E. Mallely were interested visitors in Film Row last week.

J. J. Costigan, manager of the Orpheum Theatre at Flagstaff, Ariz., was in Los Angeles on film business last week.

John Boland and R. C. Visner, prize salesmen for Fox productions, have just completed a very successful tour of Arizona.

Morris, Fennon, proprietor of the Star Theatre at Fellows, Cal., was in town last week.

S. U. Anderson, of Pomona, also a visitor on Film Row, claims that the picture business has never been better in his town than it is now.

Manager Addler of the Victoria Theatre at San Pedro, reports that business at the harbor is way above normal.

Studio Shots

TOM SANTSCHI, who has finished his picture with Madeline Traverse at the Fox studio, is playing the heavy in the new Anita Stewart feature.

The William Farnum company has gone to Palm Springs to make scenes for "Wolves of the Rail."

Robert Brunton has just acquired an eight-acre tract of land south of Melrose avenue and opposite the main studio, which brings the total area of the Brunton lot up to 40 acres.

Helen Gibson, who has been resting for several months, is back at Universal City and will appear in a new series of two-reel melodramas. Hoot Gibson, recently returned from military duty, will support his wife in these pictures.

Katherine MacDonald's divorce suit against Malcolm Strauss, New York artist, has been continued until March 17, on account of the illness of Strauss who could not come to Los Angeles to enter a defense.

Baby Marie Osborne, star in Pathe films, will soon appear in vaudeville in the West, in a sketch that is now in preparation for her.

Emmy Wehlen, latest of Metro stars to arrive in Los Angeles ,started a new picture last week under the direction of Henry Otto. The picture is being made from Thomas Edgelow's story, "The Amateur Adventuress."

Billy Aronson, manager for Henry Walthall, is expected to come to Los Angeles from Chicago about March 25.

"Beckoning Roads," a story by Jeanne Judson, has been purchased for Bessie Barriscale and will be filmed immediately following the Maie B. Havey story which is scheduled to follow "Josselyn's Wife."

As soon as William Desmond returns from a short vacation which he is spending in New York he will begin production on "The Winning Man," a comedy-drama by Arthur F. Statter.

Jack Mower has returned from his goat ranch in the north and is now getting his beach bungalow ready for the summer season before he goes back to work.

John Barry, of New York, is the new Art Director of the Wyndham Gittens productions.

Marion Mason, the recent "find" of Eddie Lyons and Lee Moran, will support these comedians in company with Mildred Moore in future films.

Olive Thomas has begun on her second picture, "The Spite Bride," for the Select program.

Teddy Sampson, who has been separated for several months from her husband, Ford Sterling, will make application for divorce.

Herbert Standing has been ill for the past few weeks.

Jane Novak is leading woman for Lewis S. Stone in "Man's Desire," the production now in the making.

Mrs. Henry King (Gypsy Abbott) from Santa Barbara, spent the week-end with her friend, Ruth Roland, incidentally taking in grand opera at the Majestic Theatre while in Los Angeles.

Darrell Foss is again cast as juvenile lead in Nazimova's new picture, "The Brat."

Mildred Harris and Blanche Sweet arrived on March 10 on the California Limited from New York, where both film stars have been attending to business relative to film contracts and adding to their wardrobe.

While waiting for production to begin on a new picture May Allison is making a motor trip to all the old missions on El Camino Real between Santa Barbara and San Diego.

Edwin Stevens is playing an important part in the new Rex Beach production now on the fire at Goldwyn's.

Victor L. Schertzinger, for several years director for Thomas H. Ince, is directing Mabel Normand in a new picture for Goldwyn.

Arthur Rosson will alternate with Edward J. LeSaint in directing the Tom Mix pictures.

Pat Dowling has left the Jack Pickford company and is now on the Christie lot in the capacity of press representative.

Jane and Katherine Lee are in San Francisco making personal appearances in connection with the showing of Fox films in which they have been starred.

Henry B. Walthall is appearing in the title role of Matsuo in the Japanese drama of that name at the Community Theatre in Hollywood this week. Helen Eddy plays the leading feminine role.

Dorothy Phillips' new picture, "The Light," written by Allen Holubar and giving Miss Phillips a dual role, has been begun at Universal City under Holubar's direction. William Stowell and Robert Anderson are the chief supporters.

Alan Forrest has filed suit for divorce from his wife, Ann Little, to whom he was married in 1917 and with whom he lived one month. The couple separated and have not seen each other since.

Mary Pickford's new picture, to be made from the novel, "Burkeses Amy," will be started within a few days under the direction of Syd Franklin at the Brunton studio.

Monroe Salisbury's new vehicle, "The Open Road," a story by Bernard McConville, is being put in scenario form for him. Rupert Julian will direct.

Charles C. Fais is the new studio manager for the Lewis S. Stone Producing Co.

Louise Lovely is leading lady for William Farnum in his new Fox feature, "Wolves of the Rail."

Naomi Childers is playing opposite Hale Hamilton in his new Metro picture.

Douglas Fairbanks has obtained from Henry Ford the promise of a subscription for the Victory Bonds to be issued in April. The amount of the purchase will help materially to swell the Los Angeles County quota.

Hank Mann, former film comedian, landed at Newport News, Va., last week from France, according to Mrs. Mann, and he will soon be on his way home to Los Angeles.

Mr. and Mrs. Frank Keenan have moved into their new home at 1437 Laurel avenue, Hollywood. They formerly lived on Hawthorne avenue.

Albert Ray, new Fox star, who has been living at the L. A. Athletic Club, is now at home in a bungalow in Hollywood, as his mother, Mrs. Laura Ray, has come from New York to make her home in the West with her son.

Fay Tincher has finished one, and is about to begin on another of the two-reel Christie Special comedies. Molly Malone and Harry Depp will be the chief supports in these [illegible] comedies.

Chicago News Letter

by Jas. S. McQuade

Max Levey Has Been on the Film Job Fourteen Years

MAX LEVEY, who was recently appointed manager of the Chicago office of the Exhibitors Mutual Distributing Corporation, has been connected with the film business since 1905. In that year he purchased the state rights for Ohio of "The Resurrection," one of the first four-reel subjects released, in which Blanche Walsh was the star. Mr. Levey acknowledges that the venture was not a success, owing to the fact that two-reel pictures were the limit in those days. He told the writer that exhibitors looked on him in amazement when he urged that the now widely known picture would draw large box office receipts.

He then decided to enter the exhibiting field himself and opened the Pastime in Toledo, where he showed "The Resurrection" with encouraging results. He ran the house for four years and then sold out to local bankers.

In 1909 he joined the World office in Chicago as traveling salesman in tributary territory, and was engaged in this work for two years and a half. He was then appointed manager of the Kansas City office of that company, but desiring to return to Chicago, he resigned after a year and a half to accept the position of city salesman for Triangle, with R. C. Seery as manager. Here he was employed for a year and a half, after which he joined the Pathe forces as city salesman and remained for a year. He next worked for Metro's Chicago office in the same capacity for two years and a half.

During these years he had been offered the position of manager several times in important cities in the Middle West, but refused to leave Chicago, where his chief business interests lay.

With such a lengthened experience as salesman in Chicago and adjoining territory, it is needless to state that Mr. Levey has acquired a thorough knowledge of the business in that section and a wide acquaintance with exhibitors. He knows every exhibitor by name and has always on the tip of his tongue the seating capacity of every picture theatre in Chicago and immediate surrounding territory. Moreover, he has a good standing with theatre owners. A proof of this is shown by the fact that the State-Lake, Randolph, Alcazar, Rose and Boston theatres, in the Loop district, are now running Mutual releases. He also reports brisk business in surrounding territory and that indications all point to a steady increase in bookings.

Mr. Levey was born 39 years ago in Cincinnati, where he received his education in the public schools and high school. He also took a course in a business college there.

"Scandal" Successfully Reissued.

"Scandal," a Select feature with Constance Talmadge in the leading role, which was released throughout the country some time ago, has been successfully reissued in Chicago and contiguous territory, contemporaneously with the dramatic production of the same story and title at the Garrick Theatre, where Francine Larrimore and Charles Cherry are appearing in the leading parts for an indeterminate run.

The cinematic production has been booked for return dates over the Ascher Brothers and Lubliner & Trinz circuits and in all the prominent neighborhood houses for a run of two days, as the rule. The Star Theatre, on Madison street, within the Loop, has booked the picture for a week. The former run of "Scandal" in Chicago and adjoining territory was very successful.



Max Levey.

Recently Appointed Chicago Manager of Exhibitors Mutual Has Been Fourteen Years in the Film Business.

Judges Test Influence of Pictures on Children

AT the weekly meeting of the Chicago Censorship Commission, held Friday, March 14, Judge Arnold, of the Juvenile Court, who was present, recommended that the moving picture industry should have representation on the Chicago censor board, owing to the fact that producers are now issuing much better pictures than formerly.

Judge Arnold, in conjunction with Judge Trude, of the Boys' Court, is now engaged in an investigation of the effect of moving pictures on children, and is endeavoring to learn to what extent, if any, they inspire delinquency in children. Probation officers of the Juvenile Court will also assist and a report is promised in about 30 days.

Owner of Jackson Park Theatre Makes Correction

EDWARD I. BLOOM writes the Moving Picture World to correct a statement made in my Chicago letter, in the issue of March 8, concerning the ownership of the Jackson Park Theatre, at Sixty-seventh street and Stony Island avenue, this city. Mr. Bloom writes:

"In order that you may be spared the pain of even innocent misrepresentation, please note that the Jackson Park was erected by the signer, who has retained sole ownership without interruption, from the completion of the building to the present time."

I am glad to have this correction made as I was wholly innocent in making the statement, and that it was made at all was due to my recollection of having written an item some time ago regarding the Jackson Park. On looking back over the files the item referred to was found on page 1784, in the issue of December 22, 1917, under "Chicago Film Brevities." Since this item evidently escaped Mr. Bloom's observation and, therefore, his correction, I took it for granted that the news given me at that time was based on facts.

Plans to Run Each Film to Exhaust Its Business

AARON J. JONES, of Jones, Linick & Schaefer, has established a new policy which will govern the showing of pictures at the new Randolph Theatre. This policy means that henceforth all pictures shown at the Randolph will be strictly exclusive so far as other picture houses in Chicago are concerned. In other words, no other Chicago theatre, outlying theatres included, will show the pictures seen henceforth at the Randolph even after they have finished their runs there.

This means a long run at the Randolph for every picture selected to be shown there.

"The Eyes of the World" is the first picture used to inaugurate the new policy and its run will be prolonged until the attendance shows that it has reached its limit. It will be followed by Martin Johnson's "Captured by Cannibals."

"With the Yanks at the Front" Scores.

Burton Holmes' travelogue, "with the Yanks at the Front," created uproarious applause at Orchestra Hall last week. This was not only due to the general excellence of the pictures throughout, in which the Yanks of our common country were in due prominence, but more particularly to the many Chicagoans who were recognized among the outstanding figures in the scenes.

The stirring scenes, made lasting in memory by the faces of boys from the home city, are of the Burton Holmes type and the photoplay is the same.

home city, are of the Burton Holmes type and the photography is in the same class.

State Register Declares Strongly Against Censors

IN a recent able editorial, which shows a clear vision of the censorship of moving pictures by the state, the Illinois State Register, published at Springfield, declares itself strongly against the Buck bill or any other future bill that may favor state censorship for moving pictures.

The editorial lays bare the fact that there is no public demand in Illinois for such censorship of moving pictures and that there are already on the statute books sufficient laws to prevent the showing of obnoxious pictures. It also holds that moving pictures are cleaner today than they have ever been and charges that the passing of such a bill as that now before the Legislature could do nothing but what can be done by the laws already on the statute books, except to give arbitrary powers to a censor board which "could be prostituted for personal aggrandizement."

"The agitation for a state board of motion picture censorship is not backed by public sentiment and the bill now pending in the Illinois State Legislature should be decisively defeated," declares the article.

New State-Lake Theatre Opens in Chicago's "Loop"

THE new State-Lake Theatre within the "Loop," Chicago, at the junction of the streets forming its name, was opened Monday evening, March 17. This magnificent vaudeville house is in the massive building just completed on the site named.

Early in 1917, a 99-year lease was closed with the Marshall Field estate by Martin Beck, identified with the interests of the Orpheum circuit; the estate of Charles Kohl, of the Western Vaudeville Association, and Herman Fehr and others owning and identified with the Majestic and Palace theatres. The site at the time the lease was arranged was valued at $2,250,000 ,and the great structure, work on which has been continued throughout the active participation of the United States in the World War, has cost $1,250,000.

The State-Lake Theatre has a seating capacity of 3,000, but it forms only a small part of the great building which has a frontage of 180 feet on State and 160 feet on Lake. Large modern stores and offices take up by far the greater space of the structure.

Popular vaudeville and a feature picture will form the programs, which will be offered at admission prices which will not interfere with the higher class offerings of straight vaudeville at the Palace and the Majestic.

Chicago F. I. L. M. Club Now F. I. L. M. Association.

At the weekly meeting of the F. I. L. M. Club (the capitals stand for Film Industry's Local Managers), held at the Chicago City Club, March 7, a new organization called the F. I. L. M. Association, was formed to succeed the old, and the following officers were elected: President, C. W. Eckhardt, manager of the Fox Chicago office; vice president, F. C. Aiken, manager, Select's office; treasurer, Frank B. Rogers, manager, Pathe's office, and Cresson Smith, manager, Metro's office, secretary.

The following committee was appointed to decide on the selection of the most desirable site for the erection of an exclusive film building outside the "Loop" district: Frank B. Rogers, chairman; F. C. Aiken, C. W. Eckhardt, I. L. Lesserman, manager Universal, and M. J. Mintz, manager, Unity Photoplay Company.

Andrew Karzas Makes Trip.

Andrew Karzas, well known in Chicago as manager of the beautiful Woodlawn Theatre, left the city Thursday, March 13, for a two weeks' trip, during which he will visit Detroit, Toronto, Buffalo, New York, Boston, Washington, Philadelphia, Pittsburgh, Cleveland and Indianapolis.

His object is to see all the new picture theatres in the cities mentioned and to observe all the modern methods employed in the presentation of moving pictures. No doubt he will return with much valuable, practical information which he will use to advantage at the Woodlawn.

Michelena Has Two More Films and Plans for Three

BEATRICE MICHELENA, who has just announced the completion of "Just Squaw," sends word from San Francisco that two other productions are about ready for screening. Miss Michelena, with her own company,



Beatriz Michelena
In "Just Squaw" and Other of Her Own Productions.

has been quietly working on these three pictures.

The pictures now receiving their finishing touches are "The Deadline" and "The Spitfire," attractions which, it is said, contain a wealth of screen entertainment and which will prove admirable successors to "Just Squaw." The sample print of "Just Squaw" will be sent east at once. A national publicity and advertising campaign is being arranged.

As soon as the campaign on the first three Michelena pictures is well under way Miss Michelena will begin preparations for filming another series of three productions. Virtually four months will be devoted to the making of each feature, for under the present arrangements a full year will be given the popular screen star to complete the three pictures. Early in April the releasing and other details in connection with the issuance of the initial Michelena picture, "Just Squaw," will be announced.

Bernstein to Exploit "Boomerang" in New York

ISADORE BERNSTEIN, general manager of the National Film Corporation, arrived in New York last week from Los Angeles to exploit the seven-reel feature, "The Boomerang," starring Henry B. Walthall.

"The Boomerang," in which 2,000 persons were employed, and for which a replica of an entire street in Newark, N. J., was built, was staged from the story by William Hamilton Osborne.

Bertram Bracken directed the production from the continuity by Franklin Hall.

In the cast supporting Walthall are Richard Morris, Melbourne MacDowell, Richard Johnson, Lloyd Whitlock, Jack Macdonald, Nigel DeBruillier, Gordon Sackville, Nina Byron, Helen Jerome Eddy, Buelah Booker, Maryland Horne, Bert Appling, William Ryno and Roy Watson.

"The Boomerang" is said to be one of the big special features of the year. The novel has been read by hundreds of thousands, and deals with a problem which is uppermost in the minds of every person today.

The food problem, with which the Government is still struggling, has an important role in the production, and the unemployment situation, which is causing most of the political unrest throughout the United States, is another central theme.

Uncle Sam a Slow Expressman.

Dallas film men and Fort Worth exhibitors are planning a joint protest on the express service rendered between the two big north Texas cities, which are just thirty miles apart.

Until the Government took over the express companies it had been the habit of film men to use a "hurry-up" service to give Fort Worth exhibitors the latest stuff. It was only a matter of an hour or so before films could be got to Fort Worth from the Dallas exchanges.

Now conditions are different. To get a film from Fort Worth to Dallas film men say that they ship twenty-four hours in advance. Even then they are not sure that it will get there on time.

Gosuke Imai Visits Universal Plant.

Gosuke Imai, Japanese delegate to the world-wide commercial conference to be held at Brussels, Belgium, in the near future, and also a member of the Imperial Japanese Senate, with a party of thirty prominent Japanese statesmen and business men, visited Universal City last week to see how motion pictures were made. The distinguished Nipponese were escorted through the studios and laboratories by Carl Laemmle, president of the Universal Film Company.

TO ESTABLISH FOX BRANCH IN MEXICO

With Conditions Clearing in Neighboring Republic, Attention Turns to "Key Territory"

FOLLOWING closely the departure of William Fox, Winfield R. Sheehan and Abraham Carlos for Europe, where tney will establish producing centers and enlarge the Fox distribution system, the Fox Film Corporation announced that William Fox had sent E. J. Neubeler and T. Colon to Mexico City for the purpose of extending the Fox distributing organization throughout Mexico. The mission of Messrs Neubler and Colon, it is understood, followed the reccipt of information that conditions in the republic to the South had become more settled and that the people were demanding more high-grade motion pictures.

Messrs. Neubeler and Colon will make their headquarters in Mexico City. There they will open a Fox branch office and then will make a tour of the principal cities, setting up other branch offices or providing for agencies for the distribution of Fox films.

For the last few years the unsettled state of Mexico affairs has been a serious obstacle to the shipping of American films to that country. This difficulty was vastly increased when the United States entered the war and placed the exportation of films to Mexico under the strictest supervision. In fact, no American film entered Mexico—that is, through legal channels.

Last summer, however, under the direction of the division of films of the Committee on Public Information, a number of American pictures were taken into Mexico by Abraham Carlos, general representative of the Fox Film Corporation.

The proposed establishment of branch offices in Mexico adds one more to the list of Latin-American lands in which Fox pictures are being shown with success. It was recently announced that the foreign department of the Fox Film Corporation had completed negotiations for the establishment of an agency in Venezeula, thus giving the Fox organization representation in every country in South America.

The acquisition of Venezeula followed closely the establishment of a Fox branch office in Havana, with A. C. Calvo as manager. Although established only a few months, the Havana office already is one of the most flourishing in the entire Fox chain.

Two Fox exchanges are necessary to handle the Fox business in Brazil, branch offices being located at Rio de Janeiro and Sao Paulo. There are two offices in Argentina, at Buenos Aires and Rosario. The Uruguay branch office is at Montevideo. The Fox business in other South American countries is handled through agencies.

Messrs. Neubeler and Colon, who sailed Saturday, March 15, on the Esperanza for Vera Cruz, will devote most of their time at first to the organization of southern Mexico. They will probably open offices in Merida, the principal towns of Mucatan, Puebla and San Luis. Tampico and Vera Cruz also will be taken care of. The two Fox representatives took a large number of big Fox pictures with them, it is understood, to supply the immediate wants of Mexican exhibitors.

Lesser Gets "Yankee" for United States and Canada

A DEAL consummated last week links for the second time the names of Mack Sennett and Sol L. Lesser, president of the State Rights Distributors, Inc., and the All Star Features Distributors, Inc. In a transaction involving six figures Lesser has purchased outright the exclusive rights to Mr. Sennett's latest feature. "Yankee Doodle in Berlin," for the United States and Canada.

This gives Mr. Lesser the right to what is said to be the most decided success scored by any picture in San Francisco, according to records for a week's exhibition. The seating capacity of Turner & Dahnken's Tivoli last week was taxed when this picture was given its premiere, as between seventy-five and eighty thousand persons dropped their tickets in the Tivoli boxes.

Mack Sennett declares that Mr. Lesser's successful exploitation of "Mickey," as well as his handling of other productions such as "Hearts of the World," were deciding factors in the negotiations.

"The facilities developed by Mr. Lesser," says Mr. Sennett, "persuaded me 'Yankee Doodle in Berlin' could not be in better hands. He is a conservative radical. I mean by this that he is a careful buyer. He has headquarters in New York and San Francisco, connecting the East and the West, and with central offices in Chicago occupies the three strategic positions necessary for the complete control of his gigantic enterprise."

Mr. Lesser and Mr. Sennett left San Francisco for the Sennett studios in Los Angeles immediately after the run of the picture in San Francisco.

Ritchey Starts Campaign to Create Poster Demand

THE Ritchey Lithographing Corporation of New York will conduct an extensive trade paper campaign in an endeavor to establish a demand among exhibitors particularly for a higher form of posters and lithographs.

J. B. Ritchey, president of the company, and one of the pioneers in the specialization of lithographing for the motion picture industry, gives expression to some very pertinent remarks concerning the manufacture and use of posters in the exploitation of motion picture attractions.

"I feel," said Mr. Ritchey, "that my practical experience as a motion picture producer, for I was such in the early days of the industry, gives me peculiar qualifications to speak on the question of lithographs, as far as it applies to motion pictures. There is no doubt exhibitors appreciate that a proper lithographic display on any production is bound to increase attendance and that ofttimes a picture is either made or marred by the character of the advertising matter circulated.

"We hear the cry for 'Posters with action,' and there is a substantial reason for this. If the lithograph is inane, insipid or dull, if there is no real punch to it, the public naturally receives the impression that the picture is no stronger than its advertising matter, and passes it by."



Madge Kennedy in Goldwyn's "Daughter of Mine" Seems to Be a Mine of Humor and Good Nature

FIRST NATIONAL GETS MACAULEY FILM

"Whom the Gods Would Destroy" Sold by Harry Reichenbach for Distribution, Starting April 15

THE Macauley special, "Whom the Gods Would Destroy," has been secured as an attraction by the First National Exhibitors Circuit and will form a releasing unit on that organization's list April 15. The deal was consummated March 18 by Harry Schwalbe and E. H. Hulsey acting for the First National and Harry Reichenbach for the Macauley Photoplays.

No film in recent history has been promoted to a greater or more far reaching extent than "Whom the Gods Would Destroy" will be. Almost one hundred thousand letters weekly are being sent broadcast over the country, exploiting the merits of the picture.

In every city in which the various Leagues to Enforce Peace, and Leagues of Nations Societies hold their conventions, "Whom the Gods Would Destroy" is given praise by members of the convention in their speeches and by the organizations in their literature.

Walter B. Measday, formerly campaign secretary to President Wilson, and who acted in the sale of the film in behalf of the Macauley Company, stated that his reason for selecting the First National from the numerous companies which desired to distribute the picture is best told by that company's results.

"We discovered by investigation," said Mr. Measday, "that the First National organization was credited throughout the trade with a gift for getting the maximum distribution in dignified and important houses, and as the distribution of the film is just as important to us as the financial returns, this item entered in no small way in influencing us.

"'Whom the Gods Would Destroy,'" said Mr. Schwalbe, of First National, "is a big picture, a splendid entertainment, wonderfully well produced, and meets the standard we have set and we are going to distribute it."

The picture will approximate sixty-five hundred feet when completed for distribution. The printing and hand color work is in charge of Watterson Rothacker, of the Rothacker Film Manufacturing Company of Chicago. Ollie L. Sellers, production manager of the concern, will remain in Chicago until the prints are shipped, aiding in the assembling work. Frank Borzage, the director, will proceed to Los Angeles, where work on the second Macauley film will begin at once.

Texas Eager to See "The Forfeit."

A moving picture release of peculiar interest to Texas is "The Forfeit," made by the Sunset Company of San Antonio, and starring House Peters and Jane Miller. The film was released in the middle of March, its first showing being at Lytle's Empire Theatre, at San Antonio. It is stated that the film was sold to Mr. Lytle for the highest price ever paid for a moving picture in San Antonio.

"The Forfeit" was filmed on the King Ranch at Kingsville, near San Antonio. This is perhaps the most famous ranch in Texas, and is the largest in the United States. Other scenes of the story of southwestern frontier life were taken around San Antonio. Practically every large town in Texas has booked the film, which is released through Pathe and the Hodkinson Corporation.

Manager J. C. Shannon, of Hodkinson, is arranging a private exhibition of "The Forfeit" for the members of the Texas Cattle Raisers' Association, which meets in Dallas 5,000 strong during the present month.

March 17 Attractions at New York Theatres

RIALTO—"The Brand."
Goldwyn Attraction,
Featuring Russell Simpson.
RIVOLI—"The Marriage Price."
Paramount Feature,
Starring Elsie Ferguson.
STRAND—"Johnny, Get Your Gun."
Artcraft Attraction.
Starring Fred Stone.
BROADWAY—"When a Girl Loves."
Jewel Production,
Featuring Mildred Harris (Mrs. Charlie Chaplin).
81st STREET—"The Lamb and the Lion."
Exhibitors Mutual Picture,
Starring Billie Rhodes.
"Hard Boiled."
Paramount Production,
Featuring Dorothy Dalton. Half week each.

Sherrill Signs Mack Swain for a Series of Comedies

WILLIAM L. SHERRILL, president of the Fordham Amusement Corporation, announces the formation of a separate corporation in San Francisco for the production of twenty-six comedies a year for three years starring Mack Swain, who is well known to motion picture audiences for his work under the character name of "Ambrose" in Mack Sennett comedies.

Harry Leonhardt, managing director of the California Theatre in Los Angeles, is president of the new company. William L. Sherrill is vice-president, and Gene Perry is secretary and treasurer. The New York organization of the Frohman Amusement Corporation owns a substantial amount of the stock and will distribute the attractions. No definite method of release has been determined upon, although Mr. Leonhardt will control the franchise for southern California.

Mr. Leonhardt will give his personal supervision to the class and quality of the productions to be made, with a view to producing the type of comedies that his experience has shown the exhibitors and public want.

The Mack Swain comedies will be produced in conjunction with the Texas Guinan two-reel Westerns, one of each series being issued every two weeks. In addition, the Frohman Amusement Corporation will produce three or more special features a year at its Eastern studio under the supervision of Jesse J. Goldburg. The next seven-reel production has already been chosen and the scenario is in preparation.

This program is in line with a campaign mapped out by Mr. Sherrill about three months ago, in the belief that the present prosperity of the motion picture industry is here to stay, and that the state rights field has come into its own with a permanency that can not be lessened.

Diggs Made Business Manager of Rothapfel Unit Program

OWING to the increased activities in the organized picture interests of Frank G. Hall, president of Independent Sales Corporation and active in the organization and promotion of the Rothapfel Unit Program, Mr. Hall announces a number of promotions in the organization's forces and additions to the staff of the forces in the New York and branch offices.

With the acquisition of the Rothapfel Unit Program and the increased executive work incident thereto, Mr. Hall has recognized in Harry P. Diggs, former publicity director for Independent Sales Corporation, the executive ability and wide experience necessary to hold the chair of business manager for the Rothapfel Picture Corporation.

One of the many sides to Mr. Diggs' career in the theatrical world is that bearing on the exploitation end of promotion. For many years Mr. Diggs was prominent in the show business through the South, having handled every branch of the business, excepting the circus. He has had varied experiences as a newspaper man and promoter, and for a period managed a number of picture theatres in Georgia. Mr. Diggs assumes his new duties immediately, as business manager of the Rothapfel Unit Program.

Lynn S. Card, general manager, Independent Sales, announces the promotion of E. S. Flynn from branch manager of Kansas City to special representative at the home office; Frank Gillman from purchasing agent to assistant general sales manager; Walter Hopkins to purchasing agent and Murray Hawkins from salesman to branch sales manager at the San Francisco office. Arthur Werner has been engaged as studio manager at the Bacon-Backer studio.

Mix Injured in Staging Fight.

Because of his opposition to faking in his pictures Tob Mix recently suffered two broken ribs in a fight during the filming of "The Wilderness Trail" at Flagstaff, Ariz.

The script of "The Wilderness Trail," which is a "snow picture," with all its scenes laid in the far Northwest, called for a knife fight between Mix and Sid Jordan, the heavy. When Tom and Sid were ready Tom said:

"Don't worry about cutting me, Sid. I don't mind a few scratches. Make this fight look real."

So they went at it with a vim. At one point, while each was holding the other's knife wrist, they rolled down an embankment. Half way down a stick, hidden under the snow, was jabbed into Tom's ribs, breaking two of them.

CHRISTIE INCREASES PICTURE OUTPUT

Will Produce Two Reel Comedies—First Release in April—To Continue Making One Reel Subjects

FAY TINCHER'S return to comedy in "Sally's Blighted Career," now being filmed under Al E. Christie's direction, marks the entrance of Christie Brothers into two-reel comedy production. After two years of comedy-making, having limited their activities up to the present time to the production of comedies in one reel, the broadening of the scope of production enterprises comes as the culmination of an idea long contemplated but not put into execution until the demand should make the time ripe.

In this branching out into the making of Christie Specials, Charles H. and Al E. Christie state that it is not their desire to go into feature production, but contend that the best type of comedy can be made in not more than two reels. Christie Brothers are backing up their assertion by introducing special casts into their new features. The first production, "Sally's Blighted Career," has, in addition to Fay Tincher, such players as Molly Malone, well known film leading woman; Patricia Palmer, who has just completed a dramatic lead with William S. Hart; and Harry Depp, from the vaudeville stage.

Will Go On Making One Reel Comedies.

The branching out into special comedies, which will be a month each in making and which will be released on a monthly schedule, dose not mean that the production of one-reel light comedies, will be lessened. Filming of these Christie comedies goes on, with such leads as Bobby Vernon, Jay Belasco, Earle Rodney, Ethel Lynne and Dorothy de Vore.

At present Al E. Christie is directing the first of the special comedies, while William Beaudine is directing a Christie comedy. Scott Sidney will alternate with these two directors.

Charles H. Christie states that the production of two-reel comedies has not been anticipating a demand but has been undertaken after the demand came from the list of independent exchanges which have been associated with Christies during their two years of comedy making.

First Two-Reel Comedy in April.

The probable release date of the first Special will be early April. Although the production was to have been ready this month, it was found desirable to spend more than a month in the making of the first feature.

In order to assist exhibitors to keep Christie comedies before the public, a special newspaper feature service is being inaugurated. This will be handled by Pat Dowling, who prior to service in the navy was associated with the Lasky west-coast studios and Paralta Plays, as publicity director.

Pathe Employes Honor Paul Brunet.

Practically the entire home office force of Pathe Exchange, Inc., descended upon their vice-president and general manager, Paul Brunet, on Friday, March 7, and before Mr. Brunet could find breath to ask if there was a general strike on, they had placed on his desk a handsome Tiffany silver cigar and cigaret humidor. Louis Landry, assistant general manager, in a few words expressed for the office force their appreciation of the year of splendid leadership which Mr. Brunet has given them.

The occasion was Mr. Brunet's first anniversary as the directing genius of Pathe Exchange, Inc.

Mr. Brunet thanked the men and expressed to them his appreciation of their loyal co-operation, which, he said, had been largely instrumental in bringing about the tremendously successful year which Pathe has enjoyed.

Pass Along Your Good Ideas

Human nature is the same in Oregon, Maine, Texas and Florida—the same element of natural impulse will be affected by the box office appeal in any section or town as compared to a community of similar size and resources elsewhere. An idea that will sell tickets in Oklahoma will sell tickets in New Hampshire. A "scheme" that awakened public desire to see a feature in Portland, Oregon, will operate with equally good effect in Portland, Maine. It is the small town showman who needs the help in making his theatre prosperous—the theatre manager in larger centers of population is provided with his own specialists and essential aids. If you have worked with success a new idea in awakening community interest in your theatre, or any particular feature, take the time to communicate the details to Moving Picture World. We will print and thus pass it along to help the other fellow. He, in turn, will swap his ideas for yours and thus mutual benefit will develop from this co-operation.

Spare No Expense in Making Nazimova's "Red Lantern"

IT has been said that "a thing of beauty is a joy forever," but aside from its preservation in screen form the production of Nazimova's screen version of Edith Wherry's novel, "The Red Lantern," is wont to follow the course of other and far less costly productions, which, after completion of the picture, are torn down and destroyed.

All the picturesque beauty of the Orient, including the elaborate dragon room in the bespangled temple, with its massive onyx pillars, its carved throne inlaid with precious stones, its hand-wrought filigree and dragons and all the sumptuousness that surrounded the yellow monarchs of the Manchu dynasty in the ancient land of the mongol which was reproduced with vivid splendor and accuracy, have served their purpose and are, though only a few weeks old, already obsolete.

In this picture, depicting the strife and sorrow of the Boxer rebellion in the city of Pekin in the year 1900, Nazimova has spared no expense to the end of making it the greatest spectacle ever staged before a camera.

The superb exteriors of the great Chinese temple, the resplendent interiors showing the Emperor's throne room with the dazzling jeweled throne, the quaint Chinese mission building with the garden adjoining it, the native places of worship, and the great old historical wall surrounding the city of Pekin, are all shown with startling accuracy.

And all of these masterpieces of the producer's art, built with the care and strength of a permanent structure, are already in the junk pile. All except the extravagant "props" with which these luxurious scenes were dressed.

In the storerooms of the Nazimova studio there is a motley collection of furniture and props, laid away, and the placard on the wall indicates them as "The Red Lantern." Among this mass of draperies, hangings, chairs, etc., are antiques of almost priceless value.

Harry Carey on Last Lap of His 5,000-Mile Trip

HARRY CAREY, star of Universal Western plays, is establishing a record for appearing in public on his tour of the principal cities of the West. On the last lap of a 5,000-mile trip Carey has shown no signs of weakening after having addressed 453 audiences in various cities before arriving at Chicago. Carey's last stop prior to reaching Chicago was Des Moines and in the Iowa metropolis, Carey made sixteen appearances at six theatres in two days, in addition to being guest of Manager M. J. Frisch, of the Universal exchange, and of exhibitors at three luncheons and shaking hands with several thousand admirers.

In every city Carey has visited to date he has been received with true Western enthusiasm and has become "one of the boys" from the minute he has arrived at the station. In Des Moines, Manager Frisch, of the Universal exchange, estimates the number of people who heard Carey speak at the theatres at 15,000. At Omaha and Kansas City, like Des Moines, Carey was greeted with greatest enthusiasm. In a majority of theatres in which Carey has appeared to date his latest Universal attractions, "Roped" and "A Fight for Love," have been shown.

Bobby Connelly with Macdon Comedies.

Little Bobby Connelly, one of the best known child stars of the film world, has been engaged to support Gertrude Selby in her next Macdon comedy. Others engaged are Patsy DeForrest, former Vitagraph and Lubin star, Ricca Allen, Howard Hall, Lou Marks and Billy Mack. Frank P. Donovan is directing the productions at the Blackton studios until April 1, when the Macdon takes over the old Thanhouser studios at New Rochelle, New York.

Pathe Promotes Two Men.

Pathe Exchange, Inc., announces the appointment of E. E. Heller, formerly booker of the Charlotte (N. C.) exchange to the rank of manager of that office.

The appointment of George L. Benner, assistant manager of the Cleveland exchange, is also announced. He entered the employ of Pathe in May, 1918, as cashier.

PATHE HAS NEW WASHINGTON OFFICE

Manager Champion Says His Present Headquarters Make Exchange De Luxe in Modern Film Building

THE "Exchange De Luxe" is what Manager E. R. Champion calls the new Washington, D. C., quarters of Pathe in the film building on G street, near Ninth street, and rightfully, too, for he has one of the finest set of offices and workrooms to be found anywhere. The Mather building was put up especially for film concerns in Washington. It is to be remembered that some time ago the District Commissioners adopted fire regulations applicable to exchanges which made the quarters occupied by most of the companies untenable under the law. Because of the shortage of labor and materials and the various restrictions on building due to the war the regulations were never put into full force.

Pathe is soon to be joined by a number of other exchanges, for the new building offers many desirable advantages. First, it is within the requirements of the local Government; second, it brings the exchanges under one roof and thereby offers better express and mail facilities—it will be more convenient for exhibitors, especially those from out of town. They will not have to cover half of Washington to visit those exchanges with which they do business; the managers will have added conveniences because of the central location of the building. All told, the structure is a most desirable one.

Attractive and Convenient.

Apparently no expense has been spared by the Pathe company in making the new quarters attractive. It is in every sense of the word "a daylight exchange." Located on the sixth floor of the building it has windows on two sides and there is nothing to obstruct the light, the adjoining buildings being lower. There are plenty of radiators scientifically placed to keep the rooms warm in cold weather.

The doors, woodwork, partitions, counters, etc., are finished in mahogany, while the desks and office fixtures are of quartered oak. The first of the suite of office rooms is occupied by the cashiers' department and next is the office of Manager Champion. It is fitted out very neatly and looks rich because of its simplicity. Following along the line is the office assigned to the bookers. This is fitted out with a long counter set in the partition, enabling the booker to place his papers and sheets in front of the customer standing on the other side of the counter.

The last of the suites of offices will be occupied by the W. W. Hodkinson Corporation and the American Film Company.

Easier to Transact Business.

All of these offices are set off by a mahogany and glass partition, leaving a space just inside the door within which visitors may stay while waiting for an opportunity to transact the business that brings them to the exchange. The front wall and this partition form a sort of entry or lobby which runs the full length of the suite. A feature of this is that all office employes of the exchange, from the manager down, will be in full view of all visitors, and those who are charged with handling business with customers will be accessible at all times. Star chamber sessions which made it very difficult in the old days for an exhibitor to see the exchange manager in person are done away with.

The paper room, the first of the workrooms, is large and offers ample space for handling posters, heralds, cuts, photographs and other advertising matter. The racks are easy of access and in front of the window there is a long table for work purposes.

Next comes the shipping room and then the inspection room and the large fireproof film vault with its steel racks capable of easily accommodating all of the films handled by the exchange.

A Fireproof Projection Room.

The exchange proper occupies one half of the sixth floor and in addition there are two rooms on the other side of the public hall, one of which contains a fireproof projection room with cement floor. The walls of the room are painted green. This is not fitted out yet. Mr. Champion intends to put in a number of easy chairs for the convenience of his patrons and make it comfortable and attractive.

The other room is to be occupied by Pathes' cameraman, Thomas Baltzell. He intends to move in very shortly.



Don't Tell the Villain, but Pearl White Knows All About "The Baited Trap," Which Is the Tenth Episode of Pathe's "Lighting Raider."



The Possibilities of the Skate
Are Exhibited by Universal in "A Skate at Sea," with Eva Novak.

Christie Closes Big Contracts in the West

AMONG the important deals made by C. H. Christie on his tour to the Pacific Coast states just closed, were the signing of the new Christie Specials in two reels for the entire territory of the Pacific Coast states and New York.

In San Francisco contracts were signed by Fred. Dahnken, representing the First National Exhibitors' Circuit, for the release of Christie two reel subjects for New York and northern New Jersey. The First National of New York, which has already been handling the Christie one reel comedies, will distribute the new specials in that territory.

E. H. Emmick, of the Peerless Film Service at San Francisco, contracted for the two reel specials for his firm, to be handled for all of California, Arizona and Nevada. The Peerless has marketed Christie one reel comedies over a long period of time.

While in Seattle, Mr. Christie completed a deal for all of the Northwest territory in the United States, including Washington, Oregon, Idaho and Montana. In this territory the special comedies will be handled by the Greater Features Company, through Jack Lannon, general manager. The Christie one reel comedies have been handled in that territory for a long time by Greater Features.

Find Reissues Good Material.

The use of reissues in a first-class motion picture show does not tend to kill trade. At least the box-office receipts at Loew's Palace, Washington, D. C., do not show a slump, and Manager Lawrence Beatus is using pictures that were shown here years ago. High-grade comedies are scarce, and Mr. Beatus balances his show with "light stuff." So when it is not possible to book new releases he returns to the reissues "and gets away with them."

There are many exhibitors who are afraid of reissues. This caused the Moving Picture World correspondent in Washington to query Mr. Beatus. The latter pointed to the way in which an excellent western was holding his audience, and no further explanation was necessary. The picture was produced four years ago.

HIRAM ABRAMS WORKING ON POLICIES

Says That "Big-Four" Aim Is Closer Contact Between Exhibitor and Producer as Well as Freedom of Art

HIRAM ABRAMS, general manager of the United Artists Distributing Corporation, upon his arrival in New York had a conference with Oscar A. Price, assistant director-general of railroads and recently elected president of the United Artists, regarding policies of the distributing organization. Mr. Price's resignation from the Railroad Administration becomes effective April 1 from which time he will be actively engaged in the executive duties of his new office.

"I am gratified by the hundreds of congratulatory telegrams from my exhibitor friends and other factors in the trade," said Mr. Abrams. "These inspiring messages have emphasized in my mind the genuine desire for a closer contact on the part of the leading exhibitors with the stars who have produced their greatest box office successes. I believe that through my former activities in the trade I have clearly shown to exhibitors that I always have believed the true foundation of successful distribution to rest upon the prosperity of the exhibitor, and exhibitors will be glad to know that this sound principle of business is today the motive underlying all aspirations and plans of the 'Big Four' in their future dealings with the trade. The stars comprising the United Artists are impressed with the rare opportunity they now have to prove that they indeed are the most important personal element in the producing and distributing branches of the film industry.

"I am very enthusiastic over this declaration of independence which the stars have just signed, for as a distributor I know it means greater freedom for the exhibitor, greater progress for the art of the screen and further expansion for the entire industry.

"B. P. Schulnerg, who, as has been announced, is to assist me in the administration of the distributing organization of the 'Big Four,' and myself are at present engaged in preparing the essential policies of distribution which will inaugurate the releasing system of these stars, in accordance with conferences which I have had and will continue to have with Mr. Price, its president. We will be ready to divulge these plans within a few weeks. In the meantime, exhibitors may assuredly anticipate the most equitable, co-operative distributing system ever hoped for in an industry which has long demanded a better understanding between producers and exhibitors."

Weekly Bonus System for Famous Players Sales Force

THE Famous Players-Lasky Corporation has inaugurated a weekly bonus plan for its sales force in all the branch exchanges, effective March 16.

The basis upon which the bonus will be figured is as follows: A weekly quota of business has been placed upon each branch organization, figured upon the records of the office, taking into consideration the quality, character and quantity of the product distributed, together with the conditions and opportunities pertaining to the territory.

Beginning with the week commencing Sunday, March 16, the company will pay to the branch manager, assistant branch manager, salesman and the heads of certain departments of each branch office, an extra sum figured on the increased business from week to week. Individually, each participant shall receive his bonus on a point system figured on the basis of his weekly salary.

Extends Run on Jewel Film.

So great a drawing card did the latest Jewel production, "When a Girl Loves," featuring Mildred Harris, prove in New York, that Manager Maurice A. Kashin, of the Broadway Theatre, extended the run of the feature a week. The film began its run at the Broadway on March 9 and was scheduled to terminate March 15. At the request of many of his patrons Manager Kashin booked the film for a second week and the feature continued to draw capacity business to the theatre.

Dick Made Secretary to McClure.

A. Blaikie Dick, treasurer of McClure Productions, Inc., since its organization, has been made secretary of McClure Publications, Inc., publishers of McClure's Magazine. Mr. Dick will continue his connection with the McClure picture interests as in the past.

Russell Holman, formerly with the Wall Street Journal, and recently released from active service in the navy, has been added to the McClure publicity staff as assistant to Daniel Henderson, the publicity director.



Can This Be the Fighting, Scrapping, Punching Harry Morey?
It Is, Showing the Vitagraph Star in a Rare Panhandling Makeup, in Which He Appears in His Strong Feature, "Fighting Destiny."

Scientists See "Cannibals" Film.

Martin Johnson was accorded an extraordinary recognition when he was asked to show his pictures, "Cannibals of the South Seas," released through Exhibitors Mutual, before the National Geographical Society at Washington. With his wife, Osa Johnson, who shared the adventures and danger of her husband in his South Seas expedition, Johnson appeared twice before the members of the scientific society on March 7, at the New Masonic Hall in the national capital.

In the afternoon more than 1,000 noted scientists and explorers viewed the pictures and listened to talks by Mr. and Mrs. Johnson. In the evening an even larger audience attended the showing and lectures of the Johnsons.

Kellard Comes Back to Screen.

Ralph Kellard, former Pathe star, is returning to the screen, having been signed by B. A. Rolfe to play the featured role in a new six-reel special picture, as yet unnamed. Mr. Kellard is now in Miami, where many of the scenes for the new picture will be taken. This will mark Mr. Kellard's reappearance on the screen after an absence of a year and a half, during which time he returned to the speaking stage to create the leading roles in "Eyes of Youth" and "Nancy Lee," and this season in "Over Here" and "A Stitch in Time," at the Fulton Theatre, and a return to "Eyes of Youth" during its recent engagement at the Manhattan Opera House.

Ethel Clayton in New York.

Ethel Clayton, Paramount star, arrived in New York this week from the Lasky studio at Hollywood. Under the direction of George Melford, Miss Clayton has just finished "Impulses," adapted from a story by George Hartman, which is the final production of her series of Paramount pictures for the releasing year 1918-19. Miss Clayton will take a three months' rest before starting her second year's work as a Famous Players-Lasky star and in the interim expects to take a vacation trip to Japan. Four pictures of her present series are yet to be released.

Charles Hutchison Injured.

Charles Hutchison, who is starring with Anne Luther in the Western Photoplay production, "The Great Gamble," a coming release on the Pathe schedule, was injured last week while taking scenes for the serial in Chattanooga, Tenn., where the company went for exterior work about a month ago.

In the course of the serial—each of the fifteen episodes ending with a smashing climax—Hutchison is called upon to perform many perilous feats. He was galloping down a cliff when the accident occurred.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Ford-Goldwyns of Unusual Excellence Exploit Steel Industry and Yosemite

THE Ford-Goldwyns for March 9 and 16 respectively are entitled to special mention because of the unusual care and artistry evidenced in their photography and general makeup.

"The Story of Steel," for March 9, tells us that 84½ per cent. of the iron ore which served such a vast and wonderful purpose in the late war comes from the Lake Superior region. The transportation of ore to the smelter, the unloading and the dumping of 600 tons at a time into the blast furnace, comprise the opening scenes of the picture. The running off of slag from the blast furnace, together with the dumping of the slag, affords several spectacular scenes suggestive of a volcanic eruption. The making of pig iron with a pig machine, the charging of an open hearth furnace and the forming of ignots are interesting lessons in the manufacture of steel. One of the features of the picture is the making of ingots into narrow strips by means of pressure, a process which continues until these strips look and act much like angry serpents, requiring considerable skill to keep them within safe bounds.

"A Little Bit of Heaven" is a scenic the equal of which in the matter of photography, toning, and general artistry is seldom seen. The location chosen for this beautiful picture is the Yosemite Valley, ground which has been covered often before, but we believe never with the same splendid results. Perhaps it is the toning and poetic subtitling that enhances the excellently photographed scenes of the picture. But whatever it is that causes one to sit up and take notice has been skillfully applied. One is not so particularly interested in the picture being a true reproduction of any part of the country, as in the way in which the various beauties of the Yosemite Valley are exploited.

Exhibitors' Booking Agency Has Translation Department

IN CONNECTION with her work of exploiting feature educational productions, Katherine F. Carter, president of the Exhibitors booking agency, has instituted a department of translations. This department is intended to meet the needs of the producer in preparing his goods for the foreign market; and while motion picture titles is the specialty of the department, confidential correspondence, business letters and legal documents are also to be taken care of. The importer of films should also be glad to take advantage of the department for the translation of foreign titles into English.

The four reel biological production, "How Life Begins," which is owned by the Exhibitors Booking Agency, and which has been used for some time back in home and foreign camps as well as in schools and churches, was the first film submitted to the department's translators and is one of the best known and most generally successful educational productions in existence.

Pathe Review No. 6.

An interesting demonstration of the Chinese method of catching fish by means of cormorants leads this subject. The manner in which the birds are allowed to get the fish and are then made to disgorge them is amusing. Tinted views taken in and about the French town of Auvergne follow. Then comes a series of studies of the lion, several types being shown, principally from Nubia, Mesopotamia and Abyssinia. The final feature is slow motion picture of girls swimming and diving, made by the Ultra rapid camera.

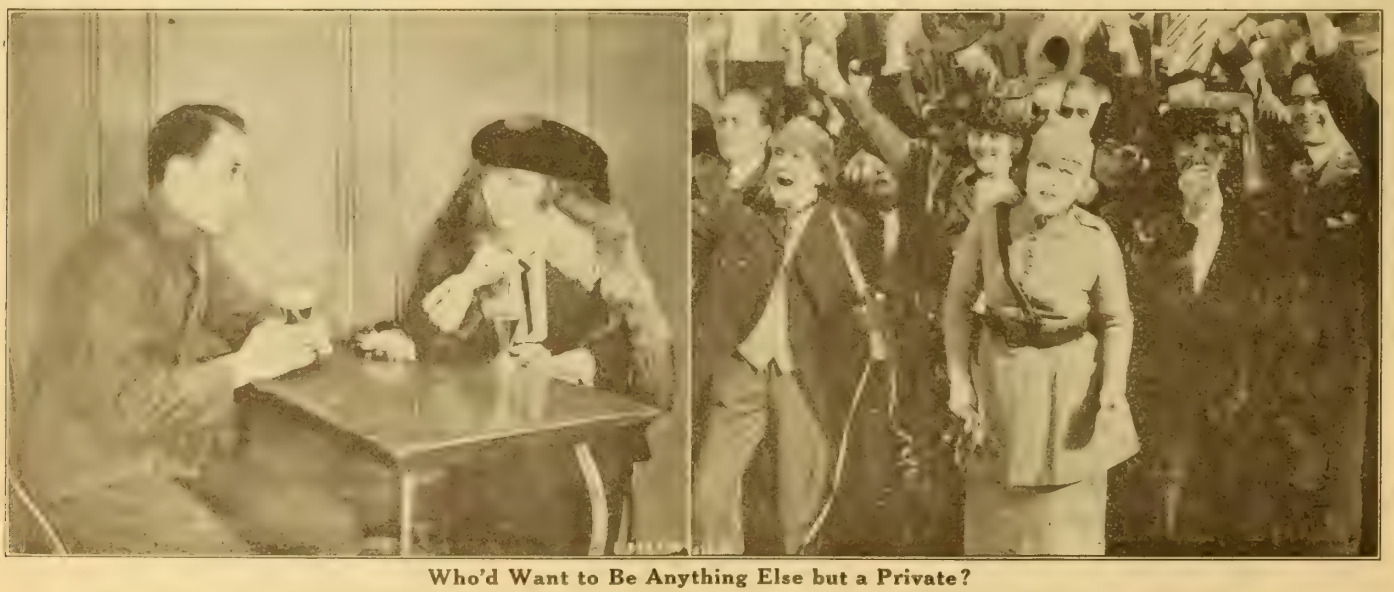
"Florida Sports."

A short illustration by Prizma, Inc., of the manner in which alligators are captured in Florida is a startling revelation of sportsmanship. In spite of the fact that in this particular instance the new natural color method has not put its best foot forward, the film is thrilling and gained considerable applause when shown during the week of March 9 at the Rivoli Theatre. In the picture a couple of men are seen to paddle their canoe along a stream in a southern jungle and upon discovering an alligator one of them is seen to jump into the water and grapple with the animal in a struggle of no mean proportions. Finally overcoming him, he pulls him along to a shallow place where with the aid of his companion he muzzles his mouth, ropes him into helplessness and places him in the bottom of the canoe.

"The Origin of Coal."

A graphic illustration of the formation and origin of coal by means of animated technical drawings will be found in No. 6108 of the Paramount-Bray Pictograph, E. Dean Parmelee being the artist.

First is shown how the surface of the



Who'd Want to Be Anything Else but a Private?

In Fact We'd Ask to Be Reduced—with Ethel Clayton as the girl in Paramount's "Private Pettigrew's Girl."

earth appeared millions of years ago when great tropical fruits, luxuriant with vegetation, grew over vast areas. Then these forests were submerged and over the trees there sifted down silt and soil until a thick layer had been deposited. As time went on, the weight of the water above gradually compressed the deposit into rock and the forests beneath were in turn compressed into peat and then coal. The greater the pressure, the harder became the coal, which accounts for our anthracite and bituminous deposits.

Eventually, the crust of the earth was raised by earthquakes and the great disturbances which lifted these areas above the surface of the waters. Then came man to mine the coal. So speaks the film.

"Sundown."

One of the most fascinating of recent Bruce scenics was inspired by the novel idea of following the sunset as it moves westward, giving up the chase only when it sinks to rest in the Pacific Ocean. The scenes of the picture, which have been successfully subjected to toning and tinting, vary from silhouettes of mountains and valleys into which the night fog is settling, to distant waterfalls appearing like silver gauze in the moonlight, to the close of day on the seashore. These pictures, with the camera reflecting the various expressions of sky and landscape at sundown, have to be seen to be appreciated.

Photoplay Magazine Screen Supplement

The latest issue of the Photoplay Magazine Screen Supplement is especially attractive, and gives glimpses into the private lives of Geraldine Farrar, Mae Marsh and Edith Storey. Jack Ford, Priscilla Dean and J. Warren Kerrigan are seen publicly occupied.

BOOST RECEIPTS BY STAGE SETTINGS

Minneapolis Exhibitors Enhance Presentation by Reproducing Certain Scenes from Features Shown

TWO Minneapolis theatre managers helped to swell box office receipts by making more attractive the presentation of the pictures shown at their respective theatres during the week of March 9.

William M. Vance, manager of the New Lyric Theatre, sprang a distinct novelty in the showing of Gaby Deslys in "Infatuation," the story of the Parisian actress, with one of the big scenes laid on the stage of the Casino de Paris, the prototype of the New York Hippodrome.

After a week's work by carpenters, mechanics, electricians and decorators, Manager Vance reproduced this scene on the stage of the New Lyric, back of the picture screen.

When this scene was reached in the showing of the picture, the lights went off for a second, the screen was lifted, and a live chorus of twenty-two principals enacted the main portion of the scene. Then the screen was dropped and the showing of the picture was resumed exactly where the live chorus left off.

This departure aroused a storm of applause from Minneapolis picture fans. It was the first time such a novel enterprise had been attempted by any of the Minneapolis picture houses, and it went big.

The New Lyric Theatre, with its large stage, was admirably adapted for such use, and Manager Vance took full advantage of the opportunity offered him.

Garrick Has Southern Home Setting.

Manager Julius K. Johnson, of the New Garrick, presented "A Romance of Happy Valley," in a sympathetic environment the same week and his pains to make the showing a success were rewarded by heavy patronage.

He arranged special stage settings and a special musical program to accompany the picture. A reproduction of a beautiful old Southern home was erected at the left hand side of the stage, fitting in well with the film version of the story of the simple folk who lived and loved and had their weariness and woes all in one small area. The interior of the home was shown on the left side of the stage. In the center was a scenic representation of the Ohio river flowing in the moonlight. As the stage curtains were pulled apart a large steamboat, ablaze with hundreds of miniature electric lights, moved up the river.

During this stage action the orchestra played a special overture, "A Southern Fantasy," following which a male soloist sang "My Old Kentucky Home," and the picture was flashed on the screen.

The effects were delightful and picture lovers were quick to appreciate it. The New Garrick Theatre was an unusually popular place at all of the showings of "A Romance of Happy Valley" during the week.

"Combination" Existence for Billy Meck in France

BILLY MECK, formerly manager of the New Broadway Theatre at 51st street and Greenway avenue, Philadelphia, is livinga "combination" life in France as a member of the Y. M. C. A., if the term used for the motion picture-vaudeville house might apply to him.

By day Meck works at the installation of moving picture machines in the various camps and at night dons theatrical makeup and entertains the boys with humorous stories and impersonations.



Billy Meck.
Comedian and Movie Man with Y. M.

According to a letter received from him by F. V. Armato, of Philadelphia, he was appointed official photographer for the Y. M. C. A. a month ago, and will cover all athletic events in his territory, which covers about 250 square miles of France. This work will continue until American troops have left the country.

Meck is a member of the I. A. T. S. E., Local 307.

Makes Picture Showing Conversion of a Hindu

A FILM showing the conversion of a Hindu to Christianity has been made by the Rev. L. E. Linzell, Methodist missionary to India, who is now in the United States in order to help promote the Methodist Centenary, which plans to raise $105,000,000 for general world betterment at home and abroad in the next five years.

Having procured the best cameraman to be found in Bombay, Dr. Linzell was then confronted with the problem of gathering a cast. The camera is still more or less an object of suspicion among the natives and people of one caste would scorn to mingle with those of another. Dr. Linzell, therefore, decided that he must rely largely upon the Christian population, whose confidence in him was sufficient to overcome their dread of a camera. In this he succeeded.

A much more difficult matter was to obtain actors to represent the heathen religion.

One of the characters whom Dr. Linzell finally did persuade to pose for him as representative of the ancient religion of India was a "holy man" who had lain on a bed of spikes for fourteen years, in the attempt to attain perfection. Another "holy man" was approached—one who squatted on the ground outside the temple, surrounded by a circle of little fires which he tended all day long, meanwhile exposing his uncovered head to the blazing sun of India—a procedure well calculated to kill any ordinary man who follows it.

Another interesting character was the "holy man" of the jungle who, with his long hair wound up on the top of his head in a strange knot, sat beneath the sacred banyan tree, with his eyes focused on the tip of his nose, and counting his own heart beats all day long, in order to shut out evil.

It took two months to make the picture.

Largest "Movie" Screen in the World.

The largest "movie" screen in the world is to be one of the features of the Methodist Episcopal Centenary celebration at Columbus, Ohio, next June, which will follow the conclusion of the drive to raise $105,000,000 for social welfare and world betterment. The screen measures 90 by 100 feet. The pictures to be thrown upon it will depict native life and mission projects in the Orient and other parts of the world.

In addition to the moving pictures more than 60,000 stereopticon slides will be exhibited during the exposition. Nearly 20,000 people will take part in the various pageants to be presented during the celebration.

Advertising for Exhibitors

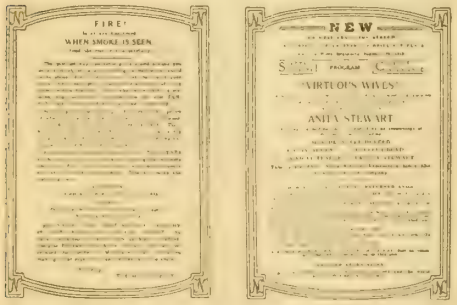
Conducted by EPES WINTHROP SARGENT

Get Help.

THERE are several correspondence schools which get rich on the fees of young men and women who want to be taught to write advertisements. Probably there is someone in your town who has aspirations that way. Why not get in touch with one and let him get practise in your house? It can be done and you both will profit. This suggestion has been made before, but it is repeated here because we have had three examples lately of how the scheme has worked out. In each instance the student was a photoplay writer who had become interested in advertising through reading this department. Two of them are doing good work for theatres and the third has lately landed a good commercial job. Look about for some bright boy to bring up. You will find that it pays.

Cheap Two Colors.

Here is the program of the New Theatre, Baltimore, printed in two colors, but done cheaply. The border is in green and these sheets are printed in quantities sufficient for several programs at one time. Then the type matter is printed up by the



A Two-Color Program in Which the Second Color Is Printed Up in Quantities to Reduce the Cost.

week in any color desired. The border is in green and the type may be black, purple or any contrasting color. As the house runs a single subject all the week, there is only one page needed for the program announcement. The second page is reserved for the house talk, while the back carries the underline. Two printings are seldom worth the additional cost, but where the work is done in bulk the cost is very considerably reduced and then becomes possible.

Off By Himself.

Harold B. Franklin, of the Hippodrome, Buffalo, took so large a space for his Monday advertisement that they made him go off on a page by himself, where he could not crowd the other fellows. He had a five seventeens; which is a pretty husky space for a Monday display, and it probably cleaned up on size alone.

From the Kinema.

The Kinema Theatre, Los Angeles, sends in a cross-page tens for The Fall of Babylon, "a purple romance of an ancient day," in which the use of hand lettering is more nearly permissible than for modern subjects; indeed, it is in keeping with the title and illustration and makes so sightly an advertisement that people will probably spare the time to read the announcement. For that matter a sufficiently large letter is used to assure fairly easy reading. From almost any angle you may view this it is a better-than-ordinary display, though most of the Kinema displays



A Cross-Page Tens in Which the Use of Hand Lettering Helps Rather Than Hinders.

fall into that class. The hand lettering does not work as well on a five eights for The Mother and the Law, but here it is saved because the lettering is large and clear, though this is a modern subject and a type letter would have been better. The



A Five Eights from the Kinema in Which Hand Lettering Does Not Do as Well.

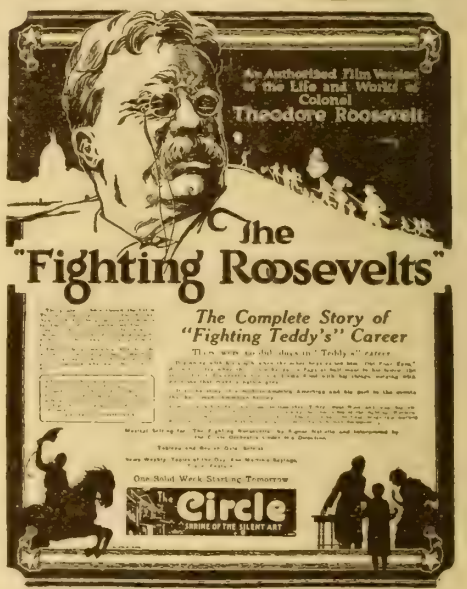
billing "A dramatic thunderbolt," to the left of the title, is almost wholly lost because of eccentric lettering, but the main title is nicely displayed. You cannot even skim over the page without getting that in full. You will note that the rest of the matter is subordinated to the title and the producer. That is the message and it is gotten over as few advertisements do get their story over. In this respect it is even better than the Babylon picture.

Get the Data.

The Third Street Theatre, Easton, Pa., in a recent program speaks of "Under the Greenwood Tree" as "The exquisite old English play." It is not an old English play, but refers to life in England before the war, and the Gypsy angle deals with the fad for caravaning, and not with the old gypsy life. It pays to read up carefully, for a little slip like this is apt to destroy confidence in all statements.

McCormicks.

One of the best advertisements we expect to see on the Roosevelt picture comes from S. Barret McCormick. He rather spread himself on this picture, but of half a dozen displays this is easily the best, and not alone one of the best Roosevelt advertisements, but one that for dignity, force and attraction is in the lead generally. It is one of the opening displays, and by no means the largest of these, for it is only a four elevens with a white margin border, but there is strength in every angle, the solid blacks, the rugged portrait, even the lettered title is in perfect keeping with the subject, strong, solid as was the man himself. The subject does not lend itself to extravagant handling, and Mr. McCormick has



An Unusually Good Advertisement for Force and Dignity from S. Barret McCormick.

caught exactly the right note in all of his advertising for the picture. Some of the displays include parts of the Brinkerhoff cartoon, which was also used in the New York papers, and others have drawings along the same lines, but apparently made by the local artist. The picture was shown as a pre-release at the Circle and



A Pair of Three Thirteens Showing How the Copy Is Changed.

carries the old titles, it will be perceived. The new title would have lent itself even better to this display. Some of the other opening shots were seventeens across four columns, but this advertisement is so exceptionally good that it will pay to have it copied if you have not yet run the picture. Mr. McCormick launched Sporting Life with three thirteens, a pair of which we show. Both are good, but we like best the display on the right. The addition of the boxing silhouette greatly strengthens the argument, and running the descriptive line above the cut gives it a better grip than putting it below the attractor. The copy is the same for both displays, but differently handled, and here, again, the display on the right shows to greater advantage. And it is a point worth noting that in the Roosevelt feature the small features are almost ignored, the full appeal being thrown to the main title, while in Sporting Life, strong as that subject is, there is ample mention of the other items of the program. It is this nice sense of values which gives to the McCormick stuff its special value.

Except the Reverse.

Here is a nice advertisement from the Palace, Wichita, Kansas, except that the stuff is in reverse. It would be better had the black strip been replaced by three-point rule to get the panel, setting the matter in type. This would also have



A Three Nines in Which a Good Layout Is Hurt by Being in Reverse.

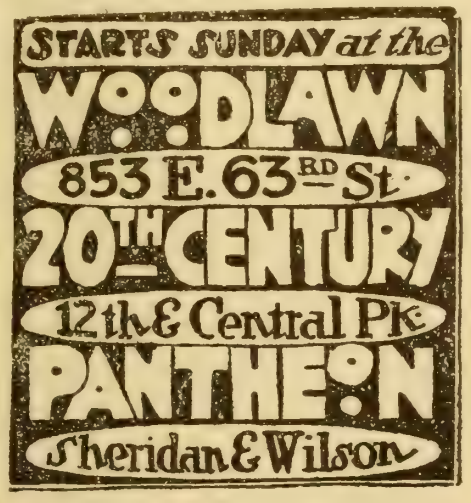
given a more legible letter to the star and title. It is almost impossible to get good results with reverse cuts in newspapers. They are good only in magazines, where there is slow press work and a better ink can be used, and even here they are good only if the letters are large and distinct. Here the lettering is large enough, but the cut is not black enough to throw up the relief. It will be noted that the top is taken from one of our service pages.

Thirteen for Eleven.

Charles H. Ryan, of the Garfield, Chicago, offered a thirteen-reel show for eleven cents at a kiddies' matinee Lincoln's Birthday. Thirteen reels at a stretch is almost too long for a juvenile program. Most of the youngsters will get tired before the show is over, but they will not leave the theatre, and as a result they will go home cross and nervous and the parents will blame it upon the pictures in general rather than upon the thirteen-reel show. It was the regular show with an added Chaplin. For the children it would have been better to have taken out the regular feature, putting the Chaplin in its stead and getting a seven-reel show.

More Hearts.

Here is the lower part of an advertisement from a Chicago Sunday paper advertising the simultaneous first run of three copies of The Heart of Humanity. The full display is a single six, of which little more than half is given to a reverse cut attractor with the three contributing houses following. This is a good idea where two or more houses show the same subject at the same time. The general display is divided between the several houses and each gets the full value of the whole display. Six to nine inches in the

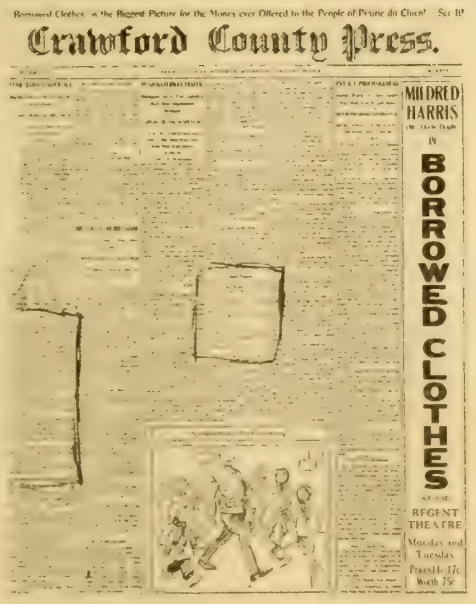


The Lower Half of a Chicago Display in Which Three Houses Unite to Advertise The Heart of Humanity.

different Chicago papers costs a lot of money, but split into three it looks like considerably less than a third, and most of the papers ran single nines, or three inches to a house, each theatre getting a nine-inch display and a three-inch bill; which is a nice way in which to advertise.

Freak Advertising.

The Regent, Prairie du Chien, sends in the local paper with an advertisement for Borrowed Clothes smeared all over the front. This is not the first time we

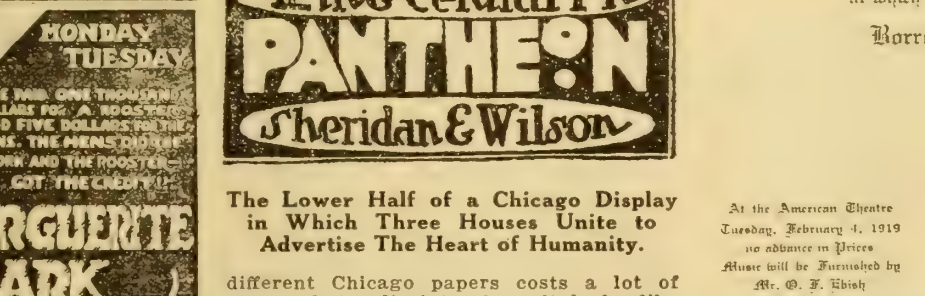


A Western Paper in Which the Film Advertisement Dominates the Front Page.

have shown the house rising above the top of the heading, but it is so unusual as to be worthy of mention. Here the advertisement is continued down the outside column, while the reading notice also runs on the front page. This will interest Steve Farrar, who has trouble getting on the front page at all. Here the management not only gets the display, but two different reading notices as well. Things must be cheap out there, for you can still get a chicken dinner "with biscuits and dumplings" for fifty cents. That must be some town to live in.

An Invitation.

John Perkas, of the America, Elyria, Ohio, used the invitation idea for Borrowed Clothes and got away with it very nicely. There are better faces than old English now used for invitation work, but apart from this the printer made a good job of it. Telling the real facts in the


Mrs. Charlie Chaplin

requests the honor of the presence of yourself

and friends at a

Tuesday Evening Party

on February fourth

nineteen hundred and nineteen

at which she will appear in

Borrowed Clothes

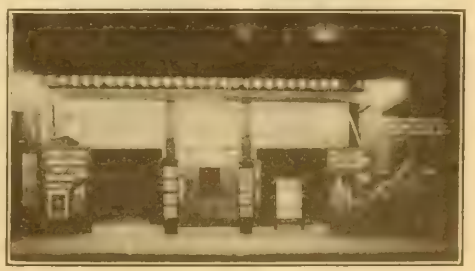
At the American Theatre
Tuesday, February 4, 1919
no advance in Prices
Music will be Furnished by
Mr. O. F. Ebish

An Invitation in Which the Title Works in Nicely With the Text.

smaller type may seem to be poor practice, but because the facts are so held it will result in that entire section being read. If the house name appeared in the main portion, the other matter might have been ignored, but making them start to read the smaller face will lead them to read all the way through. This is the sort of advertising good only now and then, and not to be made common, but properly done at intervals, it has a decided pull.

Toronto Fronts.

The Rialto, Toronto, gives much attention to lobby displays, and the accompanying cuts show two distinctive styles. The first, for "The Wildcat of Paris," uses the full lobby with a banner above the box office, a drop coming down to mask in all but the window. Special lettering is used on the lithographs to point



A Lobby Display from the Rialto, Toronto.

up the play. These come out more strongly in the photograph than they probably do in actuality. They appear very vividly in the photograph and probably attracted attention on the boards. The two

posts do not obstruct the banner as much in fact as they seem to do in the photograph, since a slight change of position gives the hidden parts of the sign and the passer-by scarcely notices the interruption. This lay-out gives a clear lobby with the maximum of displayed matter. Note how even the posts are made to serve as the foundation for display frames for stills. They are never in the way and yet always conspicuous on three sides. The second showing was for "Mr. and Mrs. Charlie Chaplin" in "Barrowed Clothes" and "The Pile Driver." Here the display is brought to the building line to mask in the lobby and demand the attention of the passer-by. The copy is well prepared, the large sign on right announces the



A Similar Display, But Extended to the Building Line.

marriage in the usual formal phrase and announces that they will be "At home all this week" in paraphrase of the usual announcement. This makes for a rather dark lobby, but the plentiful use of lamps behind the screen removed that objection. The lobby built out with lithographs is an eyesore, but with paintings it gives a different impression, and though the result is the same, the effect is much different. Both displays are worth studying.

Another from Toronto.

Clarence Robson, manager of the Strand, Toronto, writes:

> "As a subscriber to the Moving Picture World for over five years, and recognizing the benefits a manager is able to secure from your Advertising For Exhibitors, I am inclosing two copies of recent ads used by our theatre; would be pleased to see same reproduced in the Moving Picture World and hear your comment on same, as I am always open to live and learn."

The "Tarzan" display follows pretty much the press book copy. There is a lot of type in this four fifteens, but it is so laid that it is easy to read, and it will



A Four Fifteens and a Thirteens from the Strand, Montreal.

be read because it is readable stuff and not a lot of flash statement that contradicts itself. We don't like the line in the house signature which reads "Showing only photoplays of merit supported by stars of distinction." The stars are supported by competent players, but they do not support the play; they interpret the ideas of the dramatist. At that it is better than the signature for the Rex Beach story in which the addition of "and at popular prices" does not save "Always a good show" from banality. The type is well laid out, but there is a kicker in that top line. McIntyre is not a British hero, and the story makes this fact so clearly apparent that there is liable to be a back kick. This is evidently a reflection of the crusade against the excess of the United States heroes in photoplays said to exist in Canada, but you cannot make McIntyre a Canadian by virtue of a headline. The story will have to be changed. Mr. Robson has a good idea of laying type, but we do not like those perpendicular lines at the side of the smaller cut and the house signatures. It works fairly well with the cut, since the essential is the Y. M. C. A., the four letters being read singly, but with the house signature we think we would shove the reverse cut to one side or the other to gain space for a normally set announcement. To panel in, as is done on the "Tarzan" side, is to further increase the difficulty of reading the announcement. You have to be really interested to see that this is Houdini.

Singles and Doubles.

C. A. Carroll, of the New Orpheum, Utica, N. Y., sends in a number of his recent displays and remarks that if they are not right he wants to be told, because he is after results. He writes that he gets seven inches daily in one of the evening papers and five to seven inches in one morning paper together with classified advertisiments and reading notices. We show four of Mr. Carroll's sevens. Seven inches single does not permit much display to be used, but we think that Mr. Carroll could work some tricks to beat the lack of space. Of course the best trick is to break across two columns. As a rule, a two three and a halfs will show better than a single seven, but there may be some rule against breaking across or perhaps an additional cost which is prohibitive. Some of the small town papers are worse than the city dailies in this respect, partly because extra labor is an important consideration. There may be some such rule or Mr. Carroll would not have run the cut for "The Rule of the Circus" up one side of his display. Few will get a crick in the neck seeing what this is and not as many can read the types in any position. About the best scheme to get attention would be to use a distinctive signature design; something to stamp the display with the house name. To connect up with the rest of the display, this might be a paneled name with hand or special type lettering and with bits of three inch rule running from the lower corners down into the remainder of the space. About the best plan, however, would be to use less copy. Take that display on the right. It is too solidly packed with type. The eye rebells. Play up the fact that it is a double bill. Use a slightly smaller letter for the names of the stars and a much smaller letter for the titles, and the effect would be much better. The second from the right is by far the best display because, there is less to be told and so more space to tell it in.



Four Singles Seven Inches Deep from the New Orpheum, Utica, N. Y.

The advertisement on the extreme left would have been twice as good had the printer set the bulk of the copy in an eight point. The all capitals are bad. Bold face capitals are worse. That matter cannot be read without effort and to the untrained reader even perseverance is required. The bank under "The Devil's Playground" title is far more easy to read, though it is in a smaller point. But the great idea is to remember that display is **relative.** An eighteen point letter looks as large as a 24 if there is no 24 point to fight. Getting white space into the display will also permit the advertisement to fight the other ads on the page. If we had only seven inches, we would double it up if we could. If this could not be done, we would stand over the printer to see that he gave us the very best possible display, and the best display does not mean large type faces, but matter presented to the eye in its most attractive form. And we would trim down the lines. Instead of saying

Maciste
The Giant Star of Cabiria in the most astounding production of
The
Warrior
Admitted by all to be
the
Greatest picture of the Year.

we would use the last lines for the play and make the top line read merely "The Giant Star of Cabiria," which would give only two lines and permit the title of the play to be displayed all on one line and not as a hyphenated word. And we would then have set Cabiria in a type as large as the line it takes and the line saved, to get as much credit as we could from the former play. If a picture is astounding, it does not have to be called the greatest picture of the year, and if it is the latter, it follows that it is astounding. Redundant speech spoils display.

Ushers.

Do you hire your ushers to work for you or to watch the show? Look them over some time and see which they are doing.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Bit Shaky and Wobbly, But Back on the Job.

Well, gentlemen, they couldn't kill me. They chopped out my intermittent, turned up the bearings, put on a new sprocket or two, and in so doing made **some** aperture. They put things back together again, tightened up the bolts and told me to get get well. Then the flu (a mild form, thanks be) climbed in the window, up on the bed and into poor me. Believe me, gentlemen, for ten days I was living right down close to the banks of the Dark River, taking occasional peeks at its ferry and trying to glimpse the other shore.

But I had one of the best sawbones in New York and was in a splendid butcher shop — pardon, hospital. My friends were wonderfully kind and I won the battle. I'm back on the job now, a bit the worse for wear, with twenty-five pounds of flesh vanished. I'm a bit wobbly still, but ready to meet all comers, in kindly friendship, or in battle if necessary. The real reason for this article is to express from the bottom of my heart my gratitude for and appreciation of the wonderful kindness of my friends. Scarcely a day but some of them dropped in to cheer me up. Individuals and unions sent letters expressing sympathy and the dresser was kept literally loaded with beautiful flowers.

And it was just these things which gave me courage to fight the battle through and come back from the shadows of the Great Beyond.

Gentlemen, the memory of your kindness will remain with me always. I do **not** forget. I thank you all more than words can express.

I may be a bit slow in correspondence for a few weeks, but will do the best I can to catch up.

Hitting Them Too Hard.

E. Barry, Toronto, Ontario, arises to hand us the following jolt in the solar plexus:

"I have been reading up some of your dope regarding projectionists in the department. Don't you think you are hitting them a little too hard? A projectionist has not all day to dope out that kind of stuff like you have. If you had to put in eight hours in a film exchange and run a show three or four hours at night, you might not be so powerful wise either. When panning the projectionist remember that he has not the opportunities for learning things that you have!"

There, by gum. I reckon I'll stand hitched for a spell now! First off I had a good laugh when I had finished friend (for I believe he really is my friend) Barry's letter. Then my mind wandered back to the days when I was precisely where he is today. I rustled the exchange for my films, just as he does, and ground 'em through by hand afterward, not for "three or four hours," but from 1 to 6 and 6 to 10:30 and 11 to 6 and 6:30 to 11:30 Saturdays. No motors those days. And in addition to all that I had to go over my films and put 'em in shape to run. Was not supposed to do that, but it had to be done if I was to put on high class work—or what we called high class those days. But for all that, brother Barry, I found time to study, and studying was no easy task then, for there was mighty little to study. There were no convenient handbooks. I dug up the very first genuine information on projection, and made the first little paper covered handbook while working under exactly these conditions. It was hard, yes. But had I let that deter me I certainly would not be where I am today.

No, brother, I don't think I hit a bit too hard. It takes hard licks to jar men loose from their apathy. I am not panning the projectionist in the sense you mean. I am simply handing him a jolt for his own good. If the shoe does not fit any one individual he does not have to wear it, does he? I would like to hear from our readers on this point. It certainly is no pleasure to roast the men. I don't like to do it. I only do it because I have never believed in trying to drive a nail with chewing gum. Another laugh I got from Barry's letter was his belief that I am a gentleman of leisure, with oodles of time to "dope things out." I'll bet dollars to wheat straws if he got through my day sometimes he would be almost a candidate for a hospital. Right now it is 10.54 p. m. and I've been at it ever since 8.30 a. m. and will be lucky if I finish what just **has** to be done by midnight—after which I shall glance at my evening paper and then nothing to do till tomorrow. And on top of it all we're now considering getting out a Spanish edition of the handbook. Oh, I'm a guy with hogsheads of leisure all right. Yes, sir, gentlemen, the department writing itself is but a small part of my work. But I'm sure brother Barry intended his letter in kindness. Let's hear from our readers on the point raised.

CARBON STUBS WANTED.

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact amperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

From the World's Playground.

From Chas. B. Lafferty, Atlantic City, comes an interesting communication, as follows:

"Am a regular reader, and have been one for years. Am surprised to see nothing from the 'World's Playground' in your particular and very necessary department. With the foregoing for the cause, this communication will be the effect. First off, I am going to blame you for the lack of news from our city, because you should have 'jacked up' our mutual friend, Billy Reed, who has, I think, been grinding 'em out since the time of the revolutionary war. Billy says the idea of showing pictures to the boys in France originated through his having done similar work with Washington at Valley Forge. Can't vouch for the truth of this, but I guess Bill knows. He and R. W. Titus are still holding forth at the Colonial Theatre, and the combined effort of these two projectionists has done much to place that beautiful house on its present high plane. Aside from being an A-1 projectionist, friend Titus is a cameraman of no mean ability. Much of his work in that line has been seen in various news weeklies. The equipment of the Colonial consists of two latest type Simplex projectors, taking current from a motor generator, with mercury arc rectifiers for emergency. A dissolver and spot lamp completes the equipment of an ideal projection room. Adjoining the Colonial is the Royal, managed by Harry Savage, one of the pioneer exhibitors of Atlantic City. This house is one of the larger ones devoted to photoplays exclusively. Projection is ably handled by Joseph Everett. The Royal projection equipment consists of two Power's 6-B's, with Ft. Wayne motor generator. Excellence of projection is maintained constantly at high level, and this has made the Royal a theatre where pictures can be really enjoyed. A generous amount of 'full swing,' so far as projection is concerned, has given the projectionists of these houses an incentive to produce screen results not obtained, I am sorry to say, by certain other houses of our city.

"The Central, further downtown, is a neighborhood theatre, and the crowded houses speak with mute eloquence of Projectionist F. R. Reckard's excellent work with a Power's outfit. The Boardwalk houses are, of course, run with but one object in view, viz.: To cater to the whims and fancies of a cosmopolitan following. While some of the houses on the 'Wooden Way' are closed for the winter, others

are open, and apparently doing good business. The Liberty is another neighborhood theatre in the uptown district. It caters to the same people the year 'round. The 'flu' closed all theatres down during the month of October. In fact, it put a stop to about everything except the high cost of living and projectionists' licenses, which a big-hearted municipality issues at $5 per license."

Seems to me your city might also license its politicians and assess them a liberal sum. They are considerably more dangerous to the community than even incompetent projectionists could ever be. Maybe a license would at least keep down their number, and that would indeed be a blessing. Billy Reed may not have been with Washington at his famous and justly celebrated winter camp, but he surely was one of the first men to put the move in movies. That was in 1896, when he went down to New Orleans with Pop Rock and opened the first motion picture theatre of which there is authentic record, at 213 Canal street. I'm not Billy's official jacker up, however. If you boys want to play clam and keep your shells carefully closed, it is not my fault. But, anyhow, I agree with your estimate of Reed and Titus as projectionists, except when it comes to projecting letters. When it comes to that their light is bum, their optical system wrong, their projection lens no good and their screen very, very punk. Glad Atlantic City has one man able to get a sheet of paper, a pen and ink, and, with sufficient energy to smear the paper up with words, lick a postage stamp and hand it to Uncle Sam. Reed, Titus, et al, durn you! Wadda you say to that, huh?

Appreciated.

During our late hospital experience several unions sent letters, of which attached is sample:

"International Alliance Theatrical Stage Employes and Moving Picture Machine Operators.

"Schenectady, N. Y., Local Union No. 314.
March 2, 1919.

"Mr. F. H. Richardson.
"Dear Sir and Brother:

"It was with much regret that we read of your confinement in the hospital and hope for your speedy recovery. Please accept the sympathy of local 314 and myself. We all hope that by the time that you receive this you will be back at your post. Be sure that the "sawbones," as you call them, put back the intermittent movement in good condition so that you will be in better condition than ever.

"Local 314 is in a prosperous condition, having put a new wage scale in effect the first of the year. We are now getting 62½ cents per hour for all running time except Sunday, which is $1.00 per hour. We have very little Sunday work at present. All the theatres in the city employ union men, the writer being located at the Palace, owned by the Max Spiegel Enterprises, and the same house that I managed when you visited this city. It was then known as the Orpheum.

"I have gained untold knowledge from the Projection Department and trust that the good work that you are doing will continue. In reference to the recorder that the Precision Machine Company is making will you please advise me how you will be able to tell when to make the change—over on the first showing of the reel? My system is to inspect each reel before showing and at two hundred feet from the end to take a cue from a sub-title or scene and at the end of the reel another cue and I rarely miss the change-over.

"Again hoping for your speedy recovery, I am, yours fraternally,

"CHARLES TRAVIS,
"Corresponding Secretary."

It is at a time like this that such letters are appreciated, and I thank local 314 and all the others most heartily. I am glad to know that the Schenectady local is prospering. Let the good work go on, always remembering that increased pay calls for increased effort and efficiency on your part.

There is no way by which the recorder can advise you as to change over time until after the first run. But nowadays most theatres run their films through before showing to an audience, though even when this is not done it is no great hardship to watch closely for the change over point on first show—certainly no more than your present plan. For you it would be expedient to get an extra recorder to attach to the re-winder so that you would get the footage while inspecting.

Would Not Work for Him.

A good brother, whose name and address I do not give for very obvious reasons, asks:

"How would you like to work for a boss who makes you run a show one part of the day in half the time you run it in another?"

What I think is perhaps immaterial, because I wouldn't work for him at all. No manager could compel me to prostitute the art of projection to such an extent as that. No manager could compel me or get me to assist in what would amount to the swindling of his audiences to that extent. No manager could get me to make a monkey out of helpless artists whose shadow form I would be projecting on the screen to any such extent as that. No manager could get me to outrage the films intrusted to my care to any such extent as that.

In fact, I would not work for a manager who wanted to employ a projectionist and then tell him how to do his work. Does the manager hire an orchestra leader and then tell him how to play the music? Most emphatically he does not, and if he tried to he would have one fine row on his hands pronto, as well he knows. The musician would not and does not stand for any such monkeydoodle business. He is a musician, and the manager is not, and friend manager is not allowed to overlook that little difference. And until the projectionist adopts precisely that same attitude and compels recognition of the fact that he is a projectionist (which it is essential to the plan that he be, however) and the manager is not, there will always be the condition the friend complains of—managers telling the projectionist to send a high class artist across the screen like a yellow dog with a tin can tied to its tail. This is partly because managers, not being projectionists, don't know any better.

My Mistake—Your Treat.

J. Merle Nighswander, Eugene, Oregon, says:

"Was amused at your advice with regard to focusing on two different distanced screens, page 83, January 4 issue. Some two years ago, while on the road, I used a common Edison lens, on an Edison projector, at varying distance of 40 to 75 or 80 feet, and had no trouble on that score. Also used same outfit in a home, with common coal oil lamp and projection distance of about 12 feet. Picture was 12 or 16 inches wide. Have here at present a Gundlach 2-inch-diameter lens with which I at one time projected to front drop at 80 feet and to back drop at 100 feet. It was extra sharp on both, without change of focus. In conclusion would suggest that you take a good look at the focusing scale on any good hand camera. Something to be learned there. Note the 50 and 100 foot marks closely."

I have already explained the error you refer to in giving advice as to focusing on two screens. I didn't excuse, but just explained it. But when you say you had extra sharp focus at 80 and at 100 feet without any change of position in the lens I am from Missouri. That the change necessary would be slight seems proven by the hand camera distances you suggest inspecting. Also the greater the distance the less change is necessary, until the point comes where no change at all would be made. Maybe it is possible you had a lens which reached that point at 80 feet, though it hardly seems possible to me. Frankly this is a matter I have scarcely looked into. It occurs to me, however, there is something to understand in the matter, because I well remember that when projecting at an angle, especially sidewise, it used to be necessary to manipulate the aperture plate, or stop down the lens, in order to get a sharp focus all over the screen. One could sharpen one side, or the top or bottom, as the case might be, by means of the adjusting screw, but that threw out the other part. This does not seem to be the case any more, so far as I know, and I don't know why. But it did seem to present evidence that any very great change in screen position would call for considerable adjustment in the lens distance. There is a mixup here somewhere, seemingly. Who can clear it up? I have not time to go into the matter myself now. Mind you, I am not disputing your various statements, brother Nighswander, though I question the accuracy of the 80 and 100 feet without adjustment matter as you put it. It hardly seems to me the definition could be sharp at both distances without any adjustment at all. Anyhow I would like to see this whole matter discussed by some one who knows lenses and their peculiarities well enough to make the matter clear.

Sounds Pretty Good.

L. E. Montgomery, Shawnee, Oklahoma, says:

"Here is one for users of G. E. rectifiers, old style. I mounted a slate slab on the back side of the rectifier panel board, in which were contacts and a regulating handle similar to contact regulators on rheostats. (See drawing Figure 143, page 324 of handbook. Ed.) I then connected lead X permanently to stud 6 and lead Y to regulating handle on slab. Next I removed the leads from studs 1, 2, 3, 4 and 5 of the regulating reactance and attached them to corresponding contacts on the slab. Having done this you will readily see that by moving the regulating handle to various contacts I can instantly change the amperage from minimum to maximum and vice versa.

"Another thing I want to mention is the custom in vogue in some of the smaller towns in this part of the country in putting on a continuous picture with one projector. Probably you know the method used, but I will nevertheless explain. A hook, usually made of heavy wire, is placed in the upper magazine for the film to run over, and during the last hundred feet or so the upper reel is removed from the magazine and the film is unwound on the floor, or in a box made for the purpose. A quick splice is then made to the beginning of the next reel, which is placed in the upper magazine, and the film watched until it 'catches up.' The lower reel is then removed from the magazine, the film broken, a new reel put in place, the film-end threaded to it, and the show goes merrily on. No need to speak of the damage to film and the fire hazard. I am fortunate in not having service which has been manhandled in this type of house. It seems that the film people should try to put a stop to such procedure.

"We are 100 per cent. organized here. Small, but everything working fine. Never have the least bit of trouble. Working conditions are excellent. Large, well-ventilated projection rooms in all houses; also much better equipment than is usually found in theatres of towns of this size. Looked for a while as though the music department was trying to crowd the projection department out of some space. Glad to see we have gained a page of it back. Some time ago the department contained a description of an 'End of the reel' warning, consisting of a bar, carrying at its end a small roller, which rolled along on the film in upper magazine. When a device of this kind is used, with

an extension which rings a bell on the outside of magazine like the thingamajig on a typewriter, a pin can be set in the magazine to prevent the roller striking the side of the magazine and not only, in time, denting it, but roughening the roller to such an extent that it might injure the film.

"And now, at the risk of great gobs of fireworks, I will speak a good word for the 'punch-hole,' change-over sign. When properly done it is not at all noticeable. Just **one** small punch hole on the dividing line, over in one corner. But I suppose it would be unwise for you to sanction it, even though you think it all right, for if you give some of those punch-hole Johnnies an inch they would promptly grab off a mile. Was sorry to miss your lecture when you were in Oklahoma City, but it was a case of that or shut up the house as it was utterly impossible to get a suitable relief man. Hope to have better luck next time."

Wonder if there'll ever be a "next time." Don't feel as though I could face that sort of a trip again. Suppose you'll be angry at my using your letter in the department, but it's too interesting and full of meat to leave it out. To begin at the beginning I will take the matter contained in unpublished section of letter up with manufacturer. The proposed change would, however, it seems to me, be very expensive, hence it will be hard to secure its adoption. Your rectifier regulator is excellent indeed, provided the connections be well made and the sliding contact ample and firm. No need to mount the regulator on panel board. Better place it in some more convenient location and run the wires to it. As to the custom of running continuous with one projector, as described, I cannot agree with you that it should not be openly discussed. I don't think it is known outside the houses doing it that such an outrage is being committed. Such things ought to be given publicity. Such a practice is outrageous. It is shameful to use films that way, and the danger from fire is multiplied a hundredfold. Should one of those managers (God save the mark) have a fire and a resultant panic, in which any one was seriously injured or killed, he would undoubtedly be liable to criminal prosecution, as well as to damages equal to enough to buy a dozen projectors. Give me the names of the theatres resorting to this dangerous practice, with legal evidence that they are doing it, and I will most certainly give them publicity. The man who will deliberately endanger his audience and outrage films in that manner is not fit to be in the business at all. Glad to know that you are getting along so well. More power to you! May the star of 632 continue to ride clear skies and her members to enjoy that peace which comes from substituting brains for brawn and intelligent argument for battle.

As to the punch-hole sign, you placed your finger exactly on the right spot. Maybe your plan is O. K., but give some men a punch and they would be unable to stop at one hole. The punch supplies amusement for an idle brain; also it is so much more easy to see a dozen holes than to see just one; also if the hole be in the middle of the picture it would be still easier; also if there were two holes it would be still easier to see them; also he wants to see how **his** mark will look beside the other feller's, and there you are.

Noise and Light Trouble.

Ralph V. Pilew, Linton, Indiana, seeks enlightenment. He says:

"Am using two Simplex projectors. Am not quite satisfied with things and want your help. The film makes a very loud noise in passing through the machine. Seems to be at the intermittent sprocket. All sprockets are clean. Changing size of lower loop makes no difference. With the Stero attachment the light is brown except in centre. By moving crater very close to condenser brown can be removed, but image of crater is then projected to screen. There is a double spot at cooling plate, even when carbons are close together. Use 80 amperes 110 volt A. C. One 6.5 and one 7.5 plano convex condenser, spaced 3-16" apart. Centre condenser combination to film 16.25", projection lens focus 5". Machine speed 65. Carbons ⅝" Speer Alterno. 12-foot picture at 63 feet. Am using two Hallberg Economizers so wired that I can start at 40 and then switch to 80".

I am not certain, friend Pilew, but believe 80 amperes A. C. would give a crater about the same size of a 45 ampere D. C. crater. I want you to try the following out and report: Two 6.5 plano convex condenser lenses spaced not to exceed 1-16" apart, with about 17.5" between center of condenser combination and aperture. I also want you to try a ¾" carbon instead of the ⅝ you are using. Your projection lens is, I am afraid, a bit too small in diameter, though of that I am not sure. The charts only go to 60 amperes and beyond that point we have as yet no certain data. Try out what I have suggested and report as to both the M. P. and Stero result. You are taking the right course in using high A. C. amperage, if you use A. C. at all.

As to the noisy film, you will probably find that the shoe which holds the film to the intermittent sprocket is sprung slightly to one side, or in such way that it exerts too much pressure on the film. If so, then it must be carefully sprung back, whereupon the trouble will or should cease. Be very certain that your tension shoes and aperture plate tracks have no deposit on them, or any roughness, and that the intermittent sprocket teeth are not undercut or badly worn. Any of these things could cause the film to be noisy in passing through the machine.

Union Scale and Wage of Non-Union Men.

Walter McCabe, New York City, desires a wee bit of information. He sets forth his wants thusly:

"Subscribed to the 'World' recently, the news stand being too frequently sold out when I arrived. Will you kindly give me the following information: (1) What is the union scale for projectionists in New York City? and how does it compare with the union scale elsewhere? (2) What is the usual rate for non-union projectionists and how does it compare with wages paid elsewhere? (3) What is the proportion of union to non-union projectionists in New York City and the U. S.?"

Well, friend McCabe, you are quite some question asker. To answer you fully would require greater knowledge than I possess, but I'll do the best I can. (1) Scale for New York City varies with class of theatre and class of service required—not excellence, but class. For instance: 5 and 10 cent houses with less than 1,000 seats, 9 A. M. to 11 P. M., two shifts, each not to exceed 7 hours, per man $29.40. Houses of above class, 2 to 11 P. M., one shift, with one hour for supper, $33.60. From 11 A. M. to midnight, two shifts, each to not exceed 6 hours per man, $26.30 per man. Houses of above capacity running from 5 P. M. to 11 P. M. daily, with one hour for supper, $25.20; same with two matinees per week, $29.20. Houses with more than 1,000 seats have a somewhat higher scale and houses charging higher admission a still somewhat higher scale. Altogether there are 27 items in the New York City union scale. I think the average will fall a bit under $30.00, though that is only a rough estimate. As to how the New York City scale will compare with scales of other cities it is utterly impossible to say, for the simple reason that the purchasing power of a dollar, as applied to living expenses, is perhaps lower in New York than almost anywhere else in the country. If the New York City man received thirty dollars and the man in Terre Haute, Indiana, received twenty, I would say the two were not far from being on a plane of equality, though that might be placing the difference in living cost too high. With this in view you can see the utter futility of attempting a comparison of wage scales. (2) Don't know on either count, but in the great majority of cases I think the non-union man receives decidedly less than the scale. There are, however, cases where the management pays the scale, or even more than the scale, just to prevent their projectionists from joining the union. (3) The proportion of union to non-union projectionists in the country has never, so far as I know, been intelligently estimated. I believe, however, that, due to the very great number of little theatres in villages, the proportion of union men outside the cities is relatively small. In the cities, however, it is relatively very large. In New York City, Manhattan and the Bronx are very well organized, but Brooklyn is just the reverse. The closest estimate that I have been able to obtain is about as follows: The Bronx is 100 per cent., Manhattan about 85 per cent., and Brooklyn about 15 per cent. organized. Organization of New York City projectionists is a very difficult matter, due to the great area of the territory and the range of nationalities involved. It is a very difficult matter to join in harmonious action several earnest and well meaning elements, a portion of which gets hugely excited and wants to rave, rage and argue two hours on, for instance, the wisdom of the secretary having expended ten cents for a registered letter to brother John Doe, and then raise its voice to a howl in voting yes to a motion appropriating $100 to supply ice cream freezers to the destitute orphans of the Fiji Islands, while the other element does not care to get excited over anything, but to transact business in a decent orderly fashion. Personally the editor believes and has always believed that the attempt to combine the whole of Greater New York in one union, or at least in one union holding meetings in just one place, is **not** the best plan. Eventually it may in a measure succeed, but I am of the opinion it would succeed much faster and much better if some plan were adopted by which each of the three great natural sub-divisions of the city could have separate meetings, or at least if Brooklyn could. There is absolutely nothing practical in the present plan and the fact that after more than seven years of effort Brooklyn is but 15 per cent. organized seems ample proof that the plan being pursued is not what is needed.

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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

The Incentive.

DESIRE to sell photoplays will never get you anywhere. You must first be desirous of being able to write them, and that desire must mean real plays and not merely an assemblage of words representing roughly some crude idea. You must seek to become a finished writer before you even attempt to sell, yet most would-be writers preface their first request for aid with "I have written a photoplay. Where can I sell it?" And they get so very angry when they are told that they probably have not yet written a play. They know they have because it is the product of their own brain, and they feel that it must be a better story than the average. If they keep on writing, they will be thoroughly ashamed of that same brain child in three years, but most of them do not last so long. They want to write photoplays to sell. The selling is all that appeals to them. They take no pride in their work. They merely want checks. And whether you write plays, lead armies or shovel dirt you will succeed only if you take a pride in doing better work than others in the same line. There is only one thing more despicable in the sight of God and man that a person who merely wants to sell photoplays, and that is the benighted idiot who is not even willing to try to write, but who wants to know where he can find someone to do even his writing for him. Even a hog is willing to root for his food, but the would-be collaborator wants someone else to do the work.

Practice Makes Perfect.

Typical of so many requests is the plaint of a beginner who says: "I have a lot of fine ideas, but I don't know how to tell them." And probably he thought he got an incomplete reply when he was told that only constant practice in writing out the ideas would enable him to get them down op paper intelligently. The way to swim is to put your hands in front of you, palms outward at an angle of 45 degrees, force them back and repeat. It's the simplest thing in the world—and yet people drown if they have not had enough practice in swimming. It is the same way with writing. You must write until you become so practiced that the writing—the expression—becomes automatic and all you have to worry about is your plot. This is not a reply satisfactory to the average would-be writer who wants to be told how to sit down and be a good writer, but it is absolutely and positively the only way, and the practice work must be done before proficiency is arrived at. Every writer who has made a name since the time the writing tools were a chisel and a hammer has had to practice, and it will be so until the end of time. If you don't like the idea ask yourself who you are that you, of all the world, should be exempt. Then go to work and get your apprenticeship over or you'll sink just as surely as you will if you try to swim on the book directions only.

Paper.

Don't use onion skin paper just because it is so nice and thin that it saves six or nine cents in postage. This advice has been printed about nine thousand times and yet people still persist in using the sleazy stuff. Don't do it. No one wants to handle sheets so thin that the writing on the second page below as well as that on the first under-page shows through. There is only one way to read such a script and that is by putting each sheet on a plate of ground glass and reading by aid of transmitted light—and no one is going to go to all that trouble. Lately we told a correspondent that one learned this before they learned to write real stories, and she imagined that she had been insulted. But it's a fact. You *must* use a heavy paper.

Still Bargains.

There are still bargains in copy paper. The other day we picked up some stuff for three dollars a ream that would cost eight dollars in regular stock, but the man wanted to get rid of it and cut the price. If you live in a city watch the wholesale places for bargains in 17x22-inch stock and pay a little to get it cut to the proper size.

Be Original.

A photoplay editor tells us that following the Lebaudy shooting he received eight stories based on that affair. In the old days he would probably have received a hundred. But eight are too many, for a company has only to turn to the newspaper files to get the facts, and it has its own continuity man to make the script. The thing to do is to send in the story before it happens—say twelve months before. You stand a better chance that way. If you cannot think plots, do not get the idea that you can sell the daily papers to the editors, even though you may fix it up a little. Don't wait until a tragedy happens. See in the things about you the tragedies which *might* happen, gives certain added facts; then write those. That is what you get paid for—to anticipate instead of follow.

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THE MOVING PICTURE WORLD

516 Fifth Ave., N. Y.

Schiller Building, Chicago.

Wright & Callender Bldg., Los Angeles.

The Synopsis.

(Concluded from last week.)

The Innkeeper, startled by the noise upstairs, pokes his head through the broken panel. He is amazed to find the good-looking stranger with the girl in his arms that the other man had wanted.

Bobby turns to him for a moment.

"You will find him out in the hall somewhere. Cart him over to Camp, 'Spike' Brogan will fix him up. I don't think he is going back to the city tomorrow."

The next afternoon the Briggs household is acquiver with excitement. They have had a wire from Bobby. He is safe. The Doctor, the nurse, a new valet, the servants, all are on the job, with thermometers, hot water bottles, medicines and what not. All Bobby has to do is poke his head through the door and fall back into the life of coddled luxury forever after, world without end, Amen.

Old Barron Briggs sees with amazement, his only son bound out of a taxicab and assist, of all persons, Corinne Norris to alight. In his eager excitement he almost carries her up the steps and into the house. There he stands, in the midst of them, strong, virile, vulgarly healthy. His sharp, clear laugh rings out.

"Dad, this is my wife!"

It is like a thunderbolt. The next ten minutes Bobby is busy with the thermometers, hot water bottles, smelling salts, reviving Barron Briggs, his wife, the nurse, the Doctor and the other servants—so the preparations were useful after all.

When old Barron Briggs recovers consciousness, he splutters out something about the blackmailers. Bobby laughs again.

"Here she is—my wife—the beloved blackmailer."

This time Briggs joins in the laugh.

"I said it was worth a million dollars to have you cured, Bobby—if she can keep you that way, she can blackmail me for life."

"Call up father, Bobby, we might as well make a regular party of this."

"I won't let you out of my sight," laughs Bobby, and putting his arm around her, he leads her gently to the little private booth, to make the 'phone call. Here they can have a little privacy, short-lived though it may be.

The family stares after them, as the door of the booth closes. Inside, they hear muffled laughter, and—

"Don't, Bobby, you are mussing my hair all up."

The End.

There Is.

Don't say that there is no market. There is or some people we know would be starving to death. There is a market, but there is no longer a market for incompetent work. It goes to the trained writers; the man who can do worth-while stuff; who can write stories good enough to hold the attention through five to seven reels. You cannot do that with a one or two-reel story fatted up to five with padding. To get a five-reel story you must pad a two-reel story with three reels of action and eight reels of plot interest. A three-reel story must be twice as interesting as a two-reeler. The five must be still more intense, for the action must go on with increasing intensity, and you cannot hold the interest with action that stays at the same tempo. You must have more stuff, both as to physical action and plot development.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Probation Wife."

Released by Select Pictures Corporation—Six Parts.
Prepared by M. Winkler.

Theme—Think, Love, of Me (Moderato), Grey.
1—T. We beg to introduce. 1:30. Theme.
2—T. I understand so well. 2:25. (Continue to action.)
3—T. There was a poor little. 0:45. Weird Oriental Dance, Levy.
4—T. Peter Marr, a rich old. 1:05. (Continue pp.)
5—S. Young man with violin. 2:15. Mysterious Nights (Valse Dramatique), Berg.
6—T. "Can that sob stuff." 0:30. Elegie-Massenet (played as violin solo.)
7—T. "What do you want to marry?" 2:15. Elegie-Massenet (played with orchestra.)
8—T. "And so you see." 2:50. Mysterious Nights (Valse Dramatique), Berg.
9—T. Then another life opened. 2:35. Atonement (3/4 Andante), Zamecnik.
10—T. And about this time. 0:40. Melody (Moderato), Kretschmer.
11—T. A break for liberty. 3:55. (Continue to action.)
12—T. That afternoon fate. 2:30. Pizzicato Misterioso, Minot.
13—T. "Why, you're the man." 1:55. Theme.
14—T. "And so happy, healthy." 2:35. Adagietto (from Symphonette Suite), Berge.
15—T. Beth Mowbray was not. 2:45. Visions (Intermezzo Characteristic), Buse.
16—T. And so they were married. 3:35. Dramatic Suspense, Winkler.
17—T. As time went on. 2:30. Theme.
18—T. And so, thanks to Nina. 2:00. The Vampire (Dramatic), Levy.
19—T. As the play went on. 2:10. Valse Divine (Operatic Medley), Rosey.
20—T. Another evening. 1:05. (Continue pp.)
21—T. At the Claridge. 4:50. Theme.
22—T. "This is our dance." 3:45. Sleeping Rose (Valse Lento), Borch.
23—S. Interior of Automobile. 1:40. Hunkatin (half time one-step), Levy.
24—T. The next day at three. 2:45. The Wooing Hour (2/4 Moderato Grazioso), Zamecnik.
25—T. Brace up, there he is now. 2:30. Theme ff.
26—T. And that night. 1:20. (Continue to action.)
27—T. Huntley only wanted. 3:10. Birds and Butterflies (Intermezzo Capricioso), Vely.
28—Theme (until end.) 3:00.

"The World to Live In."

Released by Select Pictures Corporation—Five Reels.
Prepared by M. Winkler.

Theme—Leno Allegro (From Symphonette Suite), Berge.
1—T. "To Think of your Friend." 4:00. Valse Divine (Valse Classique), Rosey.
2—T. At the close of the friends. 2:45. Babillage (Allegretto Intermezzo), Castillo.
3—T. Do you still play. 2:45. Theme.
4—S. Rita at piano. 0:20. (Orchestra tacet).
5—T. The tinpanner's working day. 0:45. (Piano improvise to action).
6—T. Pretty girl your new. 3:35. Doloroso (Moderato), Tobani.
7—S. Close up of phonograph record. 1:25. Sparklets Intermezzo (Moderato), Miles.
8—T. But despite his father's. 0:25. (Pathetic composition).
8—T. But despite his father's. 0:25. (Pathetic composition), (to be produced on the phonograph).
9—T. You've got quite the wrong. 3:50. May Dreams (Moderato Romance), Borch.
10—T. When a girl is a tinpanner. 2:55. Theme.
11—T. Mrs. Billings has been. 3:55. Norma (Melodious Waltz), Luz.
12—T. In the small hours. 3:45. At Twilight (Moderato Romance), Golden.
13—T. Knowledge of young Oliversons. 2:45. Morning (Dramatic), Grieg.
14—T. But there are moments. 2:45. Romance (Moderato), Karganoff.
15—S. Close up of piano player. 2:05. Golden Youth (Valse Lento), Rosey.
16—T. "Shall I see you again?" 0:35 (Piano Solo, improvise to action).
17—S. Rita crying. 2:45. Theme.
18—T. At Atlantic City. 1:15. Pathetic Andante, Vely.
19—T. "Rita, I can't be happy." 3:10. By the River (12/8 Moderato Romance), Morse.
20—T. Meanwhile the sentimental. 1:15. Love Theme, Lee.
21—T. Glad your headache. 4:45. After Sunset (Moderato), Pryor.
22—T. That evening. 1:35. Theme.
23—T. This is a queer. 4:00. Valse Moderne (Valse Moderato), Rosey.
24—T. Why, Ida, what are you. 4:25. L'Adieu (Dramatic), Favarger.
25—T. Make New York as fast. 2:45. Bleeding Hearts (Andantino Sentimento), Levy.
26—T. "I suppose you are through." 3:45: (Railroad effects), Tragic Theme (Pathetic), Vely.
27—T. I came to tell you. 2:30. Adagietto (From Symphonette Suite), Berge.
28—Theme. 2:40. (Until end).

"Children of Banishment."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Bleeding Hearts (Andantino Sentimento).
1—T. Dick Bream, foreman. 1:05. Theme.
2—T. Mr. Allen Mackenzie and his wife. 1:45: Mountain Song (from Mountain Music Suite), Borch.
3—T. R. E. Hill of the firm. 4:15. Dramatic Recitative, Levy.
4—T. Dan Silver knocked out. 2:14. Dramatic Suspense, Winkler.
5—T. Pay Day. 3:30. Lento Allegro (from Symphonette Suite), Berge.
6—S. Close-up of strangers on porch. 1:25. Dramatic Agitato, Hough.
7—S. The fight. 1:15. Theme.
8—S. Interior of room in boarding house. :45. Agitato No, 69, Minot.
9—T. We are gypsies of. 2:10. Dramatic Narrative, Pement.
10—T. Come over tonight. 3:45. Love Theme, Lee.
11—T. Allen leaves for land office. 2:25. Theme.
12—T. Allen beats out Hill's agent. 2:55. Birds and Butterflies (Intermezzo Capricioso), Vely.
13—T. Will you come back. 3:50. Le Retour (Allegro), Bizet.
14—T. He is my husband. 3:55. Sinister Theme, Vely.
15—T. Winter finds the. 1:35. Theme.
16—T. Dick and Allen go to inspect. 2:25. Sunrise on the Mountain (from Mountain Music Suite), Borch. (Tympany roll ff, during fall of tree.)
17—T. Every demonstration for. 2:45. Forest Whispers (Moderato Gavotte), Losey.
18—T. Hill and Burchard plan. 1:25. Theme.
19—T. The first delivery. 2:30. Half reel hurry, Levy. (Begin pp. then to action.)
20—S. Phonograph action. :35. (Continue pp. to action.)
21—T. Something is wrong with Bream. 1:20. Popular number (to be played on phonograph).
22—S. Bream leaves. 1:30. Another popular number on phonograph.
23—S. Allen falls into stream. 2:30. Woodland Whispers (Moderato) Czibulka.
24—S. Close-up near fire. :40. Furioso No. 60, Shepherd.
25—T. I brought him back to you. 1:50. Theme.
26—Continue ff. :25. (Until the end.)

"The Little White Savage."

Released by Bluebird Photoplays, Inc.—Five Reels.
Prepared by Benj. Laietsky.

Theme—In the Land of the Beginning, Clark and Meyer.
1—T. The great K & L Shows. 3:30. Spirit of Independence, Holzman.
2—T. "Well, if it isn't." 2:15. Beautiful Ohio (Valse), Earl.
3—T. "We met aboard." 3:00. Sea Song No. 15 (Moderato), O'Hare.
4—T. The inhabitants were. 2:30. Pastel Minute (Allegro Giocoso), Paradis.
5—T. "Cannibals." 1:00. A. B. C. Dramatic No. 16 (Andante Misterioso), Luz.
6—D. Naughty meets Kerry. 2:00. Theme.
7—D. Colonists leave huts. 1:00. Amaryllis (Moderato), Gys.
8—D. Naughty spies Kerry. 2:30. Theme.
9—T. As a side show. 2:00. Valse Lente. Op. 17. (No. 2), Schuett.
10—D. Sailors dancing. 1:00. Salior's Hornpipe (Moderato).
11—D. Naughty and Kerry leave hut. 2:30. Theme.
12—T. Nowhere to go. 1:00. Album leaf (Andantino), Cue.
13—T. Wonderful tales. 1:00. Theme.
14—T. For a thousand years. 1:15. Told at Twilight (Moderato Cantabile), Huerter.
15—T. When the ancient village. 4:00. Souvenir (from Gypsy Suite), German.
16—T. Two days later. 1:00. Spirit of Independence March, Holzman.
17—T. Not to bore you. 1:30. Melody in G Flat (Moderato Cantabile), Cadman.
18—T. Subject of their. 1:30. Roamin' in the Gloamin', Lauder.
19—T. Let us go. 3:00. Melodie (Andante Cantabile), Huerter.
20—T. Afraid to Exhibit. 1:30. Spirit of Independence, Holzman.
21—T. Well, if it ain't. 1:30. Romance of the Rose (Andante), Trnkaus.
22—T. In the cold, gray dawn. 4:00. Melodie (Adagio), Rachmaninoff.
23—D. Peter and Naughty enter. 2:30. Misterioso No. 16 (Molto Moderato), Langey.
24—T. You have been drinking. 1:30. Theme.
25—T. John Rever's ride. 3:00. Prelude (Allegro), Jarnefelt.
26—D. Church elders knock. 3:00. Mood Pensive, Applefield.
27—T. Then, you object. 2:45. Kunihild (Andante Serioso), Kistler.
28—T. For the last time. 2:00. Andante Cantabile, No. 14, O'Hare.
29—T. Before this goes further. 1:30. Lento (Molto Expressivo), Tours.
30—T. "Why art thou sad?" 1:15. Theme.
31—D. In front of tent. 1:00. Spirit of Independence, Holzman.
32—D. Kerry and naughty. 1:00. Theme.

"A Taste of Life."

Released by Bluebird Photoplays, Inc.
Prepared by James C. Bradford.

Theme—I'll Say She Does (4/4 Fox Trot), De Sylvia.
1—At Screening. Cherry Blossoms (Moderato), Friml.
2—T. Kitty Dillingham. 3:00. I Hate to Lose You (Fox Trot), Gottler.
3—T. The Jonas Collamore. 4:00. Al Fresco (Rubato), Etienne.
4—T. This is Maundell. 1:15. Misterioso No. 2 (Moderato), Minot.
5—D. Mrs. Dillingham enters home. 1:00. Souvenir de Venise (Allegretto), Quinn.
6—T. A great idea. 1:30. Little Flirt (Moderato), Bendix.
7—D. Jonas Collamore. 1:15. Comic Hurry No. 7 (Allegro), O'Hare.
8—T. I'll drop in. 3:15. Theme.
9—T. "Would you join me?" 1:30. Laughing Eyes (Allegretto), Silberberg.
10—D. They enter cafe. 1:00. Theme.
11—T. I must telephone. 1:15. Perplexity (Allegretti Grazioso), McLellan.

12—T. I ordered one of those. 3:00. Theme.
13—D. They enter auto. 2:00. Allegro No. 1, Minot.
14—D. They arrive at road house. 1:30. Little Trifler (Moderato), Barnard.
15—D. Sleuths arrive. 2:30. I'm Always Chasing Rainbows (Moderato), Carrol.
16—T. Open that door. 1:00. Furioso No. 2 (Allegro Assai), Langey.
17—T. So, there is a woman. 3:00. Appassionato No. 47, Berge.
18—D. Mr. Collarmore arrives home. :30. Sympathy (Valse Lento) (chorus only), Friml.
19—D. Mr. Dillingham enters his house. 3:00. I Hate to Lose You, Gottler.
20—T. "Why a pin stuck me." 4:00. Le Retour (Allegro), Bizet.
21—T. "Will you take me out?" 1:00. I Hate to Lose You, Gottler.
22—D. Mrs. Collarmore. 1:30. Appassionato No. 40, Borch.
23—T. "We're closin' in on." 1:45. Misteroso No. 16 (Molto Moderato), Langey.
24—T. "I've come to apologize." 2:00. Theme.
25—T. Nothing to do. 2:30. I Hate to Lose You, Gottler.
26—T. The next afternoon. 3:30. Dramatic Andante No. 32 (Molto Moderato), Berge.
27—T. "So, that is why?" 2:00. I'm Satisfied to Step Aside (Fox Trot), Gilvert & Donaldson.
28—T. End of a perfect day. 1:00. A Perfect Day (Moderato), Bond.

"Johnny on the Spot."

Released by Metro Pictures Corporation—Five Reels.
Prepared by S. M. Berg.

Theme for Johnny Rutledge—Scherzetto (from Symphonette Suite), Berge.
1—T. In marked contrast Miss Ann. 4:00. Frills and Furbelows (Rondo Rococo), Crespi.
2—T. "The trouble with you." 1:00. Theme.
3—T. The law office of Judge Martin. 3:45. The Shepherd's Pipe (Allegretto Moderato—from Romantic Suite), Gregh.
4—T. "Rubbish." 2:45. Remembrance (Romance Moderato—from Romantic Suite), Schumann.
5—T. "Sympathy won't pay." 3:45. Third Barcarolle (Characteristic Moderato), Rubenstein.
6—T. "What's the use of having?" 2:30. Theme.
7—T. "The bank was closed." 1:15. Thoughts (Andante Triste), Crespi.
8—T. About the only thing in favor of. 3:00. Lively popular rag (piano only according to action).
9—T. "All you do is wear." 3:00. Me-ow (Characteristic novelty), Kaufman (piano only according to action).
10—T. "Next time you." 2:00. Vision (Intermezzo Characteristic), Buse.
11—T. Johnny's ten had. 2:45. Theme.
12—T. "I chanced across." 3:45. Venetian Barcarolle (Grazioso Intermezzo), Golden.
13—T. But Dr. Phaker found. 2:30. Movie Rag (Characteristic), Zamecnik.
14—T. "Tell me brother." 3:15. A La Mode (Popular One-Step), Rosey.
15—T. "I'm looking for a." 2:30. Perpetual Motion (Allegro Agitato), Borch.
16—T. At Castle bungalow (telephone bell). 3:30. Norma (Melodious Waltz), Luz.
17—T. A half hour before. 2:30. Theme.
18—T. "There's only one way" (telephone bell). 3:00. At Twilight (Moderato Romance), Golden.
19—T. "Something's up." 2:45. Western Intermezzo (A. B. C. Dramatic Set 11), Luz.
20—T. "A minister will be here in." 3:00. Western Hurry (A. B. C. Dramatic Set 11), Luz.
21—T. "If you make a break." 3:30. Western Galop (A. B. C. Set 11), Lugi.
22—T. "Take it easy, Johnny." 1:30. Theme (until end).

"It's a Bear."

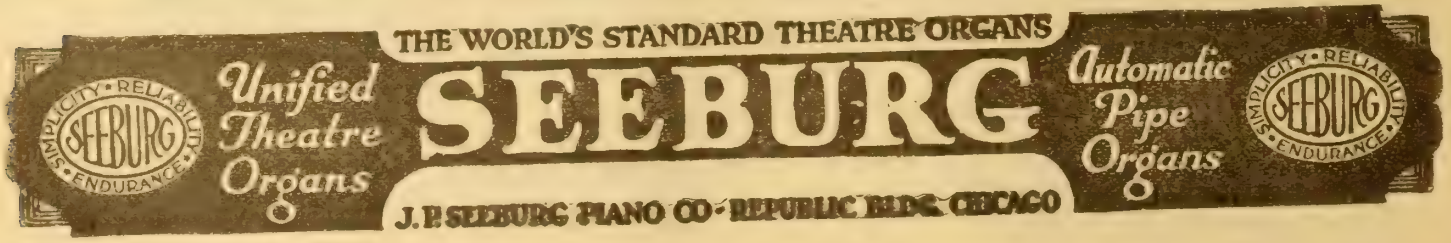
Released by Triangle Film Corporation.
Prepared by M. Winkler.

Theme—Comedy Allegro (Characteristic), Berg.
1—T. Orlandos absent-minded. 2:55. Intermezzo (Allegretto), Puerner.
2—T. "While business holds." 1:55. Visions (Intermezzo Characteristic), Buse.
3—T. Courageous insects. 1:15. Continue ff.
4—T. East goes west. 3:45. Theme.
5—T. Letter-box, Wyoming. 1:20. May Dreams (Moderato Romance), Borch.
6—T. The hired hands figured. 1:05. Wild and Woolly (Western Allegro), Minot.
7—T. "Boys this is the new." 3:00. Sinister Theme, Vely.
8—T. "You can pull that." 3:10. Theme.
9—S. Children bathing. 2:35. Savannah (Popular One-Step), Rosey.
10—T. "No shooting; think of." 2:00. Impish Elves (Winsome Intermezzo), Borch.
11—T. Do you think you will like. 1:35. Comedy Hurry. O'Hare.
12—T. "Force of habit was." 2:40. Hunkatin (comic one-step), Levy.
13—T. A saloon is no place for. 2:25. Theme.
14—T. Anybody can bluff once. 3:50. Golden Youth (Valse Moderato), Rosey.
15—T. Sea Cook—Nobody could ride. 2:50. Birds and Butterflies (Intermezzo Capricio), Vely.
16—T. "Why, this seems like a nice." 2:55. Theme.
17—T. The third trap. 1:35. Galop No. 7, Minot.
18—T. Plans for the bear hunt. 1:45. Three Graces (Allegro), Herman.
19—T. His new toy. 1:45. (Continue pp.)
20—S. Boys unsaddle horses. 1:50. Hurry No. 33, Minot (Watch shots).
21—T. This bear isn't stuffed. 1:55. Valse Divine (Valse Lento), Rosey.
22—T. Who's the tenderfoot? 3:30. Sinister Theme, Vely.
23—T. Pete and Slim, Texas cow-punchers. 1:10. Theme.
24—T. Boss, you'd better get. 1:15 (continue pp.):
25—T. Cogney figured things. 3.20. Hurry (Half-reel Hurry), Levy.
26—T. You developed into a. 2:40. Dramatic Recitative, Levy.
27—Theme. :50. (Until the end.)

"A Heart in Pawn."

Released by Exhibitors-Mutual—Five Parts.
Prepared by Joseph O'Sullivan.

1—Introductory titles. 1:30. A Night in Japan (Poco Allegretto—No. 1 Suite), Braham.
2—T. When hills are glorious in the rays. 3:00. A Japanese Sunset (Largo—Adagio—Andante—Descriptive), Deppen.
3—T. The Tea House offers a solution. 2:00. Veil Dance, Friml.
4—T. And then when the wishing moon hangs. 3:00. One Fine Day—Madame Butterfly (Andante Expressivo), Puccini.
5—T. The New Year finds Toyama. 1:45. Japanese Reverie (Andantino), Bartlett.
6—T. Dr. Stone Professor in. 3:00. Russian Romance, Friml.
7—T. "This is my daughter." :45. Amaranthus, Gilder.
8—T. While in far away Japan. 2:30. In a Chinese Tea Room (Allegretto Characteristic), Langey.
9—D. When Sada sinks to floor. 2:45. One Fine Day, Puccini.
10—T. "She refuses to go with me." :45. Robespierre Overture (Andante Agitato), Litolff.
11—T. At the end of the first college term. :45. Jazz selection.
12—T. "Next on the program." 1:15. Streets of Cairo.
13—D. When dancer removes wig. :45. Popular One-Step.
14—D. When Japanese letter is shown. 1:45. Nipponese (Japanese Dramatic Theme), O'Sullivan.
T. There is nothing wrong. :45. (a) Lento Andante. (b) Andante Appassionato.
15—T. A tiny spark of happiness. 2:00. Elegie, Massenet.
16—T. Heredity. 2:00. Anathema—"Eliland" (Adagio con moto), Felitz.
17—D. Dr. Stone and Emily in Auto. 2:45. Valse Triste (Lento) Sibelius.
18—T. Dr. Stone proves his theory. 3:15. Romance (Andante—Dramatic Moderato) Svendson.
19—T. And eventually with marriage. 4:30. Fuji Ko (Descriptive Japanese Allegretto) Shelley.
20—T. The Lecturer. 2:00. Largo—"New World Symphony"—Dvorak.
21—D. Close-up. Sada recognizing Toyama. 3:45. Humming Chorus—"Madame Butterfly." Puccini.
T. "Dismiss these people" (Moderamente mosso).
22—T. "Don't go—she must have—." 3:00. One Fine Day. Puccini
23—T. Where we love is home. :30. Nipponese (A) (Dramatic Andante), O'Sullivan.
24—D. Koma and dog. 1:00. Three Little Maids from School—"Mikado" (Characteristic Japanese Allegretto), Sullivan.
25—T. "Don't you think I'm cute." 1:45. Berceuse, Iljinsky.
26—T. The night bird. :30. Nipponese (A) (Lento-Andante), O'Sullivan.
D. When guard rushes in. :45. Same (B) Andante Appassionato.
D. Sada running out of prison. :45. Same (C) Allegro Agitato.
27—D. Close-up Toyama and Emily. 1:45. Dramatic Agitato No. 43 (Allegro), Borch.
28—D. Close-up of Toyama and Child. 1:30. Berceuse, Ijinsky.
29—D. Sada getting out of boat. :45. Nipponese (C) (Allegro Agitato), O'Sullivan.
T. "Sada!" Toyama and Sada. 1:00. Same (B) Andante Appassionato.
30—D. Emily playing violin. :45. One fine day. Puccini.
31—D. When guards are seen. :30. Allegro Agitato.
32—D. Close-up of Sada. Toyama and child. 1:45. Butterfly's Farewell (Andante Sostenuto—Lamentoso), Puccini.
33—D. When Sada sees the guards. 1:00. Dramatic Tension No. 44 (Agitato), Borch.
34—D. Toyama picks up sword. 1:45. Nipponese (B) (Andante Appassionato), O'Sullivan.
35—D. Toyama walks out of shrine room. :45. One Fine Day (to end), Puccini.



EASTMAN FILM IS NOW EDGE NUMBERED

Recent Improvement Expedites Assembling Scenes and for Reordering in Making Necessary Repairs

THE Eastman Kodak Company has just made an important improvement in its perforated negative motion picture film, and hereafter all negative stock perforated by that company will be furnished, without extra cost, with consecutive edge numbers, one foot apart, which will appear upon development on the opposite edge from the usual words, "Eastman Kodak."

By a simple change in the printing machine, which is accomplished by cutting a slit 5/64ths of an inch wide on the left side of the aperture plate, the measuring numbers can be printed and made to appear on the edge of the finished positive. The figures will run from 0 to 99999 before being duplicated.

The advantage of this system of consecutively registering the footage of the negative and positive is in its application to the final cutting and assembling of the successive scenes which portray or carry out the action of the story, and in addition will be invaluable when selecting scenes for duplicate prints or re-orders for making repairs.

The method of locating the portion or portions of each negative scene to be used for final printing has been heretofore to compare the negative with such marks or checks as have been placed on the positive after decision on the action and footage to be used, has been determined by projection.

This method, aside from being slow and tedious, particularly in the cutting and assembling of large productions, also entails frequent and often serious damage to the negative, due to the image becoming scratched or otherwise marred as the result of constant handling when comparing the negative with the positive.

Eastman edge numbered perforated negative motion picture film materially cheapens and simplifies the cutting and assembling, and also does away with the possibility of selecting the wrong scene, particularly if selection has to be made from among several re-takes. For example: scene No. 15 begins with footage figures 26530 and runs thirty-six feet to 26566. If re-takes are made on the same roll the numbers will be higher or possibly run into a new roll having entirely different numbers: as, for instance, thirty-six feet from 8216 to 8252.

When it has been decided to use a particular scene and the first print has been made, it is then only necessary to rewind the negative of that scene to find the footage numbers which have been marked or checked on the positive of that scene as described above, and thus quickly arrive within the space of one foot of the point at which it has been decided to cut the action. In other words, it is simply a case of following the figures even though the action carries through several rolls each bearing entirely different figures. This notable improvement will be supplied without extra charge on all negative film perforated by the Eastman Kodak Company.



George Eastman
On Whose Film the Movie Stars Twinkle.

Independent Sales Starts Campaign on Unit Program

INDEPENDENT SALES CORPORATION, of which Frank Hall is president and executive head, and through which the Rothapfel Unit Program will be distributed to the exhibitor, the physical distribution of which product is handled by the Film Clearing House, is laying specially prepared plans to insure the best possible service to the exhibitor in placing the Rothapfel Unit Program in his theatre and before the public. Mr. Hall opens his first battery of aggressive campaigning in this connection by dispatching two well-known men in the exploitation field to the door of the exhibitor to blaze the trail for the Unit Program.

Charles L. Schwerin, one of the prominent independent men in the Middle West, who is manager of Independent Cleveland branch and Leon J. Rubenstein, who has specialized on exploitation methods, are the two selected to carry out these plans.

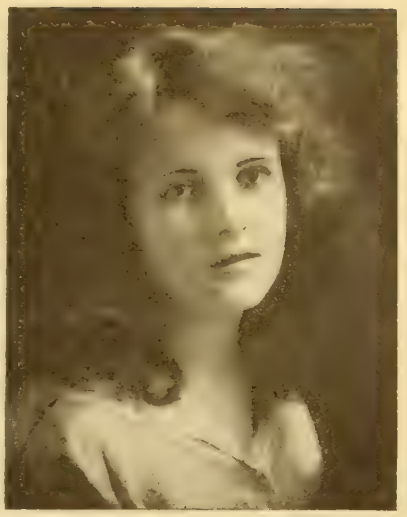
Mr. Schwerin, after three days spent at the New York office, left for Cleveland, from which place he will go to Boston on the first lap of his trip which will carry him to every important center from Boston to Richmond, covering the Eastern territory. Mr. Rubenstein left New York last week for Chicago and will work from there down through the Middle West to Dallas.

Lynn S. Card, general sales manager of Independent Sales and Harry P. Diggs, business manager of Rothapfel Picture Corporation, are looking after the New York end of this campaign.

"Fatty" Arbuckle Back in Los Angeles.

"Fatty" Arbuckle is back in Los Angeles again without apparently having lost any weight despite his hurried trip to and from New York.

Fatty has already begun work on his next comedy for Paramount, to be called "The Bank Clerk." Molly Malone, an exceedingly pretty and vivacious girl, will have the feminine lead.



Molly Malone
Who Will Capitivate with Fatty Arbuckle in His Next Paramount Comedy.

Abrams Makes Rapid Sales on Beban State Rights Film

HIRAM ABRAMS is at present adding other laurels to his achievements in the motion picture industry by the rapidity with which he is selling "Hearts of Men," the first picture George Beban offered to independent buyers. Following the record established in selling Mack Sennett's latest feature-comedy, "Yankee Doodle in Berlin," for the entire country within ten days, he is approximating this achievement in the disposal of his latest picture, and the last one with which he will be engaged before assuming the general managership of the United Artists Distributing Corporation.

Immediately after the first announcement of the availability of "Hearts of Men" for the state rights plan, Mr. Abrams closed sales for Illinois and the Pacific Coast States, and has negotiations for every other territory in the country developed to such a point that it appears all rights will be disposed of within the next few days.

George Beban, who has been described as "the artist with a soul," during his long association with Paramount Pictures contributed many notable characterizations to the screen.

A trade review of the picture is soon to be conducted by Mr. Abrams. Sol Lesser bought the rights for the Pacific Coast States.

Hector V. Sarno Engaged.

Hector V. Sarno's appearance in the cast of Rex Beach's "The Crimson Gardenia," now being produced at the Goldwyn studios under the direction of Reginald Barker, proves that the novelist never forgets a promise. Sarno played the vaquero in the author's "Heart of the Sunset," and his capital work elicited the promise that he should appear in every Rex Beach play into which his strong personality would fit.

Subscribing to Moving Picture World at $3 the year is a matter of great saving over purchasing weekly at 15 cents the copy from newsdealers. There is a saving of $4.80—and you get your magazine regularly.

Live News from Everywhere

TORONTO ENTHUSES OVER SPORT FEATURE

Films of Inter-Allied Boxing Tournament Shown to Great Crowds of Civilians and Soldiers

THE first run of the special sport picture, The Inter-Allied Boxing Tournament, consisting of views of the great naval and military boxing meet at Albert Hall, London, Eng., in January, was given at Massey Hall, the largest auditorium ir Toronto, during the week of March 10, and the picture made a hit from the start. On the first day, Jule and J. J. Allen, who imported the picture to Canada, entertained 800 convalescing soldiers from various Toronto military hospitals to a presentation of the release. The picture received splendid advance handling by Walter Greene, the publicity manager of the Allen Theatrical Enterprises, and the feature aroused a lot of talk.

Dallyn Royal's New Manager.

Douglas Dallyn, formerly treasurer of the Temple Theatre, Hamilton, and later treasurer and assistant manager of the Allen Theatre, Toronto, has been appointed manager of Allen's Royal Theatre, Toronto, one of the latest suburban theatres of Toronto to be acquired by the Allens. Mr. Dallyn is also closely associated with activities at the head office of the Allen Theatrical Enterprises.

Canadians to See "Revelation."

Months and months ago the Ontario Moving Picture Censors decided that the people of the Province of Ontario would not see Alla Nazimova in "Revelation." After seeing the great actress in "Toys of Fate," "Eye for Eye," etc., the Ontario board undoubtedly warmed up to her portrayal of emotional roles with the result that "Revelation" has been approved. It is due to be presented at the Regent Theatre, Toronto, in a few weeks.

Lennon Returns to Universal.

J. R. Lennon, of Toronto, is back with his old love—the Canadian Universal. Lennon worked up with the latter, after he had served his apprenticeship as a projectionist and exhibitor, until he became Ontario branch manager of the Universal. Then he switched to the Exhibitors' Film Distributing Company last summer, but now he is back. This time he is sitting at the desk marked "Specials" and he is looking after the exploitation of Jewels and special releases.

New Danforth a Dandy.

One of the most pretentious suburban theatres in Canada will be Allen's Danforth Theatre, Danforth avenue and Broadview avenue, Toronto, which will be opened in May, according to an official announcement. This theatre will seat 1,800 persons.

Allens Get "Unpardonable Sin."

Jule and J. J. Allen, the big Canadian film men, have acquired the Canadian rights for "The Unpardonable Sin." They are arranging to give it out-of-the-ordinary presentation in their lengthy chain of houses and otherwise.

Not Permitted to Enlarge.

The Toronto Property Committee has refused to permit the construction of an addition to the St. Julien Theatre, Toronto, which did not conform with the fire regulations of the municipality's building laws. The subject aroused considerable discussion at the recent meeting of the committee, but a motion to allow the work to proceed was voted down, the committee splitting six to four against the proposal.

News from Philadelphia

Reading Welcomes Lillian Hall.

Lillian Hall, one of the stars who appears in the Independent's Film Corp's "Wanted for Murder," personally appeared in Carr & Shad's theatres in Reading last week in conjunction with the presentation of the production and was given a wonderful reception. Miss Hall, being a native of this city, attracted thousands of her admirers and friends to both the Colonial and the Arcadia. She was presented with a large bouquet of American beauties. B. Tolman and J. Cook accompanied Miss Hall from Philadelphia, after she had met a few daily newspapermen and the representative of the Moving Picture World.

Goldwyn Fights Censor Rulings.

An appeal has been made by the Goldwyn Picture Corp. to have set aside the ruling of the Pennsylvania State Board of Censors in barring Rex Beach's latest production, "The Brand." According to the local dramatic critics who saw "The Brand" at a private review at the Stanley Theatre Sunday, March 9, it was considered to be his most forceful and dramatic work. The ban was placed on the film by the board on the ground that the scenes lack moral standards. The court will probably be asked for a speedy hearing of the merits of the case, Mr. Wolf, the attorney selected to fight the decision stated, but he hardly expected the matter to be adjusted in time to allow the picture to be presented at the Stanley on schedule.

Madison Back to Work.

William J. Madison has been released from active service since his return from France and is now connected with the Goldwyn Film Corp. as their representative.

Vaudeville and Films Succeed.

H. Stevenson, manager of the Knickerbocker Theatre, has made wonderful strides in introducing a moving picture program in conjunction with the vaudeville acts now being played. Mr. Stevenson was formerly with William Harris, Jr., and has put on many theatrical attractions, including "East Is West" and "The Thirteenth Chair."

Berkhardt Again at Star.

Charles Berkhardt, having spent eight months overseas with the A. E. F., where he had enough of exciting experiences to write a book, is back home again thanking his lucky stars for his narrow escapes. He will resume the management of his Star Theatre and will fall in line with the big productions now being offered. Lieut. Berkhardt is now receiving the congratulations of his many friends who are very happy because of his return.

Improvement for Majestic.

C. R. Stanley, manager of the Majestic Theatre, announces that $5,000 will be spent in improvements during the next month. The theatre will be completely overhauled, and new equipment will be installed including chairs, machines, booth and a magnificent organ. Triangle Mack Sennett reissues now playing here are going over very big.

Indiana Theatre Changes

New Owners in Mishawaka.

EDWARD A. YOST is now associated with R. E. Senger in the management of the Century Theatre at Mishawaka, Ind., having bought out the interests of John Berscheit, of Aurora, Ill. Mr. Senger, however, will continue as manager of both the Century and the Lincoln theatres as he has heretofore. Extensive alterations have been made in the former theatre recently and the house is now one of the prettiest in that section of the state.

Expensive Theatre for Gary.

Recent changes in the plans for the new motion picture theatre to be erected on South Broadway, at Gary, Ind., have increased the approximated cost of the structure from $40,000 to $83,000. Work on the new building will be started in the next few weeks. It was originally planned to make the building suitable for the theatre and office rooms, but the recent change resulted in a decision for an exclusive theatre—the only office to be the one for the theatre.

Change at Lafayette Strand.

The Strand Theatre, at West Lafayette, Ind., has been purchased by the Hornbeck Amusement Company, of Lafayette, and will be continued as a photoplay house. The Hornbeck Company, of which H. H. Hornbeck is president, owns the Lyric and Orpheum theatres in Lafayette and has been operating them successfully for some time. The Strand, it is announced, will be operated along the same lines as the Lyric and the Orpheum.

Business Impels Enlargement.

Work will be started soon on the enlargement of the Temple Theatre at Mishawaka, Ind., which is under the management of L. J. and O. J. Lambiotte. The present seating capacity of the theatre is only 385, but with the contemplated improvements finished, the house will be capable of seating over 800. The enlargement is said to have been brought about as a result of the big increase in patronage.

Hodkinson News in Clip Sheet Form.

The News Department of the W. W. Hodkinson Corporation is endeavoring to put its best foot forward by sending its material to the daily newspapers in a clip sheet form. It is the aim of the department to furnish the picture editors of newspapers throughout the country with only such material as they can use, and to put that material in the most convenient form. A feature of the Hodkinson clip sheet is the half inch white space between the columns, giving plenty of room for clipping.



Just Out of Reform School.

Norma Talmadge is a charming probationer in Select's "The Probation Wife."

Picked up in Rochester

Income Tax Figures Taboo.

THE figures a man places on his income tax report are a secret and cannot be used in court. This was brought out here in the suit of Charles E. Pratt against the Piccadilly Theatre Company. Pratt is suing for $770 and interest, which he alleges is due him for services rendered. The theatre company has entered a counter suit for the recovery of $400, alleged to have been paid him. It was sought to prove that he received such money by showing that it would be included in his income report. The court held that such a report was confidential. "Might as well ask a man to tell what he says in his confessions," was the comment of one lawyer. The case was continued.

Showman's Narrow Escape.

Carl Clapp, of the Majestic Theatre, Hornell, had a narrow escape from poisoning last Saturday. By mistake he swallowed a quantity of creosote which he mistook for cough medicine. Prompt action and the administration of antidotes had the desired effect and he suffered but slightly.

Enterprising Theatre Men.

Rochester theatres showed pictures of the returning 27th Division the day after the ships docked. The people here are intensely interested, as the 108th Regiment is largely composed of Rochester men. A large committee and a number of newspaper men from here met the Mauretania at sea and the result was that the film had a lot of publicity. Crowds jammed the entrances to the theatres to see them.

Theatre Changes Owners.

Nikitas Dipson, proprietor of the Family and Grand Theatres, Batavia, has bought the Family Theatre in Albion. Mr. Dipson's nephew, Peter Gasphakos, will have charge of the Albion house.

Honors for Rochester Showman.

William A. Calihan, manager of the Regent Theatre, was elected vice-president of the new association of exhibitors at the recent Syracuse convention. Mr. Calihan has long been actively identified with various movements having to do with the film industry and is known as a hard worker.

MICHIGAN FACES RADICAL CENSORSHIP

Exhibitors Doing Nothing to Combat Legislation That Would Create Board to Pass on Productions

IT looks very much as if Michigan is going to have censorship of motion pictures unless some action is taken and real quick. Apparently exhibitors have been doing absolutely nothing to fight the various bills introduced. On March 10 the Tufts Censor bill was reported out of the committee, and it was amended so that the censors can only stop such pictures and scenes as are immoral and obscene, and even then it gives the exhibitor an appeal to the circuit court if he wants to go that far. As it now stands amended, those who know politics say the bill will pass. It means Michigan will have a censor committee of three persons, one a woman, with headquarters in Detroit to censor all film at a cost of $1 per reel.

Flint Likes Dorothy Phillips

The following telegram, which tells its own story, was sent by Charles Garfield, of Flint, Mich., to W. O. Ward, Detroit manager for Jewel Productions, on March 9: "Blizzard all day. 'The Heart of Humanity' a sensation at 50 cent prices. Dorothy Phillips has reached the highest point in stardom. Played to standing room only from 1 to 9.30 P. M. People laughed, yelled, shrieked and laughed. It is the peer of 'The Birth of a Nation,' or 'Hearts of the World.' You certainly have a winner if there ever was one." "Hearts of Humanity" goes into the Broadway-Strand for an extended engagement the week of March 30.

Film Showman Buys Into Vaudeville.

A. J. Kleist, who controls one hundred per cent. of the theatres in Flint has purchased a half interest in the International Vaudeville Exchange, Detroit, with offices at 204 Owen Building. Mr. Kleist will continue his circuit of theatres, being the silent partner in the vaudeville enterprise. Mr. Kleist recently appointed George Wilbur his assistant, as well as house manager of the Oakland Theatre.

Mainly About Persons.

Will M. Elliott, manager of the Regent Theatre, Toronto, Can., was in Detroit for a few days recently buying equipment and looking after business matters for the theatre.

Capt. J. O. Brooks, of the Liberty Theatre, Camp Custer, while in Detroit for a few hours the other day, said he expected to be back to civilian life by the first of May. He was here to book pictures for fill-in dates.

Michigan is glad to learn that Howard O. Pierce, former manager of the Orpheum, Flint, for the Butterfield Enterprises and for a number of years connected with the John H. Kunsky Enterprises in Detroit, is now in full charge of Liberty Theatres of the United States.

Among visitors to Detroit last week to see Harry I. Garson in connection with "The Unpardonable Sin" were J. D. Williams of the First National; Tom North, New York City; Mr. Janz, of New Jersey, and Mr. Allen, of the Allen Film Co., Toronto.

To Renovate Flint Strand.

Lester Matt, of the Strand Theatre, Flint, announces that he will close the theatre in a few weeks and spend about $65,000 remodeling and enlarging same. Among the improvements will be the installation of a balcony. Mr. Matt will close with "Wives of Men" and will reopen with "Once to Every Man" which are both Hyman attractions.

U. S. Health Picture Popular.

"Fit to Win" a United States Public Health picture, released in Michigan through the Standard, is breaking records everywhere so far. It is getting the full co-operation of public officials, health officers, club women and ministers, as well as factory employers.

Sympathy in Bereavement.

The trade extends its heartfelt sympathy to Charles H. Seaman, general manager of the Consolidated Theatres, Inc., Grand Rapids, Mich., whose wife died of pneumoina on March 5, after a ten-day illness.

Showman Issues Newspaper.

Charles D. Branham, managing director of the Majestic Theatre, Detroit, pulled a great stunt on Saturday evening, March 8. After the first and second shows he had newsboys with two-page newspapers yelling, "Extra, Extra, All About the Big Prize Fight." To anybody who asked, the boys gave the papers free. They were nothing more than a reproduction of a sensational daily paper, all with big headlines, telling about the prize fight in "Once To Every Man" the next week attraction, and the Houdini serial "The Master Mystery" also booked for that week. Nearly 30,000 of the "extras" were given out and the stunt created quite a stir and considerable excitement in that end of the town. Several newsboys were sent downtown to give out the extras.

Change in Theatre Prices.

John H. Kunsky has rearranged his prices at the Adams and Madison theatres. Under the new scale there are no two prices for main floor seats, except in the loges. All seats on the main floor are now 40 cents, whereas there used to be 30 and 40 cent prices. Daily matinee prices are the same as heretofore. The new scale of evening prices does away with the changing of pennies, as the new prices include the war tax.

"Mickey" Smashing Records.

"Mickey" continues to smash all previous records at every theatre it plays. Among those who report it broke the attendance record are Hal Smith, of the Ferry Field; John Cutler, Lakewood; Eddie Murphy, Gladwin Park; L. H. Gardner, Liberty; J. C. Ritter, Rialto; R. Perry, Drury Lane; and Warren & Cohen, of the Colonial. As we said before, it will be a long long while before any five-reel feature will do as much business. The funny thing about "Mickey" is that it will do as much business, if not more at the second run house in a neighborhood as it does in the first-run. Joe Horwitz, who owns "Mickey" for Michigan, has ordered two extra prints, and says he hasn't an open date up to the first of May. He is now accepting bookings way into May and June

Lightning Struck Tree Makes Costly Scene.

For a scene in "Thunderbolts of Fate," the Edward Warren Production, co-starring House Peters and Anna Lehr, a tree outside a cabin was to be struck by lightning and fall onto the cabin. A large tree trunk was purchased and hauled into the studio, where it was erected outside the window of the cabin room set. Artificial leaves were pinned onto the tree. The limbs were then strung with electric wires bound with oil-saturated cotton.

When the crucial moment arrived in the scene, an electric switch was thrown in and—there was a blinding flash, the tree split and crashed through the door with the greatly desired realism. But, a thrill not bargained for occurred when the artificial leaves caught on fire and blazed high, necessitating the application of a fire ho e.

Moving picture accessories may be quickly disposed of through announcements in The World's Classified advertising.

KANSAS CITY SHOWMAN AIDS CHURCHES

Distributes Saturday Newspaper Advertising Show and Giving Church News and Service Announcements

AT last the church and the theatre are working hand in hand for the upbuilding of the community in which they are located. Manager Cunningham, of the Murray moving picture theatre in the southeastern part of Kansas City, has introduced a novel style of program. It is in the shape and appearance of a miniature newspaper and is published once a week—on Saturday. It gives brief biographies of the actors who are appearing on the stage together with church news of the neighborhood and announcements of services in the various churches the next day.

Colored Theatres Progressive.

Love's Theatre, the colored house of Kansas City, has proved to be an educational factor among the negroes. When first opened the pictures shown were all of the poorest grade but Manager Love has been constantly working his patrons up to enjoying and demanding a better class. He is now showing the highest class films, such as are presented in the best suburban house of Kansas City. For some months he has been contracting for such plays as "Tarzan," which made a great hit, for "Virtuous Wives," "Inevitable Cost" and others of like standard. For the benefit of the kiddies, each Saturday night he runs three serials with an admission of ten cents.

Colored Movie Celebrity.

Noble Johnson, who plays opposite Eddie Polo in the Universal films, is a colored man of Kansas City, whose mother still lives there. He has been in the moving picture business four or five years and is making good. The question of the colored people not caring for all star colored casts has been discussed recently in Kansas City, when such a film was thrown upon the screen at the New Center and after one night was withdrawn because negroes were not allowed to patronize the theatre. It was a highgrade play. Colored people as a general thing do not care for an entire negro cast. But exchange men do not believe this prejudice will have much effect upon their own artists because they are so few. Noble Johnson is about the only one who has made a success. There will not be enough colored actors and plays to cloy the appetite.

Starred by the Censor.

C. A. Stimson, who has arrived from the Milwaukee office to take charge of the American Film Distribution in the territory, is pushing "Where the West Begins" and "Damaged Goods." The latter is a reissue, and is being handled by state rights. "Where the West Begins" has been starred by the Censor and is now being booked rapidly.

A. S. Kane Reaches K. C.

A. S. Kane, of New York, general manager of the Select is making a tour of the country as far west as the Rocky mountains and spent two days in Kansas City this week looking over the work done in this district. He stated that throughout the central west he had found the moving picture business almost doubling its past record. The showing in Kansas City under Manager McLaughlin was far better than he had expected, although he came out anticipationg a boom in this territory.

Wants Everything Mutual Has.

C. A. Bull, of the Holland Theatre, Wichita, Kan., came up to Kansas City to change his contracts with regard to the Billy Rhodes productions. He had signed up for two days a week, but found Billy so popular in the "Peerless City" that he just had to have another day to show her to his patrons. He also booked William Desmond from the Mutual. C. Townsend, of the Leavenworth (Kan.) Lyceum, visited Kansas City to engage Martin Johnson's "Cannibals" and while here he made a clean sweep of it by booking every film the Mutual had.

His Car Cremated.

Fred Savage, of the Hutchinson (Kan.) De Luxe Theatre has been spending some mournful days in Kansas City. He had a high priced Marmion car in storage at a garage in this city and it recently burned up with an entire loss. He came up for the obsequies.

Going Like Hot Cakes.

Manager Storey of the Pathe claims to be so busy as not to know anything. "Infatuation," having carried Kansas City by storm, is now making its way through the nearby provinces and "Common Clay" is taking its place in the hearts of the people at the mouth of the Kaw. It was given at the Royal the past week to full houses. "The Lightning Raider" is selling like hot cakes all over the territory.

Business Booms in Oklahoma.

C. A. Maddux, of the Vitagraph, has returned from a trip through Oklahoma, where he found business more flourishing than he could describe. "Buddy" Benjamin, former salesman for the Universal out of Oklahoma City, Okla., is now the manager for the New Follies Theatre of that city.

Unique Advertising.

During the week in which "The Lion and the Mouse" was shown at the Doric that theatre put on some clever advertising stunts which attracted general attention and drew crowds to the theatre. One of the most catchy stunts was the securing of a live mountain lion, imprisoning it in a cage plentifully hung with mouse traps, and parading it, circus fashion, along the streets. It really was a small menagerie in itself.

Doric Using Car Cards.

The Doric has been the first moving picture theatre to take advantage of the street cars as an advertising medium. It now has on the different lines of the city over 500 placards calling attention in an attractive manner to the theatre. These are of a general nature and do not refer to the particular show of the current week.



All the World's in France

Walter Woestman, formerly of Mutual Weekly, and Milford Anderson, Chicago free lance, non-coms in 7th Photographic Section, U. S. Air Service, refer to the Moving Picture World at all times.

Exchange Head Transferred.

Charles Harden has resigned his position as manager of the United Film Company at this place and Hunter Bennett has been appointed manager in his stead. Mr. Harden has been transferred to the Indianapolis district, as that city is his home.

Giving Fighting Boys Employment.

A. H. Cloverdyke, (yclept "Clover"), having been released from the marines, is now shipping clerk for the Vitagraph. It is to be noticed that the Kansas City houses are filling up with men who are wearing either the khaki or the blue.

Gives Real Picture Show.

F. E. Garverick, a real estate man of Coffeyville, Kan., who has charge of the Jefferson Theatre, has sold it to a company of San Antonio, Tex., men, who have placed A. G. Brandenstein, of that city, in charge as manager. It is being redecorated and remodeled and two new machines will be installed. When all the changes are made the Jefferson will be a real live moving picture house.

Spending $6,000 Improving.

Fees Bros., of the Best, Parsons, Kan., are spending $6,000 remodeling and redecorating their theatre and installing a cooling system for the hot weather. This necessitated the rearrangement of the whole theatre.

Boosts "Jobs for Fighters."

"Make a Job for Every Fighter" is the title of a moving picture scenario being prepared by J. F. Searl, manager of the Soldiers and Sailors Replacement Bureau, to be shown in every theatre in Kansas City, next month. The Federated League of Military Auxiliaries is co-operating with Mr. Searle.

"The Wild Cat" Makes Good.

"The Wildcat of Paris" made a tremendous hit at the Wonderland last week, playing to a record breaking business. There was a clever lot of lobby displays of Apache life. Suburban theatres are now trying to book it.

Film Salesman Promoted.

C. A. Jones, in point of service the oldest salesman of the Universal in the Missouri-Kansas district, has been promoted to be assistant manager of the Kansas City branch, succeeding L. B. Douglass who has entered the industrial department.

Feature Has Special Salesman.

The Universal is making some fine bookings of "The Heart of Humanity"—double the number ever booked in the west for any other photoplay. It will be given its first run in Kansas City the week of March 16, and preparations are being made that the initial performance shall have every needed and attractive accessory. F. S. Case is now traveling over this territory putting on private screenings of the play.

Dies From "Sleeping Sickness."

Dr. F. L. Kiltz, who resigned his position as manager of the Mutual Kansas City house last May in order to study medicine, died of the sleeping disease March 4 and was buried at his old home in Rich Hill, Mo. He was well known over the United States.

Personal Mention.

Charles Lewis, former shipping clerk at the Vitagraph, has been promoted to the position of bookkeeper.

W. J. Budy, manager of the moving picture houses in Eureka Springs and Liberty, Ark., is now traveling for the Paramount in Arkansas. A. F. Pierson has

succeeded to the management of the two theatres.

C. R. Hansen, of Chicago, Ill., special representative of the Mutual in the Central District, visited Kansas City to find out the cause of the increased business being brought in by Manager Pennybaker.

Lorena Wade, of Kansas City, has accepted a position in the publicity department of Paramount in New York City.

E. L. Larsen and Watt Smith, of Tulsa, Okla., stopped in Kansas City for a day on their return from Chicago to tell the boys that they had purchased the state rights of Oklahoma, for the presentation of Harold Bell Wright's great film, "The Shepherd of the Hills,"

Washington News Letter

Ben Bandler Lust Won Decoration.

SIDNEY B. LUST, president of Super Films Attractions, Inc., is awaiting the return to this city of his brother, Ben Bandler Lust, one of the heroes of the Argonne. The latter was with Company E, 307th Regiment, composed of New York boys. He saw long service overseas and was a member of the famous "Lost Battalion." Ben Lust agrees with Sherman as to the definition of war. He had previously seen service with the artillery in the Philippine Islands during times of peace and had some knowledge of what army life was like. The veteran is now confined to Fairview Hospital, in New York, recovering from the effects of having been gassed. He was decorated over there and has his war cross and citation cord to show that he had been in the big fight.

Film Club Will Give Ball.

The employes of the local film exchanges are looking forward with a great deal of pleasure to the holding of the first annual ball of the Film Club of Washington, which they recently formed. The event is to take place on the evening of April 22, at the new hall of the Odd Fellows on Seventh street. H. E. Lewis has been appointed chairman of the committee on arrangements and quite an extensive program is being provided. A. P. Hoover, of the Famous Players exchange, has been elected treasurer of the club, following the resignation of Meyer M. Emanuel, who became ineligible to hold office because of becoming an exhibitor.

They Should Have Limited the Letters.

Bob Long, manager of Moore's Rialto Theatre, on Ninth street, is a prize winner. Recently the Kiwanis Club, of Washington, held a contest, offering a prize to the member who could best describe his business in a fifteen-word sentence. The winning entry, that of Mr. Long, was "The enlivenment and enlightenment of mankind through the medium of cinematographic art with symphonic accompaniment." Count 'em, just fifteen words and it is some sentence.

Crane Leaves Washington.

The members of the Exchange Managers' Association last week parted with a great deal of regret with Edward A. Crane, who for some time has been local sales manager for the W. W. Hodkinson Corporation. Mr. Crane returns to New York to take charge of the sales end of the business in that district.

Emanuel Takes Over New Truxton.

Meyer M. Emanuel, in charge of the cashier's department of the Super Film Attractions, Inc., has taken over the management of the New Truxton Theatre, at North Capitol and Q streets.

Tom Moore Goes to Pinehurst.

Tom Moore, president of Moore's Pictures Corporation, has gone to Pinehurst, N. C., the gathering place of the foremost golfers of the country. The Scotch game is Mr. Moore's favorite pastime and it is said he swings his club with championship precision.

TEXAS EXPECTS MARCUS LOEW INVASION

Chain-Theatre Magnate Likely to Extend Circuit Into Lone Star State and Oklahoma as Rumored

PERSISTENT rumors continue along Dallas film row that Marcus Loew is to soon enter the Southwestern field with at least three big theatres in Texas, one of which will be in Dallas. One report is to the effect that he will lease the Jefferson Theatre, a 1,200 capacity vaudeville and picture house, and remodel it so as to materially increase its capacity. It is also said that the Loew circuit will be installed at the Prince Theatre, Houston, and the Royal, San Antonio, and that houses will be secured for the circuit in Little Rock and Oklahoma City.

Marcus Loew during his recent visit to Dallas told local amusement men that he was surprised with the enterprise and the business development of Texas. "I expected to find a rough and ready almost frontier district in Texas," he said. "In place of six-shooters they carry check books and Texans are wide awake business men. I was most favorably impressed with the business outlook in the Southwest."

Masked Newsboys Boost Film.

Leering masks, by the scores and the hundreds, decorated the faces of Fort Worth newsies during the second week in March. The youngsters' facial decorations ranged from the sepia tints of a Bosque County cotton picker to the genial sideburns of jolly old Santa Claus. All these false faces were used to advertise "False Faces," the Henry Walthall classic, which was showing at Pierre Levy's Hippodrome. F. H. McMahon, the ad man for this theatre, scoured stores to provide the masks. He first of all hung them up in front of the Hippodrome and then distributed them to newsboys, every one of whom became a walking advertisement for the show. Needless to say, "False Faces" cleaned up.

Magnate Scatters Compliments.

A tribute to the personnel of the exhibitors of Texas was paid by Arthur S. Kane, general manager of the Select Pictures Corporation, who was in Dallas during the middle of March winding up a tour of the state.

"Texas exhibitors are up to date and include some of the brightest men in the country," Mr. Kane declared before leaving for the North. "I have met some really big showmen in Texas, such as Hulsey of Dallas, Lytle of San Antonio, Levy of Fort Worth, McDonald of Galveston and McFarland of Houston. These men are clean, up-to-date business men and they and their fellows have put Texas on the map as a moving picture center. Texas theatres I have found generally to be modern and up to date, well managed and sanitary and better still, well filled. There is a great future ahead for the forward looking exhibitors of this state."

Mr. Kane while in Dallas was the guest of Claude Ezell, local Select manager.

Film Showing Packs Church.

When Ned Depinet staged an advance showing of Allen Holubar's "The Heart of Humanity" at the City Temple March 6, the "standing room only" sign was hung out at the biggest church in the city. Rotarians and representative business men with their wives crowded the great church auditorium. A pretty musical program featuring Eva Munster, well known Texas singer, preceded the showing of the film. The Consolidated manager was congratulated on his enterprise in staging such an entertainment. All the business men are now active boosters for the big feature film which is to show here soon at the Hippodrome.

Film Row Brevities.

Nothing but scowls, cuss words and invitations to leave in a hurry came from auditors and cashiers along Dallas film row last week. The unfortunate trial balance fraternity were writhing under that great war time serial, "Your Income Tax Report," in 57 varieties of episodes.

Al Gerry of the El Reno Theatre, El Reno, Okla., was in Dallas during mid-March. He reports that his play house has been rebuilt after the fire, which destroyed it some months ago.

H. H. Maloney is the new manager of the Strand Theatre, Fort Worth. He takes the place of Mitchell Greenwall, who has resigned.

The Standard Film Company has obtained the "Real Roosevelt" for distribution in Missouri, Kansas and southern Illinois. The picture, in two reels, is now ready for distribution. St. Louis has closed a long run, as has Kansas City.

Better opportunities are offered in The World's Classified advertising than in any other medium known to the trade. Large needs have been supplied by small advertisements. Think it over and then "give it a try."



"The Fire Flingers" Throws Away No Chances for Dramatic Situation.

Universal heaps the coals of effort on the heads of Rupert Julian and Jane Novak.

PITTSBURGH LEADS IN SUNDAY OPENING

John McAleer, Universal Exchange Manager, Heads Campaign Committee for Western Pennsylvania

WHEN the matter of an executive secretary for the Campaign Committee, which has charge of the Sunday opening proposition in western Pennsylvannia, came up for discussion, John McAleer, manager of the Pittsburgh Universal exchange, was regarded as the logical man for the position. But a matter of holding down a big job at the Universal office loomed up and it looked as if Mac's services were not available. A wire was dispatched to New York, which was immediately answered by General Manager Berman, giving Mr. McAleer the authority to arrange his office affairs in such a way that he could devote a major portion of his time to the work of the Campaign Committee. However, Mr. Berman suggested that some of the other managers also do a share of the work, which they are certainly doing. As a result of this arrangement the work of the Campaign Committee is going on at a gratifying rate and the final outcome of which is anticipated with the most sanguine outlook imaginable.

Lande Gets "Liberator" Serial.

Manager Harry A. Lande, of the Quality Film Corporation, Pittsburgh, has just returned from New York, with the news that he has purchased from Harry Raver for distribution in the Pittsburgh territory the twelve-episode serial, "The Liberator," starring Maciste. Prints of the first five episodes are expected in Pittsburgh shortly, and bookings on the same are now being taken. Maciste is an unique characterization and his tremendous popularity is unquestioned. No doubt this serial will be a great money-maker in the Pittsburgh film section.

East Liberty Strand Changes.

The Strand Theatre, Lincoln avenue, East Liberty, Pittsburgh, has been sold by E. F. Drumm to Mr. Brandon, an exhibitor of Brushton. The house was closed the last week in February for cleaning and renovating and re-opened March 1st with "Johanna Enlists" with Mary Pickford.

U. T. E. Features Posters.

The Pittsburgh office of the U. T. E. has a most attractive line of lobby poster frames on display which should interest all exhibitors who are desirous of making a classy front. The frames are also made for photos, and one interesting feature is the fact that the spaces are arranged in such a way that they can be used for 8x10 and 11x14 cards.

Preparing to Build Theatre.

Isaac Guckenheimer, of the Camera-phone Theatre, Fifth avenue, Pittsburgh, will build a large house, next door to the same, the coming summer. Details will be forthcoming in the near future.

Indiana Grand Plays "Suspense."

Frank Woods, of the Grand Theatre, Indiana, Pa., recently ran the new Film Clearing House release, "Suspense," starring Mollie King, and praised it to the skies. He also stated that he did exceptional business with Evelyn Nesbit's "Her Mistake."

Al Cross Fully Recovered.

Al W. Cross, who was injured in the film fire in Pittsburgh last January has returned to Pittsburgh from St. Louis, where he had gone to recuperate. He says he is feeling fine, although his right hand is still in bandages. He is considering several offers at the present time, and his future affiliations will be announced shortly.

Sailor Ainsworth Doing Well.

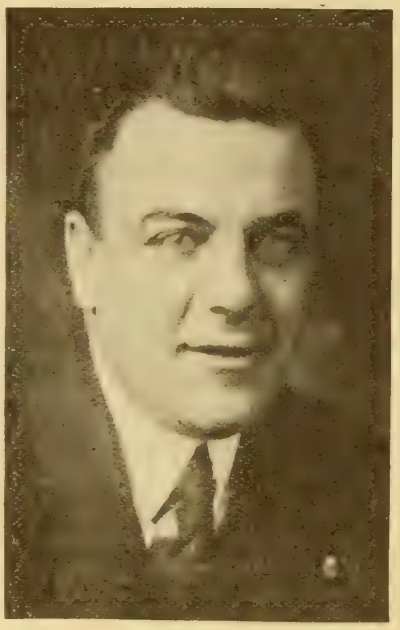
Sailor Ainsworth is still cleaning up at the Day Exchange, Pittsburgh. In fact, he is doing so well that his wages have been increased with the result that he is hustling more than ever. The Day Exchange now employs four salesmen, Ainsworth, Young, Shaffer and Windstein.

James Berry, formerly of the Pittsburgh Metro exchange, returned from France recently with the colored soldiers. Jim saw over six months' service overseas.

Exhibitors Mutual's New Manager.

Fred G. Sliter is the new manager of the Pittsburgh branch of the Exhibitors Mutual Distributing Corporation, succeeding William H. Rippard, who resigned recently.

Mr. Sliter has handled some of the largest branches of this concern, and has never been found lacking at any time. The last branch he handled was that in New York City, which position he resigned to become Commissioner of Film for the United States Government in Mexico, working on the Committee on Public Information.



Fred G. Sliter.
New Pittsburgh manager for Exhibitors Mutual.

Mr. Sliter is a thorough film man, knowing the business from every angle. He realizes and knows the conditions the exhibitors are up against, and with his knowledge of the film industry, it is a foregone conclusion that he will be of great assistance, and will co-operate as much as possible with the exhibitors here, among whom he has already made many friends.

New Poster Firm Busy.

A new poster firm, known as The Theatre Poster Company, has been formed in Pittsburgh for the purpose of renting mounted posters to the exhibitors. The new organization has taken over the stock of the Poster Company, located at Fourth and Ferry, and at the present time is doing business at that place, although a new location is being sought. According to Manager Berger, business is good, and exhibitors are finding out that his concern specializes in quick and perfect service.

Demands Metal Containers.

The following order was issued by Superintendent Dies, of the Bureau of Building Inspection, Pittsburgh, recently:

"The attention of this Bureau has been called to the practice of delivering reels of film from exchanges to theatres encased only in paper wrapping and sometimes not covered at all. Reels are often returned to exchanges in same condition and frequently left lying about in halls and corridors.

"Hereafter all reels of films must be delivered and returned in substantial metal containers and when returned must be left in charge of a responsible person. You will be held accountable for the strict observance of this order and all violations detected will be dealt with severely."

Morris Berger's Activities.

After considerable delay the print of "The Grain of Dust," Morris Berger's new film has arrived and is now being shown to first-run exhibitors in the Pittsburgh territory. The general opinion seems to be that Berger's first big release will be a winner and indications are that it will be accorded several runs in the near future.

Capt. Kinder, formerly of the World exchange, is now connected with Mr. Berger and will take to the road for Craft releases shortly. The Captain is well known throughout the territory and should place the Craft picture in many theatres. Lucy Americus, formerly stenographer at the Penn Film Exchange, Pittsburgh, is another member of the Craft exchange force. Miss Lucy will take charge of the office during Mr. Berger's absence.

Chaplin Reissues Popular.

"A Night at the Show" was the film attraction at the Harris Theatre, one of Pittsburgh's big vaudeville houses, week of March 17. This is one of the series of four Chaplin reissues put out by General Manager Burhorn, of the Pittsburgh General office, says there is a big demand for these comedies and that the best houses in the Pittsburgh territory are grabbing them up fast.

New House for Erie.

M. Slotkin, of Erie, Pa., was in Pittsburgh recently, and stated that as soon as weather conditions are favorable, work will be commenced on the new theatre which he and his associates contemplate to build on Parade street there. The capacity will be about 1,500, and the house will be thoroughly modern in every respect. This company has a number of theatres in and around Buffalo, N. Y.

Theatres Change Owners.

E. Al Raymond sold his Coliseum Theatre, Stoneboro, Pa., last week to Mr. Greer. A. J. Campbell last week bought the Palace Theatre, Evans City, Pa.

Meet Miss Goldberg!

Hyman Goldberg, the well-known Pittsburgh exhibitor, is wearing the smile that won't come off. It's a girl, born recently. This is his second child, the other being a boy, seven years old.

Pittsburgh Personals.

Joseph L. Merrick, assistant sales manager of the Exhibitors Mutual Distributing Corporation and Eastern division supervisor, was in Pittsburgh week of March 10.

S. S. Neal, sales representative, is now working in the Pittsburgh territory. If he keeps up his work in the manner in which he started out Manager Sliter says he will pit him against any salesman in the organization.

Mary Schmidt has been appointed booker of the Exhibitors Mutual Distributing Corporation, replacing Retta Berger, who has resigned. Miss Schmidt has been with the Pittsburgh organization for the past four years. Her thorough knowledge of her duties merited this promotion.

Captain McClelland, of the Pittsburgh Film Clearing House, made his first trip out on the road for that concern recently, and cleaned up. "Mac" hasn't lost any of his old time pep.

Bessie Love Has a Fist Fight.

Action is declared to be the keynote of Bessie Love's next picture. From the very first Miss Love strikes out to gain the attention of the spectators. "Striking out" in this case is to be accepted literally,

inasmuch as Miss Love is seen in the thick of a fight in the very first scenes of "A Yankee Princess." Coupling this fact with the type portrayed by Miss Love, which is that of an Irish urchin, photoplay fans may look for such a screen scrap as possibly no one of the gentler sex has ever indulged in outside of some Hogan's alley.

Miss Love's role constitutes her greatest effort at character delineation. The range of the story carries her from the slums of a great metropolis, where she is seen as a scantily garbed gamin, to the drawing rooms of the wealthy, there to scintillate as a model of fashion and refinement.

Louisville News Letter

Louisville Business Was and Is Good.

BUSINESS with the Louisville exhibitors is good, and an excellent showing is being made in spite of the high cost of operation as a result of high labor, supplies, heating, lights, etc. The general labor situation is about the same as it has been, but with the exception that general labor is easier to secure, and no trouble is being experienced by any of the houses in keeping a full force. Lent is beginning to break in on receipts to some extent, but mild weather along with excellent local employment conditions are resulting in a steady run of business.

Louisville has passed through the most remarkable record of her history, having gone through a winter without snow, ice or a single case of zero temperature. This has resulted in winter business being as good as that of the average fall and spring.

Keith Publishes House Organ.

The B. F. Keith interests have recently started publishing a four-page house organ which is distributed to the public and employes. This paper carries news of the stars and personals about the employes of the local Keith houses, which include the National, Mary Anderson, and the Strand, the latter strictly a picture house. In edition No. 1, the company announces that a storeroom adjoining the theatre will be remodeled into a rest room, and will also contain the management's offices. Attention is called to the fact that the Keith management is now operating a private billiard room at the National Theatre, for Keith connections. In the news notes it is reported that Miles Summers, a former usher at the house, will soon be back from the navy.

The Alamo Forces Attendance.

Fred Dolle, of the Alamo Theatre, reports that he is pursuing the same system during Lent this season which he followed last year and is getting excellent results. During dull periods Mr. Dolle believes in putting on the very best pictures and forcing a demand. The Rex Beach picture, "The Brand," and Norma Talmadge in "The Probation Wife," were two winners during the early part of Lent. The Walnut Theatre also made a big hit with "Common Clay," which is a big local interest picture, as Kinkead is a local man and a very popular one at that.

Mountain Theatre Enjoy Good Business.

Reports from Middlesboro, Winchester, Lexington and other cities which are being favored by the great development in Kentucky's oil, timber and coal industries, are to the effect that the mountain theatres are now doing an excellent business as a result of the influenza bans having been lifted. Kentucky has become one of the largest coal and oil states in the country, and the Eastern Kentucky cities are more active than ever before in their history.

Bleich Theatres Incorporated.

The Bleich Theatres Co., Owensboro, Ky., have been incorporated with a capital of $50,000, by George A. Bleich, C. T. Hardin, Albert Laub and others. George Bleich has plans for the erection of a fine theatre at Owensboro this year. For several years past he has been one of the largest operators of the state, and the leader in the western Kentucky section.

Miller Gave the Legislature the Once Over.

Charles W. Miller, manager of the New Albany Amusement Co., at New Albany, Ind., recently went to Indianapolis to attend a session of the Legislature, and secure first-hand information of the pending bills for Sunday shows, which appear to have been effectively killed.

Picture Man Will Advise Mayor.

M. H. Thatcher, of Louisville, who was behind the building of the Parkland Theatre, and interested in several amusement enterprises, and who has been a member of the City Council for some time past, has been made department counsel for Mayor George W. Smith.

Steurle Brothers Lose Mother.

Mrs. Theresa Steurle, mother of Joe and Lewis Steurle, who are connected with Fred Dolle on the Broadway Amusement Enterprises, controlling ten theatres in Louisville, recently died after a lingering illness, which she was unable to fight off due to advanced age.

JOBS FOR SOLDIERS IN MINNEAPOLIS

Films Used to Advertise Work Done by Citizens' Readjustment Committee Shown in Many Theatres

MOVING pictures intended to advertise the work being done in Minneapolis by the citizen's committee on readjustment and allied agencies to provide employment and care for other needs of returned soldiers and sailors will be exhibited in nearly all the moving picture theatres of the city during the next two weeks. At the present writing the pictures are being shown at the New Palace, New Lyric, New Garrick, New Lake, Princess and Empress theatres. newspapers throughout the country wtih Later they will be shown at the New Aster, New Garden, New Grand, Strand and Lagoon. During the last few weeks the committee's employment bureau has placed scores of former army and navy ment in positions.

Bryson Becomes Touring Director.

James V. Bryson, manager of the Minneapolis Universal Exchange has departed for Des Moines to put over "The Heart of Humanity" in the same fashion that he has done in Minneapolis at the Shubert. He will also stop in Kansas City long enough to do the same stunt. In Mr. Bryson's absence L. J. Blumberg is in charge of the Minneapolis Universal office. "The Heart of Humanity" is, at the present writing, showing in its fifth week at the Minneapolis Shubert and still going big. One road show, carrying more than two tons of effects, is already on a tour of the Northwest and others will soon follow, a symphony orchestra and effect men accompanying each show going out.

Blotcky New Alhambra Manager.

Ben Blotcky, with the Minneapolis Goldwyn Exchange for more than a year, has been engaged by James Gilosky to manage the Alhambra Theatre in St. Paul. Mr. Solberman, former manager of the Alhambra, has purchased the interest of Mr. Mustard in the St. Paul Blue Mouse Theatre and is conducting that house jointly with Oliver Rowe, former partner of Mr. Mustard. John Hicks, manager of the Minneapolis Goldwyn branch has also lost another star salesman, Phil Reisman, who had been with the Minneapolis Goldwyn exchange since soon after its opening. Reisman has taken the position of special representative for Triangle with headquarters in Chicago.

"Eyes of the World" Invades Northwest.

"The Eyes of the World" company, the Clune screen production, which made a remarkable record in Iowa, Nebraska and Missouri during the past six months, has invaded the Minnesota and Dakota territory, opening at the Minneapolis New Lyric Theatre for an indefintie run. The picture has broken all records for Iowa, said C. O. Hawxhurst, manager of the Globe Film Co., of Omaha, which owns the rights to "Eyes of the World" for all Middle Western states. Mr. Hawxhurst is in Minneapolis personally supervising the presentation of the film at the New Lyric.

Theatre is Burned to Ground.

The Bijou Theatre at Harvey, N. Dak., operated by Arnold Brothers, was burned to the ground with a loss of about $6,500. The fire started in the confectionery store next door and an entire half block was consumed by the flames. Arnold Brothers plan to rebuild a modern two story brick theatre as soon as weather conditions permit. In the meantime they are showing moving pictures in a store.

"Stolen Orders" Booked for Twin Cities.

Ruben & Finkelstein have booked "Stolen Orders" for showings in Minneapolis and St. Paul this month. It starts at the Minneapolis New Garrick March 23 and at the St. Paul New Liberty March 30.



The Universal Family Clustered 'Round the Old Cabin Door.
And was shot by the camera, the victims being Eddie Lyons, Carl Laemmle, Lee Moran, Priscilla Dean, Monroe Salisbury, Dorothy Phillips, Mary McLaren, and T. D. Cochrane.

SAN FRANCISCO LIKES BATHING GIRLS

Mack Sennett's Beauties Break Tivoli Records Personally Appearing with "Yankee Doodle" Film

MACK SENNETT'S "Yankee Doodle in Berlin," with a bevy of Keystone bathing girls in person, was the attraction at the Tivoli Theatre during the first week in March and the combination smashed all former records for attendance at this house. Mack Sennett came up from Los Angeles to witness the premier presentation of his latest laugh producer and to assist in the initial stage efforts of his celebrated bathing girls. In speaking of his latest film attraction, he said: "During the war a picture like 'Yankee Doodle in Berlin' would not have been possible. The Kaiser was then no laughing matter and while we all hoped that he would turn out to be the big bluff we thought he was, the menace of his brutality was too frightening to suggest a satirical treatment of the subject. Now that the world has seen how hollow the Kaiser was in his insincerities, all of his failings make an ideal subject for ridicule." During his stay here Mr. Sennett conferred with Sol L. Lesser, whose original purchase included the rights to the Western States to "Yankee Doodle in Berlin" and which will be increased to world rights in case there are no slips in negotiations under way. Following the engagement at the Tivoli Theatre a show will start on the road with this production and the Keystone bathing girls.

Features Stars in Person.

E. M. Asher, head of the local film exchange business of the Turner & Dahnken Circuit and manager of the Tivoli Theatre is a firm believer in the personal element in connection with film offerings, and during the past few weeks has had a number of stars appear in person on the stage of this theatre, always striving to have these at the time their films are being shown on the screen. Among the stars who have appeared of late on the stage of the Tivoli have been Thurston Hall, Billy Rhodes, William Russel, Kitty Gordon, the Sennett Bathing Girls and Al Jennings. House manager Frank Costello has become quite an accomplished announcer and is constantly being called upon to devise new ways of introducing these stars to the public. In addition to introducing screen favorites, a number of musical artists of high rank have been presented of late, including Dr. Carlos de Mandil, whose work as orchestra director has been little short of a local sensation, Jerome Uhl, baritone, and Katejan Attl, harpist.

Chatkin Leaves Film Clearing House.

D. J. Chatkin, who has been in charge of the San Francisco branch of the Film Clearing House, Inc., since this field was entered a few months ago, has resigned to associate himself with the Consolidated Film Corporation. The latter concern, of which Marion H. Kohn, is manager, is arranging for renewed activities in the local field and will shortly add to the lines handled. The premises occupied on Golden Gate avenue are being remodeled with this in view and Mr. Kohn will shortly leave on a trip to New York, following a conference with Syd Chaplin at Los Angeles. Mr. Chatkin has been succeeded as manager of the Film Clearing House, Inc. by Murray Hawkins, who recently secured his release from the navy, and who was with the Denver office of the Select Pictures Corporation before enlisting last July. George Ekre, until recently with the General at Los Angeles, has accepted a position as salesman and is now spreading the ten, twenty and thirty idea among the country exhibitors.

M. & R. Gets "Super Strategy."

The M. & R. Feature Film Exchange has secured the California, Nevada and Arizona rights to the colossal production, "Super Strategy", and will shortly announce a booking in one of the finest theatres in San Francisco. Charles Rosenthal Jr., of this firm has left for Los Angeles, to arrange for an early showing in that city.

Activity in Producing Circles.

Several moving picture companies are now working in the vicinity of San Francisco and the outlook is for a season of unprecedented activities. Many cameras and supplies have been sold of late by local dealers and firms making a specialty of developing and finishing work are very busy.

C. E. Bartlett has taken over the old Liberty studios at San Mateo, Cal., and has commenced the filming of subjects featuring children similar to the Gloria Joy productions made under his direction.

J. L. French, president and general manager of the Santa Cruz Film Company was a recent visitor here and announced that the first comedy produced by this concern was ready for release. Work on others will be commenced at once.

Del Clawson, of Los Angeles, stopped off here recently on his way to Calgary, Canada, where he is to work for the Canadian Film Producing Company.

Charles W. Alisky, an old-time photographer, has purchased a camera and outfit and is preparing to tour the Orient.

Paul T. Fair, cameraman for the California Academy of Science, and John D. Maxwell, representing the United States Forest Service, have left to take moving pictures of wild life in the National Forests of Northern California.

Claude Laval, of Fresno, Cal., has just finished a two-reel production for the California Peach Growers' Association, showing the peach growing industry in detail.

Peerless Acquires Keystones.

E. H. Emmick, head of the Peerless Film Service, has returned from Los Angeles where he secured rights to fifty-six single reel Keystones. This concern specializes on comedies, both new and reissued. Mr. Emmick made the trip south by auto and was accompanied part way on the journey home by James Beatty of San Jose and C. W. Midgley, of Oakland.

Christie Makes Coast Trip.

Charles Christie, of the Christie Film Company, Los Angeles, spent a few days here recently and E. H. Emmick renewed his contract for handling the comedy productions of this concern in California, Arizona and Nevada during the coming year. The Turner & Dahnken Circuit likewise contracted for handling these out of the New York Exchange. Mr. Christie visited the Pacific Northwest before returning home.

Japanese Films To Be Released Soon.

The local force of the Sunrise Film Manufacturing Company has completed the work of assembling the productions of this concern made in Japan and all have been forwarded to New York where Ben Brodsky will make arrangements for their distribution.

Coliseum Has House Hostess.

Samuel H. Levin, owner and manager of the Coliseum Theatre, has created the position of house hostess and has selected Louise E. Taber for the position. It is the desire to treat patrons of this house as guests and the house hostess will pass most of her time in the spacious mezzanine lounge, of which good use is being made by the regular patrons.

Exhibitor Gets Government Position.

Martin Kurtzig, assistant manager at the Strand Theatre, and a pioneer San Francisco exhibitor, has been selected by the United States Government to take full charge of the theatres maintained at army camps in the Western Division. He will have the full management of a circuit of sixteen houses where moving pictures, vaudeville and other attractions are featured for the entertainment of the men in service.

New Theatre at San Jose.

The latest addition to the Hippodrome Circuit of Ackerman & Harris was opened during the first week in March at San Jose, in a theatre erected for these interests at a cost of about $200,000. The new theatre has a seating capacity of 2,000 and will present regular Hippodrome Circuit vaudeville and moving pictures. Other houses are to be erected at Oakland, Los Angeles, Salt Lake City and Denver.

Film News In Brief.

Lester J. Fountain has been succeeded as manager of the Casino Theatre, San Francisco, by Lew H. Newcomb, of New York. A change has just been made from vaudeville and moving pictures to musical comedy.

Plans are being made for extensive improvements and additions to the Verdi Theatre on Broadway, San Francisco. Manager L. C. Johnson is preparing to expend about $25,000 in the work.

The New Fillmore Theatre, San Francisco, has inaugurated a series of Saturday afternoon concerts, the orchestra being augumented for these occasions.

Recent visitors at San Francisco have included Mrs. Jack Pickford, Robert Ellis, Charles Giblyn and Kitty Gordon, all connected with the producing end of the film business.

J. Murphy, of Murphy & McKenzie, Yerrington, Nev., was a recent visitor in San Francisco making arrangements for the opening of the Metro Theatre on March 22d.

Earle Snell, San Francisco representative of Mrs. K. I. Nixon, owner of the



"Police" Logically Followed "The Bank."
Essanay's reissues give the force credit for being on the job.

Majestic Theatre, Reno, Nev., has left for New York on a business trip.

H. Y. Heroud has purchased the Golden Gate Theatre, Oakland, Cal., from J. Wiseman, who has conducted it for years.

The Royal Theatre, South San Francisco, is installing considerable new equipment, including new projection machines.

J. A. Brehany is now in charge of all the percentage shows of Sol L. Lesser, San Francisco, instead of being connected solely with the "Hearts of the World" enterprises.

C. H. "Candy" Howard, of Oroville, Cal., paid San Francisco's Film Row a visit recently and left behind a fine lot of bookings. Some bon vivant, too, this "Candy" person.

Cleveland News Letter

Euclid Will Project with Precision.

THE new Euclid Theatre, in downtown Cleveland, which opens the forepart of April, will have one of the finest projection booths in the country. Edwin S. Porter, president of the Precision Machine Co., which makes the Simplex projector, was in Cleveland recently, giving his personal attention to it.

The equipment will be installed by the Argus Theatre Supply Division, Cleveland. All wires will be completely out of sight. Besides the Simplex machines, which will be equipped with the latest improvements, such as speedometers and measuring apparatus, there will be a dissolving spot and flood light which will work in harmony with the dimmers.

Gusdanovio Is Too Popular.

Burglars who broke into the Norwood Theatre, Cleveland, and stole the strong box containing $250 and some Liberty Bonds, had such a hard time opening the box that they gave it up and tossed the valuable iron container in an alley. The owner, Paul Gusdanovio, recovered it the following day.

Only recently the Strand Theatre, Cleveland, another house owned by Mr. Gusdanovio, was robbed, the cashier having been held up during the busy supper hour, and Paul is beginning to think they are picking on him.

Tom Colby Still in France.

Tom Colby, former salesman for the Universal out of Cleveland, is one of the few Cleveland film boys still in France, and he expects to remain there for some time. Mr. Colby has written Manager Smith of the Universal that he is with the A. E. F., Co. B, 6th American Train.

Levy Goes to Florida.

Abe Levy, of Bellefontaine, Ohio, has bought the Garden Theatre, Pensacola, Fla., and has moved to the sunny South. The Garden is a fine new house seating 900 and was built by Cleveland interests. The deal was negotiated by D. N. Grill, Cleveland broker. Mr. Levy formerly owned the Opera House in Bellefontaine.

"Fit to Fight" Goes Well.

"Fit to Fight," the big morality play distributed by the Standard Film Service, Cleveland and Cincinnati, recently played four days in Dover, O., at the Weber, a record run; seven days in Zanesville at the Orpheum, and three days in the new Sherman Theatre, Chillicothe, Ohio.

Fleisher Is a Prize Winner.

Nate Fleisher, one of the Ed Smith's lightning salesmen for Universal films in northern Ohio, captured three prizes for business lately.

Vanderwerf Purchases Family Theatre.

The Family Theatre, Cleveland, has been purchased by C. J. Vanderwerf, old-time exhibitor. Mr. Vanderwerf recently disposed of the Paris Theatre, on the west side of Cleveland.

Do you want to change your position? Seek new employment through The World's Classified advertising.

SUPERIOR EDUCATIONAL INCORPORATES

New Des Moines Film Concern Will Collect and Make Pictures Suitable for Children's Shows

A NEW local film corporation, The Superior Education Film Co., of Des Moines, has been incorporated for $125,000 for the purpose of making films calculated to appeal to children and along historical, zoological, travel and educational lines. Rev. J. Edward Kirbye is president of the company, Abe Frankle, managing director of three theatres here, is the secretary and the Rev. Albert C. Derr, of Evanston, Ill., is general manager.

The company is gathering educational film from all parts of the world, standardizing it and arranging it in a regular series that will fit into the curriculum of any school, church, state institution, Chautauqua, women's club, etc. Another department will be devoted to film advertising and already several leading theatres have been contracted for.

The company will make a specialty of children's films appropriate for morning matinees. The first to be released will be "A Modern Mother Goose." This will be shown at the Rialto Theatre here for two weeks consecutively before giving way to the next Saturday morning release.

The new corporation expects to widen the scope of their operations to include the Middle West. Work on the various subjects is already well under way.

New Theatre Will Boom Property Values.

The new Des Moines Theatre is going to "make" the corner of Sixth and Grand avenues, according to present predictions. Under the big theatre will be a large cafeteria, the finest drug store in the state will be located on the corner, a cigar store, a candy shop and a florist's store are to be installed, while the three floors above the theatre have been leased to doctors and dentists exclusively. Present indications point to the theatre and building opening the first week in May. This will give a boom to the location of the house that should prove most beneficial and real estate men say it is an example of how various industries follow the picture business.

New features of the theatre are a rest and club room for employes which will be provided with shower baths and all modern conveniences. The plasterers are still working on the interior and it will be at least two weeks before they give way to the decorators.

Won't Leggo of Henry.

Henry Lego, former manager of the Majestic Theatre, Fort Dodge, and for the past year in the service as accountant at the quartermaster's department at Camp Dodge, seems to be in for a long stretch in the army. He has done such effective work that the camp officials are loath to recommend his release.

Sullivan Returns.

Frederic Sullivan, director general for the New Art Film Corporation, which has just finished a picture at the Balboa studios at Long Beach, California, has returned to Des Moines. General Manager George D. Watters will be here the coming week and arrangements are under way for an exclusive showing of the subject, as yet unnamed, here before Watters and Sullivan go on to New York where permanent arrangements for distribution will be consummated. The Company is an Iowa institution, financed entirely by local capital. For the local showing the Berchel Theatre, the road show house with 1,500 seating capacity, has been engaged and invitations have been sent out to the social elect of the city for the occasion. An orchestra of twenty pieces will render the musical accompaniment.

Universal Entertained Wounded Soldiers.

Universal presented "The Heart of Humanity" before the convalescent soldiers at Fort Des Doines before starting the week's run at the Palace Theatre. The soldiers, many of whom had been wounded in action, were a most enthusiastic audience and the officers present from Camp Dodge declared that they would send every soldier who had fifty cents and could walk to the downtown showing. It was a good publicity stunt handled by Jimmie Bryson and Dorothy Day, in charge of boosting the picture here.

It has been decided to handle the picture in Iowa as a road show proposition, and V. Wolfe, who has been handling Jewel productions in Iowa, has been put in charge of the road shows in this state.

Short News Items.

Manager LiBeau, of Paramount-Artcraft, is furnishing the local Y. M. C. A. with a subject each Saturday evening for showing in their auditorium.

Sam S. Schwarz, auditor for the Blank Enterprises, will leave soon for a tour of the Kansas City and Omaha officers.

"Mickey" has been sold to the Rialto Theatre for a week's showing in April. An advance campaign on billboards has already been started on this subject.

Select Title for Mae Murray's Next.

"What Am I Bid" is the title selected for Mae Murray's next Universal Special Attraction, scheduled for release on April 14. The film is an adaptation of a story by John B. Clymer and Harvey Thew, and has been produced by Robert Z. Leonard in six reels.

In addition to being especially suitable to Miss Murray's talents "What Am I Bid" is said to be one of the most unique productions ever filmed at Universal City. The story relates the manner in which a mountain girl, virtually sold to a bootlegger by her drunken degenerate father, by coincidence meets a secret service man, who takes such an interest in her that she decides to educate herself, and by an ingenious method finally lifts herself to the social standing of the man she loves.

In support of Miss Murray are Willard Louis as Crimp, Ralph Graves as McGibbon, John Newlands as Yarnell, Gertrude Astor as Diana Newlands and Joseph Girard as McGibbon's father.

Moving Picture World covers its field like a picture covers the screen. It is read in every country and in every clime.



A Little Strip of Beauty from "Oh Boy's" Chorus.

Thirteen of 'em in the Capellani-June Caprice Feature to be released by Pathe.

St. Louis News Letter

Film Board Activities.

SIDNEY HATCH, formerly manager of the old V-L-S-E here, was a recent visitor in St. Louis. He is now selling moving picture screens for a Detroit concern. While he was here Mr. Hatch attended a meeting of the St. Louis Film Board of Trade and gave the members some interesting news concerning the workings of the Detroit Board.

J. L. Friedman, of the Celebrated Players Company of Chicago, holds the honor of being the pioneer exchange man in this country to first advocate the film board of trade as a necessary adjunct to the film industry.

The St. Louis Film Board of Trade will shortly give its first annual ball. Plans are under way to bring some of the biggest stars on the screen to St. Louis for the occasion.

A New Exchange Opens.

Mrs. Esta Steinar, formerly manager of the Rex Theatre, Centralia, Ill., and for a short time manager of the Delmar Theatre in St. Louis, has opened an exchange in the Empress Building here. The new company is known as the Strand Film Company, and it is understood Jack Wild and Harry Koplar are also interested in the new company.

Mrs. Steinar is the first woman exchange manager in St. Louis. The company has secured the booking rights for "Mickey" and "Civilization."

Signaling in Siberia.

P. L. Ryan, formerly general manager of the Standard Film Corporation in Kansas City, is at present located with the U. S. Signal Corps, Company F, Eighth Battalion, in Siberia. Ryan served with the American Expeditionary Forces in France for nearly a year and took part in several battles, including the famous Soissons engagement.

Rosenthal Is District Manager.

Barney Rosenthal, the popular manager of the Universal Film Company here, has been appointed district manager for the territory embracing Missouri, Illinois, Arkansas, Indiana, Tennessee and Kentucky.

Robert Talbot is holding down the heavy work during Mr. Rosenthal's absence.

Scherer Brothers to Build.

Scherer Bros., who own the Mikado Theatre, one of St. Louis' finest picture houses, have purchased a large plot of ground at the corner of Clara and Easton avenues, where they will shortly commence work on the erection of a new theatre to cost in the neighborhood of $175,000. Scherer Bros. are pioneers of the film business in St. Louis.

Exhibitors' Mutual to Move.

The Exhibitors' Mutual Film Company of this city has closed a lease for new headquarters on Grand avenue, near Washington boulevard, and will move there from their present quarters at 1311 Pine street within the next two months.

Weeks to Push Victory Loan.

George Weeks, manager of the St. Louis office of Paramount Pictures Corporation, has been appointed chairman of the committee of St. Louis associated film exchanges for the forthcoming "Victory Loan" drive in this territory.

Educational Manager in St. Louis.

Charles A. Dean, general manager of the Educational Film Corporation, was a visitor in St. Louis last week at the local office of the company. Dean states the educational releases are being booked heavily throughout the East.

Jack Is Running Wild.

Jack Wild, manager of the World Film Corporation's St. Louis office, has left for a six weeks' tour of the states in this territory.

Kane Is Luncheon Guest.

Arthur S. Kane, general manager of Select Pictures, was tendered a luncheon at the Elks' Club Thursday, March 20. Mr. Lane was in St. Louis on a visit to J. S. Ragland, the local Select manager.

Strickland Makes Good.

The selection of Harry Strickland as manager of the General Film Company's St. Louis exchange after he had put in several years on the road justified the good judgment of the company by the good results Strickland is achieving.

Universal May Move.

It is understood that the Universal Film Company here contemplates moving from their present location, at 2300 Locust street, to new quarters in the neighborhood of Grand avenue.

Who Gets the Twenty-five?

The newly formed St. Louis Film Inspectors' Union has passed a regulation and ruling providing $25 fine against any inspector who places the wrong band on a roll of film.

Triple Program Proves Successful.

M. L. Hyman, manager of Fox's Liberty Theatre here, has instituted a new policy which is proving a huge success. The Liberty is offering a triple program daily and the house is doing a capacity business.

Wonder If He's Sad.

Thomas McKeen, son of M. M. McKeen, manager of the local office of the Fox Film Corporation, is now serving with the United States forces at Trieste.

Spokane News Letter

Tempting the Self-Denying Ones.

THE observers of Lent in Spokane must have been the victims of a base conspiracy on the part of moving picture managers, for never were they offered a more tempting and complete schedule of pictures than the March 9 program, which included everything from the greatest war pictures to spectacular novelties and "best-seller" dramas.

The Clemmer showed the new Marguerite Clark vehicle, "Mrs. Wiggs of the Cabbage Patch," followed by Dorothy Gish in "Boots."

The eight-day return engagement of "Hearts of the World," D. W. Griffith's supreme triumph, still filled the Auditorium at both the matinee and evening program.

The Casino captured the big attraction of the week and added a ten-piece orchestra in honor of the occasion—"The Heart of Humanity," starring Dorothy Phillips and released by the Universal.

Gaby Deslys in "Infatuation" drew packed houses at the Liberty.

The Rex showed the 6-ft. 2-in. leading man, Herbert Heyes, with Bessie Barriscale, in Kathleen Norris' best seller, "The Heart of Rachael."

Former Picture Man Now Mayor.

William Cutts, builder of the Liberty Theatre, Spokane, Wash., and its first manager, is now the Democratic Mayor of Butte, Mont., according to word received by his friends here. He was a captain in the United States spruce division and was previously a lieutenant during the war period. He has just been elected vice-president of the Veterans of the Great War of Montana. He was a member of the Montana Legislature in 1913 and also in 1917.

Grombacher Arrives in Spokane.

Ray A. Grombacher, formerly of Seattle, Wash., has been appointed secretary of the Liberty Amusement Company, and has arrived in Spokane where he is actively interested in the company.

Do you want to change your position? Seek new employment through The World's Classified advertising.

Newark News Letter

Bob Sumner Managing Carlton.

NO S. O. L. for Robert S. Sumner! Upon his return from France Mr. Sumner made a connection with the selling forces of William Fox. Hardly had he became acquainted with his duties when he was shifted to Fox's Terminal Theatre, 84 Park place, Newark, as assistant to Manager Frederick Shafer. Here he remained but a few weeks, when his ability won for him the position of manager at Fox's Carlton Theatre, Market and Halsey streets. Mr. Sumner at one time handled the films of the Educational Film Corporation, with offices in the Proctor Theatre building, 116 Market street, Newark. He sold his interest in the business, and enlisted in the United States Signal Corps, where he was assigned to the 324th Field Service Battalion.

Mate Files Trade Name.

The Select Amusement Company has been filed as the name under which Harry Mate, of 142 Fleming avenue, William Mate, of 270 Ferry street, and Jacob Unger, of 43 Barclay street, all of Newark, will conduct business. The Select controls a string of theatres throughout Newark. The principal office of the firm is given as 214-216 Walnut street, the home of the Walnut Theatre.

Newark's Olympia Opens.

The Olympia Theatre, Norfolk street and South Orange avenue, has just been opened by John Blum and Henry A. Robrecht. Mr. Blum has owned and managed a number of moving picture houses in that section, and Mr. Robrecht is at present owner of the Royal Theatre, Broad street, Newark.

Trenton Concern Incorporates.

The National Commercial and Amusement Co., with offices at 235 East State street, Trenton, has filed articles of incorporation with the Secretary of State. The concern is capitalized at $125,000. Raymond F. Richter is named as registered agent. Besides Mr. Richter, the incorporators include Joseph C. McHugh and Henry E. Ford.

Lee Gainsborg with Select.

Lee Gainsborg, one of Newark's old film men, is now traveling New Jersey for the Select Pictures. Mr. Gainsborg works out of the New York office. He was for several years manager of the local office of the Universal Film Exchange at 286 Market street, now occupied by the Appollo Feature Film Exchange, Otto Marbach, manager.

Harry Lamont Dead.

Harry Lamont, manager of a chain of motion picture houses in Trenton, was found dead from exposure last week in a field near the Lawrenceville Preparatory School, Lawrenceville. He escaped in a delirium from McKinley Hospital, where he had been confined by illness. Mr. Lamont is survived by a widow, three children and a mother.

$200,000 Theatre in New Brunswick.

With an authorized capitalization of $200,000, the Victory Amusement Corporation, formed to finance the construction of the new Victory Theatre to be built in New Brunswick, N. J., has been incorporated. Benjamin W. Shafer, of 356 George street, manager of the Empire Theatre, is named as statutory agent. The incorporators are Walter B. Bond, Jessie Moller and Mr. Shafer.

New Theatre for Audubon.

Joseph O'Hara, of Audubon, N. J., is having plans prepared for a motion picture theatre, store and apartment building to cost $100,000. The proposed building will occupy a plot 50x150 for the one-story part of the structure, and 18x56 for the two-story addition housing the apartments. The theatre will be located at Atlantic avenue and Chestnut street, and will be built after plans by Custer & Gill, architects.

Producers' and Distributors' News

Leah Baird Has Big Support in "As a Man Thinks"

IN line with the policy of an all-star cast for "Four Star" pictures, "As a Man Thinks," the first of the Augustus Thomas series of features, presents Leah Baird as the star, supported by players well known in the theatrical world.

Henry Clive, the leading man, is an internationally famous vaudeville headliner. He has appeared in Goldwyn and Fox pictures.

Betty Howe has been featured by Artcraft and co-starred by Vitagraph. She plays the role taken by Gail Kane in the original stage production of "As a Man Thinks," in which John Mason starred. Mr. Mason's original role is portrayed by Charles C. Brandt, well known on Broadway and in Paramount pictures as a character actor.

The role of the artist's model is enacted by Mlle. Elaine Amazar, a Parisian and noted grand opera singer. This is Mlle. Amazar's first picture appearance in America, but not her first before the camera, having starred in Pathe and Gaumont productions in Paris.

Alexander Herbert plays the role of the sculptor. Warburton Gamble, whose latest screen appearance was with William Faversham in "The Silver King," plays the role created by Walter Hale.

The Augustus Thomas pictures are Harry Raver productions. George Irving directed "As a Man Thinks" which, like the other Thomas "Four Star" pictures, will be distributed by the W. W. Hodkinson Corporation.

Where Mae Marsh's Art Lies.

Mae Marsh's art lies in being typical of a million girls. She is at her best when given the opportunity to be wistful, dreamy and a victim of circumstances. In this guise she comes as "Spotlight Sadie" in her newest Goldwyn, released April 13.

It is said that rarely has she had a role more completely to her liking nor has she been seen as the principal figure in a play more human and poignant and charming than this romance of Ireland and the theatre.

Apart from the fidelity and beauty of the scenes close to the Irish sea, and the dramatic ones in the theatre. Spotlight Sadie" is replete with illuminating flashes of Mae Marsh's unique individuality. Often they are seen in short episodes apart from the main issue of the narrative, but once viewed, her status as an artiste is never in doubt.

They All Crowd to See Kerrigan.

Another proof of the evergrowing popularity of Jack Warren Kerrigan, the Jesse D. Hampton star, is the large crowds that attended the American Theatre in Salt Lake City when "Come Again Smith" was exhibited. For every performance on the Sunday and Monday shown the theatre was crowded to capacity. Kerrigan's pictures are distributed by the W. W. Hodkinson Corporation. His newest is "The End of the Game," a Western thriller, to be followed by "The Best Man," a secret service story of mystery and romance.



Elsie Ferguson
As She Appears in Her Forthcoming Artcraft, "Eyes of the Soul."

Billie Rhodes in Role of a Girl Raised by Thieves

IN her latest National production, "The Lamb and the Lion," released by Exhibitors Mutual, Billie Rhodes has the support of a number of the most capable exponents of the silent drama. The young comedienne plays the part of "Boots," a girl waif who has been raised among a band of thieves of which "The Lion" is the leader.

Melbourne MacDowell plays "The Lion."

Maud George is cast in the role of the society vampire. Hal Clements is well known to the motion picture world as a director of many successful productions and as a sterling actor.

Walter Hiers will be best remembered by the character role of Chubby, the fat boy in "Brown of Harvard." Charles Spere, who plays the juvenile, has appeared in many Ince pictures. Vera Lewis has had an unusual career in repertoire stock and films.

Francis J. Grandon directed the production.

Big Theatres Book Christie Comedies.

Sidney B. Lust, president of Super-Film Attractions of Washington, has arranged for booking Christie Comedies in a number of the highest class houses in his territory, among them being the Loew's Palace and Loew's Columbia, in Washington, the Maryland and Parkway theatres in Baltimore and the Bluebird Theatre in Richmond, Va.

Much Variety in Comedies Scheduled by Universal

THERE is variety a plenty in the comedies to be released by Universal the last week of March and the first week of April. Every phase of cinema comedy from animated cartoons to animal comedies is brought out by the scheduled releases for the two weeks.

On March 31 Lyons and Moran will be featured in "The Wife Breakers," a one-reeler dealing with the difficulties of two married men in bringing about law and order in their respective households, a Nestor entitled "Lizzie's Waterloo," and an L-Ko, "A Skate at Sea." The latter release features Charles Dorety, Eva Novak and Vera Reynolds, and has been directed by Vin Moore.

The week of April 7 will bring out the fourth of Pat Sullivan's one-reel animated cartoons entitled "Charlie Treats 'Em Rough." The Lyons-Moran comedy for this week is titled "State Room Secrets" and the L-Ko, featuring Charlie from the Orient and a number of child actors, is entitled "Charlie and the Children."

According to Julius Stern, president of the L-Ko Kompany, a number of two-reel special animal comedies are being produced for release as Century comedies, through Universal, in the near future. Universal has also announced that William S. Campbell is at work on the second of his series of special animal comedies.

Show Keen Interest in New Joyce Film.

As the date of the release of "The Cambric Mask" draws nearer, interest in this newest Alice Joyce feature grows. This trend is made apparent by the booking chart. With the first news of the completion of this new feature seeping into public channels, the rush for reservation began.

It is reported by the Vitagraph home office, where advance screenings of "The Cambric Mask" have already taken place, that the picture is a worthy successor of "The Lion and the Mouse." Especially effective in atmosphere and with the feeling of evil portent ever present, this mystery play is counted on to prove a big winner.

It was directed by Tom Terriss. In the cast supporting are Maurice Costello, Herbert Pattee, Roy Appelgate, Bernard Siegel, Jules Cowles, Martin Faust and Florence DeShon.

Robert W. Chambers' novel of the same name forms the groundwork of "The Cambric Mask."

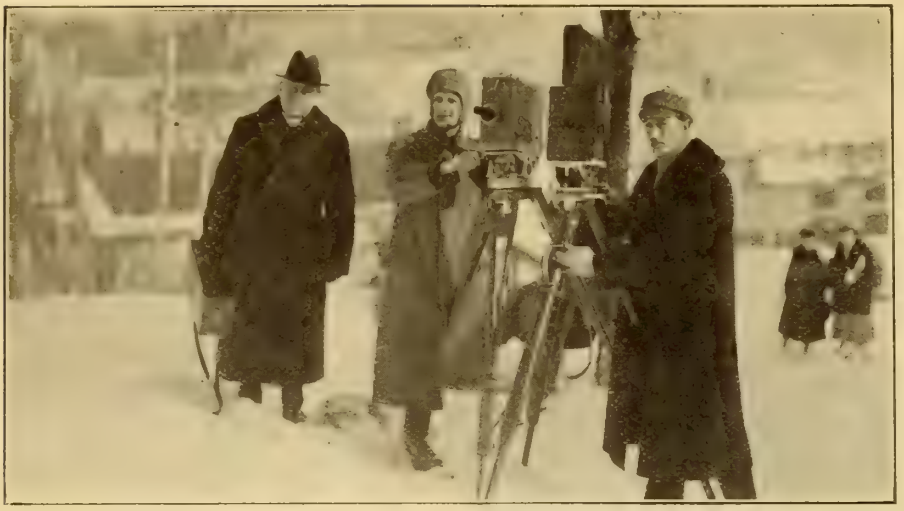
Prepare "Hearts Asleep" for Release.

Bessie Barriscale proves, in her newest B. B. Feature, "Hearts Asleep," which has just been cut and prepared for release by Exhibitors Mutual, that it does not take a long line of ancestors to make a lady.

In this production Miss Barriscale is just a bit of the world's driftwood—a scrub girl, with no education and reared among thieves. Yet she works her way into society and there is received with open arms.

There is a goodly share of comedy to offset the tense dramatic situations. Sympathy will run high for the character portrayed by Miss Barriscale.

Howard Hickman directed "Hearts Asleep."



Making a Hurdler Float Over the Barriers.
President Watson of the Novagraph Company watching his own expert and a Pathe shooter take "analysis of motion" pictures at Saranac Lake.

"The Crimson Gardenia" Is Beach's Next Goldwyn

THE Crimson Gardenia" will be the next Rex Beach drama. Work on the production is progressing at the Goldwyn Studios in Culver City under the direction of Mr. Beach and Reginald Barker.

Forsaking Alaska and the Frozen North for the moment, Rex Beach places the locale of "The Crimson Gardenia" in New Orleans at the height of the carnival season. The Mardi Gras is in full swing and every detail of the brillant pageant is shown, serving as background for a story in which romance, adventure and intrigue have equal parts, with constant action always.

The amazing plot of a band of counterfeiteers to defraud the Government is shown, together with evidence of their seeming success, until by the force of a tender romance their workings are uncovered and the wheels of justice crush them. This web of love and intrigue involves interesting characters unlike the primitive men and women Rex Beach usually infuses with life. The bored New York society man, the dashing Creole girl, the cunning leader of the counterfeiters and his desperate aides—these are the people who pool their destinies in the gay carnival.

Co-operating with Samuel Goldwyn, Rex Beach has assembled a very strong cast for the picture. It brings back Owen Moore to the screen. Other players of reputation are Hedda Nova, Tully Marshall, Edwin Stevens, Hector V. Sarno, Sydney Ainsworth, Alec B. Francis, Sydney Deane, Kate Lester, Gertrude Claire and Tina Marshall. The release date has not been announced.

Variety of Subjects in Screen Magazine.

The greatest variety of features yet assembled in an issue of the New Screen Magazine are contained in the latest issue of the Universal weekly, Number Seven, scheduled for release on April 4.

The first feature of the issue shows the care of dogs and cats in a big animal hospital. The manner in which Bowser's broken leg is mended, his furry coat being washed and dried by special apparatus and a course in feline dentistry are shown. Eileen Cotty, fifteen-year-old toe dancer, with the "Good Morning, Judge" show, demonstrates one of her latest dance steps before the camera, providing the Magazine with the seventh feature of a series of "Moments with the Broadway Stage Stars."

A first view of spring styles which are evolved from sketches by Hy Mayer and displayed by models, "Familiar Types We Read About," "Laughographs," selected from the leading newspapers of the country, scenes demonstrating the art of selecting millinery for youthful wearers, "A Saw Log Joy Ride," and "Miracles in Mud," by Willie Hopkins complete the release.

Power of Love Is Shown in "The Turn in the Road"

THE power of love is convincingly shown in the character portrayed by Helen Jerome Eddy and little Ben Alexander in "Turn in the Road," the Brentwood production recently purchased by Robertson-Cole for release through Exhibitors Mutual.

The story and direction are by King Vidor, who balanced those elements of drama and comedy in a strongly constructed story.

The strength of unselfish love portrayed by Miss Eddy and the all-embracing, healthy, boyish love and confidence shown by little Ben prove the influences which straighten out the tangled lives of the other characters in the play. Without trace of mawkish sentiment they strike a clean, wholesome note.

In addition to its beauty, its play on the emotion and its consistency, this picture impresses and enriches the mind by the wholesome and practical thoughts which those who see it cannot fail to grasp.

Briggs Has Three Comedies Ready

Briggs Pictures, Inc., announce that the company has completed the first three one reel comedies. The pictures are made from the cartoons of Briggs, appearing in the New York Tribune, and are said to be entirely defferent from any other film comedy ever presented.

The first picture is titled, "The Days of Real Sport", with a sub-title of "New Folks in Town". The second is called "When a Feller Needs a Friend", and the third "Skinny is Surprised". The films are being cut and edited and titled and the company will announce their releasing plans in a fortnight.

Gets Space on Front Page of Dailies.

"For the first time in the history of Atlanta", writes Independent Sales Corporation's Southern sales representative, "motion pictures occupied space on the front pages of Atlanta dailies when Lieut. Bert Hall, American Ace, and star of Independent Sales Corporation special release, 'A Romance of the Air,' made personal appearances at the Auditorium, Atlanta, in connection with the run of the picture. A two-column cut of Lieut. Hall with two-column 'write-up' appeared on the front page of the Atlanta Georgian, announcing Lieut. Hall's coming."

McClure Starts Special Exhibitors' News Service

W. G. LUSK, manager of the First National Exhibitors' Company (of Ohio) has written McClure Productions, Inc., the following letter: "We have just received an 'Our Teddy' publicity story from you entitled 'Colonel Roosevelt an Obliging Subject for Camera Man.' If you will send us 500 of these, we will circulate them over our mailing list."

The furnishing of these stories by McClure Productions, Inc., marks the beginning of a special publicity service to exhibitors of "Our Teddy," supplementing that of the publicity department of the First National Exhibitors' Circuit, the distributors of the Roosevelt film. The tie-up between the McClure producing organization and the editorial staff of McClure's Magazine, published by the same concern, works to the decided advantage of anyone booking "Our Teddy."

Well known writers connected with McClure's had a hand in the production of the picture itself. Charles Hanson Towne and Porter Browne wrote the scenario. Hermann Hagedorn contributed several titles.

Aside from this literary assistance, the publicity department of McClure Productions, Inc., also commands the services of the country's leading illustrators. The striking drawing in colors of Madame Olga Petrova which Clarence F. Underwood furnished in the publicity campaign for the Petrova pictures, produced by McClure's, and which was reproduced in colors in the trade papers at the time, illustrates what McClure's can do along this line. It was the first time an artist of such nation-wide reputation had been enlisted to promote a motion picture. It is only a sample of the sort of assistance McClure Productions, Inc., are prepared and eager to render to bookers of "Our Teddy."

Goldwyn's Easter Picture Makes Big Hit.

Exhibitor enthusiasm over Goldwyn's Easter week release "The Eternal Magdalene," by Robert H. McLaughlin, has been manifested in a heavy booking record from most of the twenty Goldwyn exchanges, following trade showings of this production by the Goldwyn managers.

Following the announcement of the exhibition of the production for the week of April 20 by Thomas Soriero at his Park Theatre, Boston, and after the Boston trade showing, contracts were closed for simultaneous subsequent showings at the following theatres: Strand Theatre, Lowell; Franklin Park Theatre, Dorchester, Mass; Washington Theatre, Boston; Old South Theatre, Boston; Royal Theatre, New Castle, Ind.

O. Henry Story for Corinne Griffith.

Perhaps the two elements that have most to popularize the famous O. Henry stories are their keen understanding of human nature and their inevitable surprise finishes.

"The Unknown Quantity," in which Vitagraph will star Corinne Griffith, has these two elements to a more marked degree than any of the long list of O. Henry stories that Vitagraph has screened. Tom Mills is directing. The human equation in the story is so broad that its characters are picked from hovels and mansions. Rich and poor, powerful and helpless, are thrown together in a surprising yet thoroughly human series of situations.

The release date is not set.

The World's Classified Advertising section is a sure means to quick communication between the man who would sell and the man who wants to buy. Moving picture accessories are quickly disposed of; theatres sold and rented; many wants are weekly supplied through this excellent medium.

William Desmond Given Big Opportunity for Comedy

THE latest comedy drama completed at the studios of the Jesse D. Hampton Productions features William Desmond in the part of an adventurer in overalls with the locale in a Central American Republic.

The situations woven by George Elwood Jenks into the story, "Whitewashed Walls," written by Ethel and James Dorrance and which Exhibitors Mutual will release, give ample opportunity for the clever comedy work of the well-known young actor. He plays the part of Larry Donovan.

The president of this republic makes most of the troubles for Desmond, but the star's winning ways with the mayor's daughter eventually gain him freedom from death with his back to the "whitewashed walls."

Desmond has been given very strong support. Fritzie Brunette plays opposite Desmond, while the role of the vampire is played by Carmen Phillips. Then there are Walter Perry, Jack Richardson, Jay Dwiggins, Frank Lanning, Frank MacQuarrie, Jack Cosgrove and Arthur Millet in prominent parts. Park Frame is the director.

New Inventions Shown in Current Events.

First pictures of several new inventions are among the features of Universal Current Events No. 11, just released through Universal exchanges by International. This issue shows the invention of a Parisian aviator, a folding hangar for aeroplanes. Like a balloon the big hangar can be folded up and packed in a wagon. Another invention shown is that of a New Yorker who has created a contrivance that will expedite the loading and unloading of ships. This unique loader is seen in action as are also pictures taken in Washington where Secretary of the Navy Daniels talks to a naval aviator in the clouds by means of the wireless telephone.

A British dirigible, similar in type to the gigantic Zeppelins, built for the purpose of attempting a trans-Atlantic flight and two 95-ton American naval guns, nicknamed the "Eddystone twins," which participated in the shelling of Metz during the last stages of the war, brought back to America recently, are also seen. Scenes taken at Camp Custer upon the occasion of the visit of Secretary of War Baker and General Peyton C. March are also included in the Current Events No. 11.

Song for Madge Kennedy Picture.

A new song called "Daughter of Mine," composed by Leo Feist, Inc., expressly for Madge Kennedy's latest Goldwyn Picture, "Daughter of Mine," is now entering upon a successful career in the world of music. The cover of the song bears the following dedication: "Dedicated to Madge Kennedy—The Dream Girl of The Screen. This is followed by a line which reads: "By courtesy of Goldwyn Pictures Corporation."

The new ballad is a singular tribute to the fame and popularity of the Goldwyn star. The decision to compose a song by the same title as the picture was reached by the executive committee of the Feist corporation. The words of the song are by Sidney D. Mitchell and the music by Archie Gottler.

Washburn Completes "Village Cut Up."

Bryant Washburn finished "The Village Cut-Up," under the direction of Donald Crisp, and he is now spending a few weeks in vacationing before starting on his next play.

Mr. Washburn has a role admirably suited to his personality. The story itself is clever and original, and is filled with many unique and humorous twists. Shirley Mason appears as Mr. Washburn's leading woman for the first time in this picture.



"A Yankee Princess" Is a Picture of Love Interest

That's Why Bessie Love, Vitagraph Star, Is So Eager to Help Her Cameraman.

Many Showmen Know "What Every Woman Wants"

RECORD-breaking business is reported by Exhibitors Mutual from a number of its exchanges.

"What Every Woman Wants," the Jesse D. Hampton production, featuring Grace Darmond in an all star cast, is proving one of the most popular subjects handled by Exhibitors Mutual since its organization.

This feature has been booked over the Chicago circuits of Ascher Brothers and Lubliner and Trintz. The bookings have been so arranged that these circuits will not conflict in their dates. These contracts are the biggest ever signed by an Exhibitors Mutual exchange, with the exception of the Cannibal films.

During the week of April 1 the Chicago exchange of Exhibitors Mutual broke all records by booking three of its features in as many loop district theatres. Exhibitors Mutual films headed the programs at the State Lake, Randolph and Lake theatres.

Business is increasing rapidly in all Exhibitors Mutual exchanges. "The Turn in the Road," the Brentwood production which Robertson-Cole recently purchased for release through Exhibitors Mutual, is much in demand. Moore's Rialto, in Washington, booked it for the entire week of March 17, and did exceptionally good business.

"The Lamb and the Lion," Billie Rhodes' latest feature, played four days in Moore's Garden, in Washington, during the same week.

Lady Mei's Vaudeville Tour Favorably Affects Her Films

LADY TSEN MEI, the Chinese artiste, who is the heroine in Goldwyn's special, "For the Freedom of the East," gives an interesting account of how her return to the vaudeville stage has favorably affected the motion picture in which she is starred. Lady Tsen Mei is now making the rounds on the Keith circuit, appearing in the leading theatres in the representative cities of America.

"I have noted that my return to the vaudeville stage adds a great deal more interest to the motion picture in which I have the leading role and that the picture adds more interest to my vaudeville act," writes Lady Tsen Mei. "In Philadelphia, where I attended an affair at the Adelphia Hotel, one of my friends told me that she personally knew many women who had witnessed my act in vaudeville and then hastened to see 'how I looked and acted' in a screen melodrama. I suppose it is a case of curiosity. I myself, have seen prominent actors on the stage and could hardly wait until I had the opportunity to see them express their talents and emotions in the broader field provided by the camera."

Lady Tsen Mei has a large and steadfast following among the playgoers. She made her American debut several years ago and was acclaimed one of the few really big 'headliners' in vaudeville. She is gifted with a rare voice and her personal grace and charm has distinguished her as the "Oriental Nightingale."

Capellani Announces Cast for "Oh Boy!" Production

OH Boy!" which is to be the first "Filmusical-Comedy" to be presented on the screen and which is now being produced by Albert Capellani, as the initial starring vehicle for June Caprice and Creighton Hale, in the first of the Albert Capellani Productions for release through the Pathe Exchange, Inc., will bring together an aggregation of luminaries headed by Zena Keefe.

The producers direct the attention of the exhibitors to the following who will participate in the production as their right to legitmately refer to the cast of "Oh Boy" as a truly all-star cast.

June Caprice, Crieghton Hale, Zena Keefe, Ben Taggart, Flora Finch, W. H. Thompson, Grace Reals, Joseph Conyers and Charles Hartley will enact the principal roles. There is one other name that is not only identified with the screen, but is also well known, that will be included in the cast. The producers are, for the present, withholding mention of this personality, preferring to make this announcement later.

"Secret Service" to Have Strong Cast.

A strong cast has been selected to support Captain Robert Warwick in "Secret Service," which will be directed by Hugh Ford as a Paramount-Artcraft Special. Work on this production will start at once, Captain Warwick having just arrived at Hollywood.

In the leading feminine role is Shirley Mason, who will have the role of Caroline Mitford. Theodore Roberts will play the Brigadier General. Tom Forman will also have an important role. Casson Ferguson will have the role of Wilfred Varney. Irving Cummings has an important part.

Others in the cast are Edythe Chapman, Robert Cain, Lillian Leighton and Guy Oliver. The screen verison of William Gillette's famous play promises to be one of the biggest productions of the year.



Registering Thumbs Down on the Matrimonial Bureau.
Albert Ray and Elinor Fair Need No Assistance in Fox's "Married in Haste."

Six Leading Players in Latest Christie Comedies

"BRIDES FOR TWO," "Oh, What a Night" and "Hard Luck," are the titles of three of the latest Christie Comedies, directed respectively by William Beaudine, Al E. Christie and Scott Sidney.

In "Brides for Two," Ethel Lynne, Earl Rodney, Roscoe Karns and Dorothy Dane are the prominent players. It is a diverting story of a bachelors' card club, and the reticence of the members to admit that each—being alleged women haters—was backsliding and contemplating marriage, leads to an amusing situation in which the bachelors become benedicts and their efforts to cover up their matrimonial adventures leads them into difficulties with their wives and hotel detectives. The story is by John D. Newton.

"Oh, What a Night," with Bobby Vernon and Dorothy De Vore, hits a popular chord in seeing the funny side of a 'spook meeting." Bobby's entertaining adventures during the night which he had to spend with the Human Ouija Board, because he was engaged to a girl who believed in "spooks," should be a warning to young men who contemplate marrying into families who are addicted to spirits of this nature. The story is by Walter Graham.

In "Hard Luck," Ethel Lynne and Jay Belasco are presented as fond sweethearts. Lots of tough things can happen to sweethearts these days or any time as far as that goes. Jay and Ethel have theirs in a rather amusing way. Robert Hall wrote the story.

Marion Davies to Start Another Picture.

Marion Davies, who has been resting two weeks, following the release by Select Pictures of "The Belle of New York," and the cutting by Allan Dwan of her comedy drama, "Getting Mary Married," will start work next week in the Paragon Studio, Fort Lee, which has just been leased for her use on a pretentious new production directed by Allan Dwan. The title has not yet been made public, according to C. F. Zittel, head of the Marion Davies Film Corporation.

Select Title for Viola Dana's Next.

"The Parisian Tigress" is the name finally decided upon for Viola Dana's picture which has been known by the tentative title of "Jeanne of the Gutter," and a fitting name it is. The leading character in this story fully justifies the new title which has been given the play, and is descriptive of the type of role essayed by the star.

The story deals with the life of a little girl of the Parisian underworld, in the cafes and dives of the Latin Quarter of Paris, and the star part taken by Miss Dana is that of a cafe dancer.

June Mathis and Albert Capellani wrote the original story for Miss Dana, and Herbert Blache directed it.

"When My Ship Comes In" Fifth Hall Special Release

"WHEN My Ship Comes In", a screen version of Gouverneur Morris' novel of the same title, is announced by Frank G. Hall, president of Independent Sales Corporation, as the fifth of the series of 10-20-30 special productions. Robert T. Thornby directed.

According to reports from those who have witnessed the private showings of this production, it's a typical Gouverneur Morris recital, told in dramatic episodes on the screen.

William J. Kelly and Nigel Barrie are seen in support of Miss Grey.

Mr. Hall, in commenting on this late addition to his 10-20-30 series, said that it represents all that stands for entertainment in the silent drama. "It's big in story, cast and production. The personnel of the cast represents artists who have won fame on both stage and screen. 'When My Ship Comes In' is leaving the Independent Exchanges, standing for the best values that were ever offered at rentals that are within the reach of the smallest exhibitor and representing a production that the biggest can show to a most discriminating audience and feel assured that he has given them a real worth-while drama."

Heavy Orders for Prizma Pictures.

Prizma Pictures now in use in a thousand theatres has reached the point where the facilities for making more prints has reached the limit of laboratory possibilities. Orders have now gone out to World exchanges to limit all contracts for Prizma to only the best houses. Thus a theatre running Prizma pictures will be restricted to the representative as well as the leading motion picture house of the territory it is in. Reports coming in to the World office bear out the prediction made for the natural color picture as being a powerful box office magnet. In the beginning these contracts were limited to only four weeks' use but the value of the service having been demonstrated exhibitors are now voluntarily asking for a renewal.

"Thou Shalt Not" Is Next Evelyn Nesbit Fox Film

WHAT is described as Evelyn Nesbit's best picture is announced as the current release under the William Fox Standard Pictures group. "Thou Shalt Not" is the title of the production, in which Miss Nesbit portrays a young country girl who is led astray by an unscrupulous lover.

The production was directed by Charles J. Brabin, and in it Miss Nesbit is declared to have one of the strongest roles which she has enacted. She is ably supported by a cast which includes Ned Burton, Florida Kingsley, Gladden James, Crawford Kent and Eddie Lawrence.

Many of the scenes are laid in a small New England village. Miss Nesbit plays the part of a young girl who is lured to New York by a man who promises to marry her and then fails to keep his promise. The girl's parents send their pastor to look for her. He finds her and persuades her to return to Bedford, face her former townspeople and live down her shame. He takes her back into the church and restores her to her old place in the choir.

But the people of Bedford shun the girl. The choir refuses to sing with her. Indignant at such persecution, the minister tells his congregation since they cannot learn the lesson of brotherhood he will give up his pastorate. Then he goes out of the church, taking the girl with him.

Educational's New Release Shows Studios and Stars

IN THE third issue of the Photoplay Magazine Screen Supplement are seven fascinating glimpses of studios and stars that will keep photoplay audiences "at attention." The first print of the new release has just been received at the New York office of the Educational Films Corporation of America.

The opening scene is an especially fine "shot" of Universal City, and follows with views of the interesting parts of this movie town, with Priscilla Dean, in the foreground, as one of the many inhabitants. Mae Marsh is seen, returning, after a hard day at the studio, to her humble home on Riverside Drive, surrounded by her sisters and her cousins and her aunts. Another "homey" scene is found in Edith Storey's cottage by the sea, a bungalow of stone, on the north shore of Long Island.

Warren Kerrigan, on a visit to the Chicago office of Photoplay, is made the subject of a cleverly directed bit that is both interesting and humorous, and the same good-natured sprit is maintained in the short scene showing William Russell introducing his new cook. Then follows some exciting pictures of William and Dustin Farnum in their new high-speed motor boat.

The feature of the reel is the closing subject, the first pictures of the domestic life of Geraldine Farrar, made in her new home on West Seventy-fourth street, in New York.

Julian Has Dual Role in "Fire Flingers."

Rupert Julian, who became one of the most talked about men of the cinema about a year ago, impersonating the kaiser in "The Kaiser, the Beast of Berlin," and who has confined his efforts to directing since, will be seen again shortly in "The Fire Flingers," a Universal production.

Adapted from William J. Neidig's serial story in the Saturday Evening Post, by Waldemar Young, "The Fire Flingers" calls upon Mr. Julian to play not only a dual role, but to direct the production as well, and those who have pre-vised the film assert that he has risen to the occasion.

Great Authors Corporation to Make "The Westerners"

GREAT Authors' Pictures, Inc., has begun photographing its first novel The book selected for this initial picture is Major Edward White's "The Westerners". The Corporation is headed by Dr. Thomas E. Green and Charles A. Weeks of New York City. Dr. Green is himself noted as a writer, lecturer and traveler. Mr. Weeks is well known in the picture industry, entering it some years ago from the advertising manager's desk of the American Tobacco Company to become sales manager for "The Barrier", Rex Beach's great picture. He is now general manager of the pictures interests of Benjamin B. Hampton, including besides the Great Author's corporation the general management of Federal Photoplays, Inc., and Zane Grey Pictures, Inc., with offices at 3 East Forty-fourth street, New York.

The Great Author's company has arranged with Benjamin B. Hampton personally to supervise its productions. Mr. Hampton has organized a producing staff in Los Angeles, with offices at the Robert Brunton studios, and George Hough Perry as chief executive.

"The Westerners" will be directed by "Ted" Sloman.

Red Cross Gets Cameragraphs.

The activities shown by the New York office of the United Theatre Equipment Corporation in installing Power's Cameragraphs are particularly noticeable where the Red Cross is concerned.

Recently twenty-two cameragraphs have been sold to the various divisions of the Red Cross as follows: Fort Sheridan, Ill.; Base Hospital No. 10, West Roxbury; New York City, Debarkation Hospital No. 1, Ellis Island; General Hospital No. 38, East View, N. Y.; Camp Merritt, New Jersey; Fort Des Moines, Iowa; Fort Dodge, Iowa; Fort McHenry, Maryland; Camp Custer, Michigan; Camp Eustis, Virginia; Norfolk, Va.; Quantico, Va.; Richmond College, Richmond, Va.; Camp Stuart, Newport News, Va.; Camp Funston, Kansas; Camp Upton, Long Island; Base Hospital, Mineola, Long Island.

Frivolity in "Getting Mary Married."

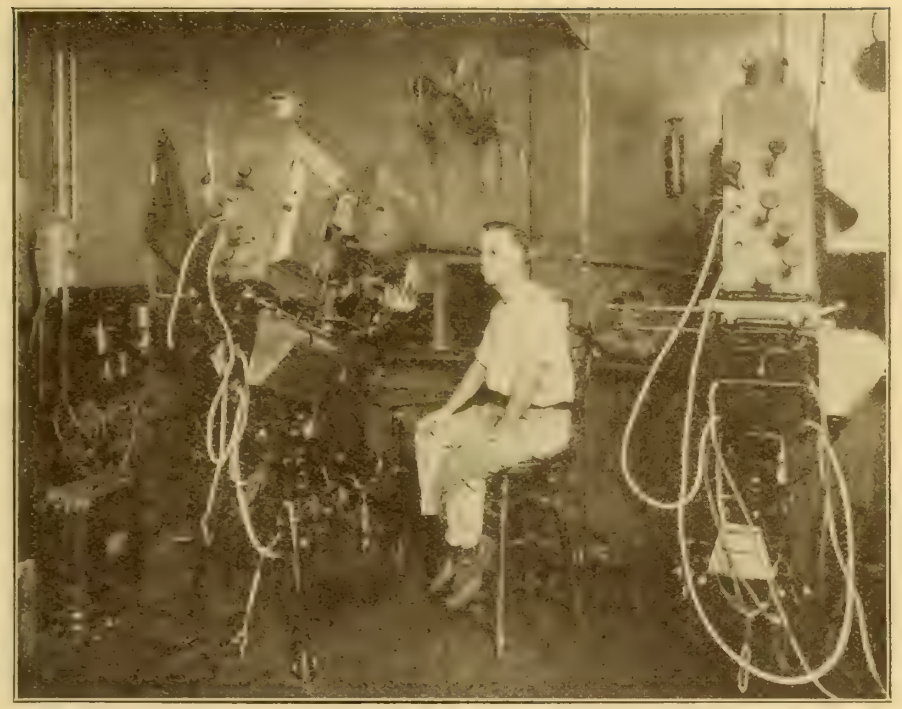
"Getting Mary Married" is the title of Marion Davies' latest picture, which is to be released by Select Pictures in the near future. It is an Emerson-Loos production of fun and frivolity, directed by Allan Dwan. It is said to introduce Miss Davies in an entirely new role, that of a comedy-drama heroine possessed of temperament and some temper, who experiences a number of dramatic meetings with near matrimony and comes out on top. It is in five reels. The cast includes Norman Kerry, who plays opposite Miss Davies, Frederick Buntun, Amelia Sumerville, Matt Moore, Constance Beaume, Helen Londrotch, James P. Laffey and Sophie Marzon.

"Rebellious Bride" Is Peggy Hyland.

Peggy Hyland appears as a young girl of the Ozark Mountains in "The Rebellious Bride," which is announced as the current William Fox Excel Pictures release. Miss Hyland enacts the role of a young girl who rebels against marrying the man her grandfather had selected as a husband, only to be thrust into marriage with the first man she and her grandfather meet on the road.

The picture is from the story by Joseph A. Roach and was directed by Lynn R. Reynolds. The supporting cast includes George Nicholls, George Hernandez, Pell Trenton, Charles LeMoyne, Kathleen Emerson, Lillian Langdon and Harry Dunkinson.

Be rid of that old projection machine and get a new one. Find a market through The World's Classified advertising department.



Admiring the "Powers" That Be

Knoxville's Strand Has Two Power's Cameragraphs, Its Projectionist's Pride.

Conversation of Characters Shown by Double Exposure

SEEKERS after novelties in motion pictures have a treat in store with the presentation of "The Border Legion," from the story by Zane Grey. The action-drama of the West, produced by T. Hayes Hunter and distributed by Goldwyn, seethes with novel situations.

Prominent among the novelties is the use of double exposures to illustrate the characters' conversations instead of the customary flashbacks. Half the screen shows the actors in conversation while the other half reveals the situation about which they are talking.

When Zane Grey consented to having the most virile of his Western stories done for the screen he stipulated that his word picture of the Rocky Mountain region be faithfully reproduced both in the scenic effects and in the acting. The author, after viewing the picture, praised the producer for his adherence to his instructions. The mountain scenery which Mr. Hunter chose for backgrounds is magnificent.

Co-starred in "The Border Legion" with Blanch Bates is Hobart Bosworth.

Knoxville Projectionist Has "Den."

The projection room of the Strand Theatre, one of the largest and best equipped of Knoxville, Tenn., might well be the favorite resting place of the projectionist, so handsomely is it appointed and equipped. Still, from the accompanying illustration, one does not know whether he is merely resting or just taking out a little time to admire the Power's Cameregraphs of which he has two.

The entire theatre lacks nothing that would make for efficiency. It is owned by the Signal Amusement Company, whose home office is located in Chattanooga. The installation of the Power's Camerographs was effected through the Southern Theatre Equipment Company.

"From Headquarters" Gets Big Reception.

To recount the big runs now being scored by Vitagraph's Anita Stewart feature, "From Headquarters", would mean the listing of a goodly percentage of the important picture theatres whose booking dates have so far made available a run of the picture.

The New Theatre in Baltimore begins a run on March 24 and scattered all over the country other big houses are putting the picture in as their dates permit.

"From Headquarters" has played the greater New York and New England circuits, and in these sections is coming into the neighborhood houses. Every report so far received indicates that exhibitors have played "From Headquarters" to big business throughout their runs.

Harold Lloyd in Dry Goods Store Satire.

The humorous possibilities of a big dry goods establishment is shown, with a keen satirical appreciation, in "Next Aisle Over", a Rolin comedy, featuring Harold Lloyd, with Bebe Daniels and Snub Pollard, which will be released by Pathe March 30.

In "Next Aisle Over", the things touched upon, in broad burlesque and satire, are the familiar things dealing with familiar types and the fun is rather irresistible. An important part of the action with a sprightly love interest, centers about a revolving door and there is developed a bit of trick business which is entirely new and startling.

Polo Working on Third Western.

The scenario for Eddie Polo's new Universal serial still being far from finished, under the direction of Jacques Jaccard, the popular star, has begun work on a third two reel Western drama entitled "Buck Lawson Pays a Debt." This is the second of a series of Buck Lawson stories Polo has had for a vehicle.

Polo's first two reel Western, "A Prisoner for Life," originally scheduled for release March 31, has been set for releasing at a later date. "The Gun Runners," with Neal Hart, has been put on the program for March 31 and this will be followed by another Hart Western, entitled "Bill Brennan's Return."

Shows Diving Girls in Slow Motion Views.

"Daughters of Neptune" is the title of the Novagraph Film Corporation "analysis of motion" pictures in Pathe Review No. 6, which will be released on March 30. They show swimming and diving girls, who have both beauty and amazing skill. The sight of the girls slowly floating through the air with the grace of birds is most effective.



Take One Girl, Two Men, a Dog, Some Rocks, Add Water and You Have a Pretty Picture.

To the Above Recipe World Films Adds That the Girl Must Be June Elvidge as She Appears in "The Love Defender."

Metro's April List Adapted From Popular Novels

METRO'S program of releases for the month of April is comprised of four All Star Series productions. Each of these four features has for its foundation a popular novel or short story.

The first of these is "The Island of Intrigue" which will be released on April 7, with May Allison in the stellar role. The play is taken from the novel of the same name by Isabel Ostrander. Miss Allison as the daughter of the millionaire, abducted and held for ransom, on a lonely and isolated island in the Pacific, is enabled to display her athletic prowess to the fullest extent.

The supporting cast includes Frederick Vroom, Jack Mower, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector V. Sarno, Tom Kennedy, Chance Ward and Edward Alexander, all able players.

The novel was adapted to the screen by A. S. Le Vino and June Mathis, and was directed by Henry Otto.

Number two of the quartet of features will be released April 14 and is called "Blackie's Redemption," a title which is descriptive of the part essayed by Bert Lytell. The famous "Boston Blackie" stories by Jack Boyle, are the basis of this drama, dealing with the life of the "confidence" man and his pals. The picture introduces "Boston Blackie's Mary" and "Fred, the Count," played by Alice Lake and Henry Kolker. Others in the cast are Bernard Durning, Jack Duffy, William Musgrave, Gertrude Short, Don Bailey, Wilton Taylor and a real Chinese actor, Ah Tov. The picture was directed by John Ince. Finis Fox adapted the play.

On April 21, "Madelon of the Redwoods" will be released, which marks the picturization of the first of the many books from the pen of Mary E. Wilkins (Freeman). "Madelon" was the name of the novel. Never before has Viola Dana had such a refreshing role as the star part in this story of the lumber regions of the Redwood district of California. The screen adaptation is the work of Finis Fox.

As the director of the production, Edwin Carewe, has established a new mark for his endeavors in the future, and the beauties of nature in the giant timbers of California have been brought out finely by John Arnold, the cameraman.

In the strong cast appear the names of Wheeler Oakman, Edward J. Connelly, Pat O'Malley, Peggy Pearce and Virginia Ross.

The last of the April offerings released April 28, is the return of Emmy Wehlen. The name of her new romantic comedy is "An Amateur Adventuress," adapted from the novelette by Thomas Edgelow

A strong cast of light comedy players has been engaged to support Miss Wehlen. Henry Otto is directing the production.

New Simplex Catalog Ready.

The Precision Machine Company is to be congratulated upon the appearance of its 1919 catalog. The general artistic style alone makes its appeal, it being bound in a fawn-colored straw-board finished cover with the simple words "Simplex Projectors" heavily embossed in maroon on the front cover, this being the only printed matter appearing either inside or outside of the catalogue covers.

The book itself is finished on a heavily glazed paper with a 5 by 8 inch orange border on the top and bottom of each page It carries no parts or detailed price list, the first few pages being devoted to a short history of the Simplex, incidentally giving the reader an intimate insight into the story of the efforts of the designers of the Simplex, Edwin S. Porter and the late Francis B. Cannock. Two splendid half-tones of both are shown.

The story of the Simplex lens plant at Morris Park is also told briefly, as are the facts concerning the new Incandescent Mazda Equipment which will be ready April 15, and also the "Extralite" shutter, which has already become famous.

The last page is devoted entirely to general prices of equipments and necessary accessories. The trade is requested to send for one of these books.

Jane Grey Is Star of Hall's Fifth Picture.

Jane Grey, star of Frank Hall's fifth production on Independent Sales Corporation's 10-20-30 series of specials, is a product of the Belasco School and has been seen in Broadway's biggest productions. She has co-starred with Arnold Daly, Bruce McRae, John Barrymore and Leo Ditrichstein and is a star in her own right. Her first work on the screen was seen in Fine Arts' production of "Little Grey Lady" and "Mother of Seven."

Many Prominent Players in World's April Releases

LOUISE HUFF, Johnny Hines, Kitty Gordon, Montagu Love and June Elvidge, all appear in pictures which will be released by the World Film Corporation during the month of April.

First on the list for the month comes "The Little Intruder," starring Louise Huff with Johnny Hines seen as her leading man. The story of "The Little Intruder" was written by H. S. Sheldon. The continuity was prepared by Clara S. Beranger. Oscar S. Apfel directed the production while Alfred Gondolfi handled the camera. Other prominent players appearing in this production are George MacQuarrie, Stuart Holmes and Albert Hart. "The Little Intruder" is scheduled for release on April 7.

On April 14 will be released "The Scar" made into a screen drama by Hamilton Smith from one of Gaboriau's famous novels. Kitty Gordon is the star of the production with Irving Cummings appearing as her leading man. The picture was directed by Frank Crane with Lucien Tainguy as cameraman. Prominent in the cast are Eris Mayne, Frank Farrington and Ruth Findlay.

"The Quickening Flame" is the title of the World picture scheduled for release on April 21. The story was written by Elizabeth R. Carpenter and was adapted for the screen by Giles R. Warren. Montagu Love and June Elvidge are starred in the production. Albert Hart and Jack Drumier are prominently cast in the picture. Travers Vale directed "The Quickening Flame," with Alfred Moses as the cameraman.

Shows Naval Gunners at Practice.

It is doubtful if the accuracy of American naval gunners has ever been more clearly demonstrated to the public than in Hearst News No. 12, which shows the activities of America's armada at Guantanamo Bay, Cuba. Pictures showing the target practice and the manner in which the target is made sure for the big fourteen-inch guns taken from the ship which established the fleet's marksmanship record, are included in this release. The same issue contains pictures taken aboard the S. S. Leviathan when Secretary of the Navy and Mrs. Daniels sailed for Europe, with a staff of rear admirals, to study aircraft conditions. Scenes taken at Los Angeles' municipal new baby nursery, at the presentation of the congressional medal of honor to Miss Martha Pike, daughter of the Iowa colonel who died in action, and T. A. Dorgan's latest "Indoor Sports" cartoons complete the reel.

Barrie Began Career in Comic Opera.

Nigel Barrie, who is seen in a leading role opposite Jane Grey in Independent Sales Corporation's special production on the 10-20-30 series, began his stage career in comic opera. Mr. Barrie first appeared on the screen in International's series of Beatrice Fairfax pictures, with Clara Kimball Young in "The Marionettes" and opposite Marguerite Clark in "Bab's Diary."

William J. Kelly, also seen in a prominent role opposite Miss Grey in this production is a popular leading man and character actor. Mr. Kelly was seen recently in "Seven Days' Leave," which had a successful run on Broadway.

Connelly in Cast of Nazimova Picture.

To James A. Herne, that old past-master of stagecraft, belongs the credit of "discovering" Edward J. Connelly, an actor whose skill and art has long been the subject of much favorable comment.

As General Jung-Lu, commander of the Empress' Troops in Nazimova's superproduction of "The Red Lantern" this actor has created a character which will establish him with equal firmness in the estimation of critics of the silent drama as a screen artist of admirable technique and presence.

World Pictures Announces "Ginger" as a May Release

WORLD PICTURES announces the release in May of a five-reel feature with Gareth Hughes, Violet Palmer and Paul Everton as the stars. The vehicle employed to exploit these clever artists is called "Ginger." It is a story of love and adventure.

Paul Everton is no newcomer in pictures. Before he became a screen actor he was prominent in the legitimate theatre. He was successfully starred by the late Henry B. Harris in "The Lion and the Mouse," "The Third Degree" and other plays that were big money getters for this manager. He was also starred in Charles Klein's play, "The Gamblers." He has also been prominent in stock productions in a number of the large cities of this country.

Gareth Hughes belongs to the younger element of actors who have made theatrical history in the past five years. Several Broadway successes of the past three seasons owe much to the unquestioned ability of this splendid artist. In pictures he will no doubt bring that individuality and personal magnetism that has won him unstinted praise from critics and public.

Violet Palmer has been connected with a number of film successes as well as plays on the legitimate stage. Her reputation for beauty is well sustained in "Ginger" and the charm of her method of characterization has an appeal due to her insistence that the camera should record others in the picture as well as herself.

There are a number of other notable actors in this picture including Raymond Hackett. Burton George who directed the picture as well as being responsible for the story had the assistance of Raymond Schrock who is the author of the scenario.

To Distribute 20,000 Pictures of Virginia Pearson.

Twenty thousand copies of the picture of Virginia Pearson painted by the celebrated artist Hamilton King, which adorns this month's issue of the Theatre Magazine, will be distributed throughout the country by the Virginia Pearson Photoplays Company.

The Red Cross Campaign as well as the War Savings Stamp advertising work has brought home the fact that a picture with a few lines of type goes directly from the eye to the imagination much more effectively than mere printed words. For this reason the assistance of such artists as James Montgomery Flagg, Charles Dana Gibson and Hamilton King were brought in.

Start Work on "Words and Music."

Albert Ray and Elinor Fair began their second picture which bears the title "Words and Music." This picture, it is stated by the Exhibitors Service Bureau of the Fox Film Corporation, will be of the same clean, wholesome, good humored type as "Married in Haste," their first release.

"Words and Music" appeared in a recent number of a monthly magazine. The scenario was written by Charles Kenyon. The picture also marks the debut of Scott Dunlap as a William Fox director.

Title of World Picture Changed.

World Pictures announce the change of title of "A Scrap of Paper" in which are Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, Johnny Hines, Jack Drumier, Madge Evans and others of the star contingent, who are regular World headliners, to "Three Green Eyes." This change was made out of deference to the owners of the play of that name. "Three Green Eyes" will be released by the World in April.



Comes a Flower into the World of Photoplays
In the form of Rex Beach's "The Crimson Gardenia," Picturized by Goldwyn and Featuring Owen Moore.

William Fox to Release Five Features in April

UNUSUAL variety marks the William Fox features scheduled for release in April. Comedy, drama and big Western romance all will be found in the five pictures. There will be one William Fox Standard Picture, two Victory Pictures and two Excel Pictures.

The Standard Picture to be released is "Wolves of the Night," featuring William Farnum. The picture tells a story of the Northwest copper country and the fight of a mine owner to save his property and his wife from unscrupulous financiers. The picture is based on a story by E. Lloyd Sheldon and was directed by J. Gordon Edwards.

A notable cast supports Farnum in this picture. The feminine lead is played by Louise Lovely, and others in the cast are C. Raymond Ney, Charles Clary, Al Fremont and Lamer Johnson.

The two Victory Pictures set for release are "Pitfalls of a Big City", featuring Gladys Brockwell, and "Help! Help! Police!" starring George Walsh.

"Pitfalls of a Big City" is described as a stirring story of the underworld. The story was written by Bennet R. Cohen, and in the cast are William Scott, William Sheer, Al Fremont, Sashion Dearholt and Helen Wright.

The first picture made by Albert Ray and Elinor Fair for William Fox will be released in April. This is "Married in Haste", and persons who have seen it at private screenings declare it sets a high standard of fast, clean fun, and clever characterization. The story is of a sweet, wholesome nature, suitable to the personalities of Mr. Ray and Miss Fair. The picture was directed by Arthur Rosson, this marking Mr. Rosson's debut as a Fox director.

"The Love That Dares," starring Madeline Traverse, is the other Fox Excel Picture to be released next month. This is Miss Traverse's third picture as a William Fox star. The production was directed by Harry Hillarde. The story by Elmer Harris and the scenario is the work of Dennison Clift.

Bradbury Directing New Vitagraph Serial.

R. N. Bradbury, who directed Antonio Moreno and Carol Holloway in "The Iron Test," their first Vitagraph serial as co-stars has fully recovered from his long illness and has reported back to the studio, where he has again taken up his work. Antonio Moreno and Carol Holloway are now engaged in making a new fifteen-episode serial, "Perils of Thunder Mountain."

Mr. Bradbury wanted to go to Truckee and join the company, but W. S. Smith, manager of Vitagraph's West Coast studio, refused to allow him to take the chance of going into the cold climate so soon after his illness.

Mr. Bradbury is awaiting the return of the company from Truckee when they have finished filming their snow scenes. William Baumann is directing the company while at Truckee and will continue to work with Mr. Bradbury when the company gets back to Hollywood.

Big Interest Shown in Easter Film.

The Lenten season is witnessing much activity in the Vitagraph branch offices in connection with bookings on the five-reel feature, "From the Manger to the Cross."

This powerful pictorial presentation of the life of Christ from his birth in Bethlehem to the final tragedy on Calvary, has received the endorsement of the Christian clergy of all denominations.

Not only are churches of all denominations, Y. M. C. A., schools and similar institutions seeking the film continually, but it offers exhibitors an unusual opportunity for tying up with church benefit performances during the holiday season. Many exhibitors are taking advantage of this and are putting a genuine campaign back of their showing.

Report Big Business on Big V Specials.

There is a spirit of optimism at the Vitagraph home office this week that cannot be downed by bad weather or anything else. The reason for the jollification is the fact that the biggest week's business in the company's history is reported in connection with its "Big V" special Comedy Service.

This unit of two-reel laugh makers that Vitagraph has been exploiting so successfully is making a splendid showing. The Montgomery and Rock comedies have built up steadily and the return of James Aubrey to Vitagraph comedy ranks have met with a rousing reception.

Fast Work Being Done on the Rothapfel Unit Program

SAMUEL L. ROTHAPFEL announces that work on the Rothapfel Unit Program is progressing rapidly at the Bacon-Backer studio. The comedy conceived by Mr. Rothapfel and scenarioized by George V. Hobart, has been completed. Helen Weir, who was with David Warfield in "The Music Master"; Yvonne Sheldon, of Ziegfeld Follies fame; Templar Saxe, Walter McEwen, Alexander Herbert and Eugene are seen in prominent roles.

Mr. Rothapfel is giving his personal attention to every detail relative to production. The cast for the feature has been selected and assembled and the first scenes have been "shot." The cast contains the names of prominent artists of the silent drama, their names to be announced later.

For the magazine reel, one of the important factors of the Rothapfel unit, Mr. Rothapfel has assembled a collection of subjects that are original in every sense of the word. Interesting and timely short subjects make up this factor of the program.

"One Week of Life" Is Pauline Frederick's Next

PAULINE FREDERICK'S second Goldwyn picture enlists the same high order of endeavor as was found in "The Woman on the Index." Cosmo Hamilton's "One Week of Life" is a story far removed from the beaten track, and distinctly different from the successful drama in which Miss Frederick made her Goldwyn debut, yet it demands the services of players with the same finesse and force.

Thomas Holding is her leading man. He has an uncommon role in this picture—that of a man who is morally wrong yet who must claim the sympathy of his audiences from the start in order that they be eager for his regeneration.

Corrine Barker essays the best role of her career as the only feminine character in the play besides the star's dual one..

Following his success with Tom Moore in "A Man And His Money" it is small wonder that Sydney Ainsworth steps into a role of even greater importance with the forceful emotional artiste. Serving admirably as a foil to the star, he assumes the role of LeRoy Scott, a society idler responsible for the curious bargain made whereby the woman he loves can evade all responsibilities and live one week of life. Percy Challenger completes a cast small in number but of flawless histrionic uniformity.

"A Stitch in Time" Coming Along.

Under the direction of Ralph Ince, Vitagraph's production of the famous stage success, "A Stitch in Time," in which Gladys Leslie will soon appear, is rapidly rounding into form.

The success of "A Stitch in Time" on Broadway is still so recent that it needs scarcely any comment.

Happily, the play might have been written for Gladys Leslie, so ideally does it fit her personality, says Vitagraph, and according to her director, Miss Leslie is realizing all of her opportunities to make this biggest production in which she has ever appeared a genuine artistic triumph.

Juanita Hansen Leading Woman for Mix.

Indicative of the high grade casts with which William Fox surrounds his stars is the annoucement that Juanita Hansen, who has been a star in her own right, is to be leading woman for Tom Mix in "The Romance of Cow Hollow." This picture will be made under the direction of Arthur Rosson at Hollywood, Cal.



She's a Bear!
Is Viola Dana, and Very Dangerous in Her Latest Metro, "The Parisian Tigress."

"La Femme et le Pantin" Is a Novel, Not a Play

IN announcing the screen version of Pierre Louys' "La Femme et le Pantin," recently the Universal scenario department erred in calling the novel, a classic of French literature, a play. This error is regrettable due to the fact that there exists a play, "Woman and Her Puppet," an early dramatization of the novel, not known in America, but a big success in France, where at present Regina Badet, in the role of the dancer, is making it the talk of the nation. With this play the screen version of Madame Eve has no connection.

The Universal film version, which will star Priscilla Dean, it is expected, will take full advantage of the range of the narrative, and unlike the French stage play, the cinema attraction will have an entirely different climax; one said to be more intense and pleasing, inasmuch as, being unlike the stage, the screen has no limitations. So new, novel and appealing is the theme provided by Madame Eve, that though the novel has not been translated to date, it has proved so attractive in the American mind that it is rumored an adaptation for the stage as well as the screen may be made in the near future.

It is expected that Universal's adaptation will be produced under the tentative title, "Love's Puppets." Miss Dean will undoubtedly begin work on the story following the completion of a screen vehicle provided by Bayard Veiller.



Sh! Here's the Intrigue
From May Allison's Metro, "The Island of Intrigue."

Viola Dana Has Strong Role in "The Parisian Tigress"

IN the Metro release of March 31 "The Parisian Tigress" Viola Dana will return to the strong emotional type of role.

A peculiar significance is attached to this release in that it is the first heavy drama that this star has appeared in for some time.

The scene of the production is the Latin Quarter of Paris, in the sordid underworld, peopled by the riff-raff of the French capital, and the character essayed by the star is that of a little girl of the streets, who becomes a cafe dancer under the brutal guidance of an Apache lover.

The story was written by June Mathis in collaboration with the former Metro director, Albert Capellani, and the screen adaptation was well done by Finis Fox of the Metro staff.

The production is a marvel of beautiful stage settings. John Ince directed it. In the supporting cast are Edward J. Connelly, Henry Kolker, Clarissa Selwynne, Darrell Foss, Louis D' Arclay, Mitzi Goodstadt and Maree Beaudet, and many others.

"Sunnyside" Is Chaplin's Next First National Release

IT has been definitely decided by Charlie Chaplin that the next production to be released under his million dollar contract with the First National Exhibitor's circuit will be "Sunnyside". The comedian has been busily engaged in the making of three different stories since the completion of "Shoulder Arms".

This is a story which has afforded the star tremendous scope for comedy situations, and he has taken advantage of every angle. In between the many laughs, there runs a love story presenting Edna Purviance in a character which gives Chaplin an opportunity for numerous dramatic moments.

"Sunnyside" shows the picturesque rural life of the average New England village community. Chaplin's satire of the farmhand is said to be his best work and besides the members of his company he uses for foils, live stock of every description. The story is an original idea of Chaplin's, made under his personal direction.

Others in the cast are Albert Austin, Henry Bergman, Tom Wilson, Loyal Underwood and Tom Wood.

Earle Williams Keeps Adding Laurels.

In selecting Frederic Van Rensselaer Dey's sensational novel, "A Gentleman of Quality," as a screen production for Earle Williams, Vitagraph gave to Mr. Williams what will rank as perhaps the most powerful role he has had since he played "The Christian." He is given the opportunity to do some extremely clever character work.

James Young, who directed the production, has given it a lavish setting and Mr. Williams has been surrounded by a strong supporting company which includes Katherine Adams, Joyce Moore, James Carpenter, Robert Bolder, George Pierce and Ronald Byram.

A Russian Picture for Norma Talmadge.

Norma Talmadge's next picture to be released following "The Probation Wife" will be a Russian picture, on which Miss Talmadge is now at work at Saranac Lake. This Russian story is by H. H. Van Loan.

Pedor de Cordoba will play Prince Mihkail, who falls in love with Norma Talmadge, the Princess, who escapes from the horrors of the revolution. Other prominent members of the cast are Marguerite Clayton, Matilda Brundage, Stuart Holmes, Chas. Gerard, Marc McDermott and Harry Sothern. Chet Withey is the director.

MORE BUILDING ACTIVITIES

NEW LONDON, CONN.—Charles J. Ducy and Walter T. Murphy, 28 Methodis street, have plans by Herbert R. Brewster, 295 E. 17th street, Brooklyn, N. Y., for three-story theatre and store building, 70 by 170 feet.

WILMINGTON, DEL.—James E. Lewis has purchased site and plans to erect an up-to-date moving picture theatre thereon.

CHARLESTON, ILL.—C. D. Mitchell plans to erect one and two-story moving picture theatre, to cost $25,000.

CHICAGO, ILL.—Jules J. Ruebens is having plans prepared for converting dance hall into modern theatre building. Alterations will cost $60,000.

HERRIN, ILL.—Marlo Brothers have plans by R. Z. Gill, of Murphysboro, Ill., for moving picture theatre.

HOPEDALE, ILL.—A. F. Dassett has purchased building which he plans to convert into moving picture theatre.

BRAZIL, IND.—Chicago interest has purchased site on National avenue from W. N. Zeller upon which to erect moving picture theatre.

EVANSVILLE, IND.—Grand Realty Company, owner of Grand Theatre, will expend $25,000 in remodeling house.

GARY, IND.—D. S. Klafter, 64 West Randolph street, Chicago, is preparing plans for a fireproof theatre, with seating capacity of 600. The project is being financed by the Mid City Realty Company.

HUNTINGTON, IND.—T. Guy Perfect plans to erect theatre at Jefferson and Washington streets, with seating capacity of 1,000. It is to be equipped with a modern pipe organ.

INDIANAPOLIS, IND.—Valentine Com-English. Improvements planned and to be completed before September 1, company has leased theatre from William E. prise new seating and redecorating and refinishing entire house. A. F. Miller is manager.

LAFAYETTE, IND.—Movement under way here to erect fireproof memorial theatre, office and store building, with seating capacity of about 1,400 and to cost approximately $125,000. Address Thomas Bauer.

BELLE PLAINE, IA.—R. W. Stein, manager of American Theatre, plans to erect an up-to-date theatre here.

OSAGE, IA.—M. H. Sprague, of Washburn, Wis., is preparing plans for moving picture theatre to be erected here.

CYNTHIANA, KY.—Moving picture theatre will be erected on Walnut street by H. A. Robs.

MONROE, LA.—Saenger Amusement Company plans to erect moving picture theatre here, to cost $125,000. Address L. M. Ash.

THEBODEAUX, LA.—L. Falgout will remodel Raceland Theatre.

ABERDEEN, MD.—Bowman & Mitchell have plans by W. O. Sparklin, Fidelity Building, Baltimore, for moving picture theatre to cost $8,000.

BALTIMORE, MD.—Greater Baltimore Theatre Company, 2706 Philadelphia avenue, has plans by W. O. Sparklin, Fidelity Building, for one-story theatre, 75 by 150 feet, to cost $25,000.

ST. LOUIS, MO.—Lindele Theatre has been sold by Rosenbaum Hauschulte Real Estate Company to William Goldman Amusement and Investment Company. New owners plan to make extentive improvements.

DETROIT, MICH.—Staneslaw Janeszewski, Michigan avenue and 31st street, has plans by J. G. Kaseler & Company, 524 Chamber of Commerce Building, for an addition to theatre, 40 by 180 feet.

FLINT, MICH.—A $75,000 theatre will be erected at 302 South Saginaw street by L. G. Suntin.

ST. PAUL, MINN.—Realty Service Company, Bremer Arcade, has contract to erect $5,000 moving picture theatre.

GREENVILLE, MISS.—Company is being organized by H. B. Crosby and S. V. Sanderson for purpose of erecting moving picture theatre.

QUITMAN, MISS.—Long-Bell Company plans to erect moving picture theatre for its employes.

BUTTE, MONT.—Jack King will establish new moving picture theatre in Reed Building on East Park avenue.

ST. LOUIS, MO.—Fletcher R. Harris Realty Company through Mississippi Valley Trust Company has leased New Grand Central Theatre Company store building at 617 North Grand avenue for production of moving picture films.

OMAHA, NEB.—Charles Grotte has disposed of his interest in theatre at 15th and Douglas streets. He has purchased a site and plans to erect a new theatre in near future.

NEW BRUNSWICK, N. J.—Aaron Schusterman will expend $20,000 in making improvements to Empire Theatre. These will include new leather chairs, with a seating capacity of between 1,000 and 1,100.

GLOUCESTER, N. J.—Frank Hall, care Buena Vista Hotel, is having plans prepared for one-story moving picture theatre, 60 by 120 feet, to include two stores and billiard room.

BROOKLYN, N. Y.—J. Salkin, 301 Grand street, has plans by A. Brock, 215 Montague street, for an extension to one-story moving picture theatre, to cost $12,000.

BROOKLYN, N. Y.—Rosa F. Palumbo, 207 Myrtle avenue, has plans by W. J. Conway, 400 Union street, for one-story moving picture theatre, 33 by 108 feet, to cost $7,000.

BUFFALO, N. Y.—W. Bielanski, 785 Fillmore avenue, has plans by Joseph Gieigand, 346 Herman street, for two-story moving picture and vaudeville theatre, 50 by 152 feet, to cost $50,000.

LANCASTER, N. Y.—H. C. Swain, 80 West Genesee street, Buffalo, N. Y., is preparing plans for brick and concrete theatre to be erected here, 46 by 108 feet.

NEW YORK, N. Y.—New theatre will be erected at Washington avenue and 186th street, with seating capacity of about 1,000 and costing $50,000. Charles A. Goldreyer is lessee.

NORMAN, OKLA.—Moving picture theatre will be included in business building in state university addition. Site has been purchased by Ray Herry, adjoining the campus and construction will begin in a short time.

AKRON, O.—T. E. McShaffey plans to erect eight-story brick and concrete theatre and hotel building. Theatre will have seating capacity of 700.

BARBERTON, O.—Park Theatre Company, care A. J. Heiman, 156 Columbia street, has plans by Swirsky & Miller, Ohio Building, for two-story moving picture theatre and office building, 48 by 100 feet, to cost $50,000.

CINCINNATI, O.—Keystone Amusement Company will convert old Sterling Hotel, Sixth and Mound streets, into moving picture theatre and vaudeville theatre. Address Nathan A. Michelson.

CINCINNATI, O.—Edlewild Theatre Company has been incorporated with $25,000 capital by Frank W. Huse and Thomas A. Reilly.

CLEVELAND, O.—Abraham Greenwald and Samuel Bernstein, 541 Society Building, have plans by S. H. Weis, 1030 Schofield Building, for moving picture and store building, to cost $75,000.

CLEVELAND, O.—M. C. and L. W. Stone will erect $35,000 moving picture theatre here. Lessee is Joseph Grossman, of Standard Theatre, will install screen, seats and pipe organ.

DENNISON, O.—Jacob Smith has plans by Drach & Miller, Kelly Building, Springfield, O., for an up-to-date theatre building.

PORTSMOUTH, O.—Gus Sun Corporation, Main and Limestone streets, Springfield, O., have plans by Drach & Miller, Kelly Building, Springfield, O., for general remodeling of interior of Sun Theatre.

TOLEDO, O.—M. R. Williams, of Arcade Theatre, plans to erect brick and concrete theatre, with seating capacity of 1,500 and to cost $55,000. Steam heating and electric lighting systems will be installed.

WELLSTON, O.—Plans are under way to erect brick and concrete moving picture theatre, 70 by 100 feet, to cost $35,000. Modern steam heating and electric lighting systems are included.

YOUNGSTOWN, O.—Schwind Realty Company, Schwind Building, have plans by Schenck & Williams, Mutual Bank Building for rebuilding theatre destroyed by fire, to cost $100,000.

ALLENTOWN, PA.—Wilmer & Vincent, 1401 Columbia Theatre Building, New York, have plans by Hoffman Company, Finance Building, Philadelphia, for one and two-story theatre and office building, to cost $500,000.

DU PONT, PA.—A. Martone has plans by L. P. Turon, 232 North Main street, Pittston, Pa., for one-story moving picture theatre, 44 by 113 feet, to cost $8,000.

WILKES-BARRE, PA.—M. E. Comerford Amusement Company, 303 Lackawanna avenue, Scranton, Pa., have plans by Leon H. Lempert & Son, 346 Cutler Building, Rochester, N. Y., for two-story moving picture theatre, 81 by 160 feet, to cost $150,000.

WOONSOCKET, R. I.—Social Amusement Company has plans by Walter F. Fontaine, 285 Main street, for theatre, 100 by 65 feet, to cost $40,000.

PHILADELPHIA, PA.—Stanley Company, 1214 Market street, has plans by Hoffman Company, Finance Building, to remodel interior of Princess Theatre. Improvements will cost about $30,000.

PHILADELPHIA, PA.—Palace Theatre Company has plans by Paul J. Henon, Jr., 10 South 18th street, for interior alterations to Palace Theatre, to cost $25,000.

READING, PA.—Sharp & Ravel, 22 North 5th street, will build new show windows and make alterations to Rajah Theatre, to cost $3,000.

YAKIMA, WASH.—Frederick A. Merey, owner and operator of a string of moving picture and vaudeville theatres, plans to build in near future an addition to Liberty Theatre, to cost $125,000. When improvements are completed, house will have seating capacity of 1,800.

WHEELING, W. VA.—Fred F. Faris is preparing plans for a new theatre on site present Victoria Theatre and an addition 23 by 100 feet on north side present structure. Seating capacity will also be increased. Improvements will cost about $35,000.

DE PERE, WIS.—Majestic Theatre has been purchased by Joseph Speaker. He plans to convert the interior into one commodious auditorium, install about 450 opera chairs, put in a hardwood floor and equip with new projection machines.

LA CROSSE, WIS.—Frank R. Schwalbe and Frank L. Keppelberger are having plans prepared for a $100,000 moving picture theatre to be erected on North Fourth street, with seating capacity of 1,300.

Among Independent Producers

Conducted by C. S. SEWELL

Territorial Champions Middle Class Productions

THE Territorial Sales Corporation, located at 1600 Broadway, announces that a thorough investigation with buyers throughout the country indicates a season of unprecedented success for the state rights market; further, that many producers have overlooked the fact that there is a tremendous demand for middle class pictures, many being either too expensive or too cheaply made to warrant their purchase.

"The Territorial Sales Corporation is in the field to purchase pictures on a businesslike basis," says this statement. "We are going to handle pictures from the shortest subject up to the most costly productions, but are not going to pass up the 'in-between' films, the five and six-reel features, which make money for the state rights buyer and the exhibitor.

"It is our purpose to buy and sell pictures for what they are worth, not what we can obtain for them. If a territory is worth $10,000 we are going to get this for it, nothing more and nothing less. The value of the picture will be judged by the box office value it possesses.

"It appears to us that the state rights business is gaining in momentum every week, but the game will get a black eye if the market is flooded with high priced, poor pictures. This company intends to give the fullest backing to every sale it makes; advertising, publicity and promotion features of every description will be supplied to purchasers.

"Already we have arranged a full line of promotion material on the Jester Comedies, which will be the first of our numerous pictures to be put on the market. These comedies, rated with the best, and which were booked solid over the Loew and other circuits, will be issued one every other week.

"In a short time we will announce further details of our organization, but for the present we are content to state we are prepared to compete in the state rights market on a businesslike basis, buying the pick of the market at such a figure as to enable our customers to make money, and in turn to allow their customers a fair profit on the investment."

Maurice Tourneur Finishes His First California Film

MAURICE TOURNEUR'S latest production, "The White Heather," which will have its premiere within a few weeks at a leading New York theatre, marks the director's first California production.

Mr. Tourneur came to America from France five years ago, after a success in the world of the drama and screen over there and has achieved prominence here by producing such pictures as "The Whip," "A Poor Little Rich Girl," "Barbary Sheep," "The Rise of Jenny Cushing," "Prunella" and "The Bluebird." Then Mr. Tourneur launched his own producing company, making "Sporting Life," "Woman," and "The White Heather." However, not until he started work on "The White Heather," did he go West. Those who have seen "The White Heather" at private showings, are said to declare it to be the biggest thing yet done by Mr. Tourneur. It is adapted from Cecil Raleigh and Henry Hamilton's famous melodrama, which had a sensational stage success at the famous Drury Lane Theatre in London and later at the Academy of Music, New York. It is announced as having one of the most remarkable punches ever screened, and is staged with all the characteristics which audiences and exhibitors have come to expect in a Tourneur production.

Mr. Tourneur believes in a well balanced selection of players rather than the modeling of a story to fit a star. Mabel Ballin has the leading feminine role in the part that was created in the New York footlight production by Amelia Bingham. Ralph Graves has the leading male role, H. E. Herbert is the "heavy," and such excellent players as Jack Gilbert, Spottiswood Aitken, and Ben Alexander appear in the photoplay. Little Master Alexander is the boy who scored in "Hearts of the World" and is said to have made an individual hit in "The White Heather."

There are any number of fine "shots" in "The White Heather," among the more notable being the scenes in the slums of London.

The newest invention of the Williamson Brothers, which permits of a new sort of sub-sea photography, is employed in some of the big scenes. "The White Heather" is to be released in the open market, following out the director's policy of independent productions. The date of the New York premiere will shortly be announced by Mr. Tourneur's agents, Hiller and Wilk, Inc.

Conrad Milliken Praises S-L Film "Virtuous Men"

FOLLOWING the announcement that "Virtuous Men," the first Ralph Ince film attraction starring E. K. Lincoln, and sponsored by Arthur H. Sawyer and Herbert Lubin, would be ready for presentation in the next few weeks, Conrad Milliken, an executive of the S-L organization and formerly vice-president of the Petrova Picture Company, who has to his credit several years' experience with feature productions, witnessed a special showing of this picture and issued the following statement:

"After seeing 'Virtuous Men' in completed form, I feel impelled to go on record by saying I consider it one of the biggest screen entertainments I have ever witnessed. Carefully weighing every requisite of film production of higher merit, I find the first Ralph Ince Film Attraction falls short in none. It possesses a straightforward, swift-moving story, melodramatic in the extreme and convincing from start to finish. It has had the advantage of the personal direction of Ralph Ince. It contains an extraordinary cast in support of E. K. Lincoln, including Grace Darling, Clara Joel, Robert W. Cummings, William B. Mack and many others. Photographically 'Virtuous Men' is superb. It contains many novelties in the matter of camera work and many scenes of exquisite beauty taken both in and out of doors. It has not one, but half a dozen, so-called big moments which run from the highly spectacular to the thrillingly dramatic. Among the out-of-the-ordinary features there is a realistic and thrilling forest fire, an exciting riot scene in which 10,000 men appear, a society ball which for beauty of settings and gowns have never been equalled, and what is probably the most terrific and hair-raising fight ever staged for the screen.

"Added to these factors is a perfection of detail rarely attained, a love story finely told and a suspense which grips the spectator.

"In my opinion 'Virtuous Men' possesses all of the elements so often looked for and so seldom found in productions aspiring to the appellation "special." I believe this picture will earn for S-L Pictures the gratitude of the great body of exhibitors who constantly cry: Give us big and better pictures."

Attractive Campaign Book Issued on Kennedy Serial

HARRY GROSSMAN reports the completion of an elaborate and effective press book devised to draw the crowds to see "The Carter Case," a fifteen episode Craig Kennedy serial, in which Herbert Rawlinson and Margaret Marsh appear as co-stars.

Many exchange men are said to declare it to be an invaluable aid to exhibitors in the intensive exploitation of the Oliver Film production of Arthur B. Reeve's scientific detective tales, and expressed their admiration for the drawing power of the press stories, whose appearance in local papers will rouse interest as to the actual operation, shown on the screen, of the scientific instruments and laboratory experiments with which Craig Kennedy solves the mysteries of "The Carter Case."

The excellent one, three, six and twenty-four sheet posters are said to reveal just enough of the punches in each instalment to make the passerby want to see the show. Cuts of various sizes for each episode are available in large numbers and attractive variety, while thumb nail cuts for the press stories, program cover cuts, mats of announcement slides for each episode and large photo-gelatine lobby display make up an imposing array.

Hand colored pictures of Herbert Rawlinson and Margaret Marsh, 22x28, for lobby display and banners and blotters regarding "The Carter Case" for distribution have been prepared.

The press book will be sent with the paper to every exchange for distribution among exhibitors. It abounds in helpful suggestions to assure the widest spread and efficacious publicity.

Betty Howe With Four-Star

IN the supporting cast for Leah Baird in the initial Four Star Picture, "As a Man Thinks," is Betty Howe. She is already known to motion picture audiences for her work in important roles with Vitagraph, Artcraft and Metro, having appeared with Elsie Ferguson in "The Lie" and in "To Hell with the Kaiser."

In "As a Man Thinks," adapted from Augustus Thomas' stage play of the same title, and directed by George Irving, Miss Howe will interpret one of the leading roles, originally interpreted by Gail Kane in the stage production. The Four Star Pictures are being produced by Harry Raver.



Sol L. Lesser
Who Has Bought United States and Canadian Rights on "Yankee Doodle in Berlin."

Dalton Back in New York Reports Several Sales

EMMETT DALTON has returned to New York after a tour of the Southern states with his production, "Beyond the Law." He reports big business in all of the houses in which this picture was shown, in many of which he appeared personally; and also announces the same of territorial rights on this picture.

The newly formed Aywon Film Corporation, of which Nathan Hirsh is president, has bought the New York and northern New Jersey rights, while franchise for the entire southern states has been purchased by the First National Exhibitors' representative in Richmond. The latter sale, Mr. Dalton advises, was made on the strength of the box-office receipts of the theatres throughout the territory in which he presented "Beyond the Law."

In addition, a deal has been entered into with Mr. Hirsh, involving special publicity and advertising as well as personal appearance of Mr. Dalton in a number of theatres under the auspices of the Aywon Company.

Several Prominent Players in "The Carter Case" Cast

SEVERAL prominent players appear in the supporting cast of Herbert Rawlinson and Margaret Marsh, the stellar players in "The Carter Case," the Arthur B. Reeve scientific detective serial presented by Harry Grossman as the initial release of Oliver Films, Inc.

Ethel Grey Terry is cast in the charming and mysterious role of Cleo Clark, who easily fascinates William Pike as Walter Jameson, the gullible assistant of Craig Kennedy, and Marcellus Mason, the scheming, sauve lawyer, as well as Rance Dixon, the weak victim of circumstances, portrayed by Coit Albertson and Kempton Greene, respectively.

The shrewd, scientific Teuton, Hugo Geist, is played by Joseph Marba, while the conscience tormented captain of industry, Shelby Carter, is portrayed by Donald Hall. Gene Baker is cast as Anita's maid who, as a stool pigeon, succeeds in taming the ruthless Emanon, a scheming apache, portrayed by Louis R. Wolheim.

In addition, there are numerous characters of secondary importance which go to make up the excellent ensemble, such as the portrayal of Darky Joe by Leslie Stowe, and Bull Rudkin by Frank Wonderlee.

Raver to Picturize Six Augustus Thomas Plays

THE fact that during the coming year Harry Raver will transfer to the screen six of Augustus Thomas' stage plays lends exceptional interest to Mr. Thomas' work in connection with the drama. His name is known throughout the world and his re-advent into the motion picture field is of importance to the whole industry.

Mr. Thomas is said to be the dean of American dramatists, and has numerous successful plays to his credit, including "The Copperhead," with Lionel Barrymore, which was one of the biggest hits of the last two seasons.

The series of Thomas plays will be directed by George Irving, produced by Harry Raver, and Leah Baird will be starred. This combination gives rise to the trade mark "Four Star Pictures" under which they will be released. "As a Man Thinks" will be the initial production.

His previous plays include "Arizona," "The Earl of Pawtucket," "The Embassy Ball," "The Witching Hour," "Alabama," "Colonel Carter of Cartersville," "Colorado," "Soldiers of Fortune," and "The Harvest Moon."

"Mickey" Rights Sold for the Entire World

THE rights to "Mickey," Mack Sennett's seven reel super-production, have now been disposed of for the entire world.

In the United States the territories are controlled by the following exchanges: Magnet Film Exchange, for Greater New York; Gardiner Syndicate, Buffalo, for New York north of Westchester County; Boston Photoplay Corp., Boston, for New England; Supreme Photoplay Productions, Pittsburgh, for Pennsylvannia, Ohio and West Virginia; Sidney B. Lust, Washington, for Maryland, Delaware, District of Columbia and Virginia; S. J. Samuels for Georgia, Alabama, Florida, Tennessee, North and South Carolina; Kentucky to Big Features Film Co., Mickey Film Corporation of Chicago for Illinois; Wisconsin Film Corporation of Milwaukee for the State of Wisconsin; J. Horwitz Productions for Michigan; Leon Victor of Kansas City for Missouri, Kansas, Iowa and Nebraska; De Luxe Feature Film Company of Seattle for Washington, Oregon, Idaho, Montana, Minnesota, North and South Dakota, Texas, Oklahoma, Arkansas, Louisiana and Mississippi; Midwest Greater Features Company for Colorado, Wyoming, Utah and New Mexico, and Sol. Lesser, All Star Features Distributors, San Francisco, for California and Nevada.

In every territory "Mickey" is said to have broken records and established a precedent for box office receipts.

R. G. Morgan to Execute Sketches for S-L Film

FOLLOWING their plan for the use of well-known artists in connection with the distinctive advertising inserts which have been a feature of the exploitation campaign for "Virtuous Men," Arthur H. Sawyer and Herbert Lubin announce the acquisition of R. G. Morgan, well-known illustrator. Mr. Morgan has been engaged by the organizers of S-L Pictures to create four pages of original drawings, to be used as the dominent theme of the next insert exploiting the E. K. Lincoln star vehicle. Special sittings were made for Mr. Morgan by E. K. Lincoln, Grace Darling, Clara Joel, R. W. Cummings and William B. Mack.

Mr. Morgan is a popular illustrator and is responsible for many distinctive cover designs and poster displays. He was recently commissioned by the United States Government to design a special poster to exploit the forthcoming Liberty Loan.

Caplon Gets Two Arrow Films

AMONG the Arrow sales of the week is reported the sale of "The Profiteer," starring Alma Hanlon and Jack Sherrill, to Variety Pictures Corporation (Milton Caplon, President) for the states of Maryland, Delaware, District of Columbia and Virginia.

Mr. Caplon also purchased the five-reel "western" starring Neal Hart, which will be ready for release April 15th. The title of the picture has just been selected by Arrow officials and it will be released under the name of "When the Desert Smiled."



Maurice Tourneur in One of His Deeper Moments.
About to Brave the Depths, with Ernest Williamson Waiting to Follow, to Take Scenes for "The White Heather."

Arrow Sells Film to E. K. Fox for Twelve States

DR. W. E. SHALLENBERGER, president of Arrow Film Corporation, announces the consummation of one of the largest territorial deals in the past eighteen months, by which E. K. Fox, of Washington, has secured the rights to "The Law of Nature" for Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi and Louisiana.

An extensive campaign has been mapped out by the Fox organization, which includes bill-boarding with twenty-four sheets in the principal cities in the territory referred to. The production will be handled as a road show with advance men and necessary paraphernalia; ten prints will be used.

"The Law of Nature" was produced by David G. Fischer and is an adaptation of a story written by Mr. Fisher in collaboration with Congressman Richard Pearson Hobson. An extensive line of lithographs has been prepared by the Ritchey Lithographing Company.

Many Newspapers Comment on Title "Virtuous Men"

AN unusual phase in connection with the comment aroused by the title "Virtuous Men" for the first Ralph Ince Film Attraction starring E. K. Lincoln and released by S-L Pictures, is the interest shown by several newspapers. Quotations from some of them are given below as examples.

Cleveland News, Cleveland, Ohio: "Virtuous Men" Next! Readers you remember reading in this column a few days ago that the S-L Film Company was to offer E. K. Lincoln in a feature that would startle fans, exhibitors, producers and everybody. They were right. The name of the feature is to be "Virtuous Men".

New York Tribune, New York City: A special musical score for "Virtuous Men", the first Ralph Ince Film Attraction, is now in preparation. A special musical number will be published, to be used by orchestras as the dominant musical theme. The dominant motif will probably be, "They wouldn't believe me."

Cleveland Leader, Cleveland, Ohio: Has "Startling" Title. The S-L Production corporation announces that it has a title for its initial picture, starring Clara Joel and E. K. Lincoln, that "will startle the movie going public and arouse country-wide curiosity and debate." It neglected to mention the title. When we hear it, if it's all right to print we'll print it.

Lieutenant Hall Talks to Ohio Business Men

AT a recent meeting of the Cleveland Chamber of Commerce, Lieutenant Bert Hall, star of Independent Sales Corporation's release, "A Romance of the Air," was one of the two principal speakers. Professor Jacob H. Hollander, head of the political economy department, Johns Hopkins University, Baltimore, was the other speaker.

Myron T. Herrick, formerly American Ambassador to France, introduced Lieut. Hall, as "one of the two surviving members of the famous Lafayette Escadrille and one of the most daring flyers in the World War."

Lieut. Hall has been in the Middle West for some weeks, making personal appearances in connection with "A Romance of the Air." After a recent showing of this picture Lieut. Hall flew from Chicago to Detroit dropping announcements of the pictures run. Chas. F. Schwerin, Independent's branch manager in Cleveland, reports that "A Romance of the Air" went big there.

Title of S-L Film Arouses Interest.

When Arthur H. Sawyer and Herbert Lubin announced several weeks ago that a mild sensation would be created when the title of the first Ralph Ince Film Attraction was made public, considerable interest as well as doubt was aroused. However, the sponsors for this attraction announce that the title, "Virtuous Men," has aroused a storm of comment among exhibitors and public. Leading executives have written to the S-L Pictures, praising the box-office value which attaches to the title, while prominent exhibitors in all parts of the United States have commended Sawyer and Lubin on the selection.

About those seats you have stored away. Somebody needs them and you are likely to find the customer through an advertisment in The World's Classified.



"Bolshevism on Trial" Is Select's Timely Special Attraction.



Mabel Julienne Scott
Featured in Alpha's "Reclaimed."

Supreme Gets Territory on "Once to Every Man"

H. O. Kyler, General Manager of the Supreme Photoplays Corporation of Denver, impressed with the trade reviews on the Frohman Amusement Corporation special, "Once to Every Man," after ascertaining that a print could not be forwarded to Denver for screening made a trip to New York to view the attraction. He arrived in the forenoon, the production was screened, and the contract signed the same day.

Mr. Kyler will exploit the attraction along novel and aggressive lines, and will play but one entire state of the four states of Colorado, Utah, Wyoming and New Mexico at one time. In other words instead of shipping the print to fill intermittent bookings throughout the four states, a canvass will be made of the theatres in each state, and the bookings filled successively. This will avoid the delay that follows filling successive dates at distant points one from the other. A liberal use of lithographs, particularly of twenty-four sheets, will be made by the Supreme Photoplays Corporation.

Arrow's Business Booming

ARROW Film Corporation has sold Silee Film Exchange, of Chicago, the six-act picture, "The Hearts of Men," starring Mlle. Valkyrien, and has also sold the serial "The Demon's Shadow" to Montreal buyers for Canada.

The Arrow has secured six additional pictures in the past five weeks and are enlarging their sales force. To take care of added business new offices with a projection suite have been engaged which will be occupied about May 1st.

The Arrow also contemplates the opening of exchanges at three points in the United States.

Irene Bordoni in S-L Film

A SPECIAL surprise is said to be in store for motion picture patrons when the initial presentation of "Virtuous Men" is made in the near future. This will be the appearance of a stage celebrity, Irene Bordoni, at present starring in "Sleeping Partners." The presence of Miss Bordoni in the first S-L Picture marks her debut on the screen. In the various scenes in which she appears Miss Bordoni wears several striking gowns especially designed for the occasion.

Tyrad Pictures Handling a Variety of Productions

THAT the state rights market has developed unusual activity and is more promising than it has been for some time is the report made by Tyrad Pictures, Inc., of 729 Seventh avenue, New York City.

Tyrad Pictures, Inc., of which Mathias Radin is president and general manager, and Jacques Tyrol is secretary-treasurer and director general, is state righting the following productions: "And the Children Pay," a social drama in seven reels by Winifred Dunn; "Your Wife and Mine," a six reel feature made in England and France; and "Her Right To Know," a five-reel feature also made in England and France.

State rights for these productions are now being sold with the exception of New York and New Jersey territories, which are being handled by Tyrad itself. In addition Tyrad is distributing to New York and New Jersey exhibitors a line of one, two, and three reel dramas, comedies, and educationals.

Several Acres of Forests Burned for "Virtuous Men"

AMONG the spectacular features in "Virtuous Men," the initial Ralph Ince Film Attraction, now being made ready for presentation by Arthur H. Sawyer and Herbert Lubin, is a forest fire. It is said these scenes were secured at the risk of the lives of several cameramen, headed by William Black. Many weeks of location hunting occupied the attention of Ralph Ince, under whose direction the production was made, before a suitable spot could be found. In order to furnish a realistic thrill, Sawyer and Lubin decided to purchase five hundred acres of thickly-wooded ground in the northern part of Minnesota. Director Ince, accompanied by William Cohill and a staff of assistants, together with E. K. Lincoln, Robert Cummings and Danny Hayes, spent two weeks in securing these scenes. The torch was applied to the entire tract. The fire is said to have taken more than two weeks to burn itself out. Many spectacular incidents, such as the crashing of blazing trees, a running fringe of fire which extended over a mile, and the roaring furnace of flames after the fire had caught hold, were secured.

It is believed to be the first time that film producers have gone to the expense of burning down a thickly wooden area in order to secure the necessary realism.

Heavy Bookings Reported on Craig Kennedy Serial

HARRY GROSSMAN, vice president and general manager of Oliver Films, Inc., expresses great satisfaction over the large quantity of advance bookings being received by exchanges handling the Craig Kennedy serial, "The Carter Case," written for the screen by Arthur B. Reeve and John W. Grey.

Weeks before the initial presentation of the serial, when work was barely started, several prominent exchangemen visited the Oliver studios and after viewing parts of the first and second episodes signed contracts for territory. A majority of the principal territories of the country are now covered. Pioneer Film Corporation, 126 West Forty-sixth street, is handling New York and northern New Jersey, and Arrow Film Exchange, 1235 Vine street, Philadelphia, has eastern Pennsylvania and southern New Jersey; while Illinois and Indiana are handled by Celebrated Players Film Corporation, 207 South Wabash avenue, Chicago; and Samuel Grand, 48 Peidmont street, Boston, has the New England rights.

Additional territory, which has been contracted for, includes the Southern states to Criterion Film Service, 65½ Walton street, Atlanta; western Pennsylvania and surrounding territory, to Day Film Corporation, 412 Ferry street, Pittsburgh; Wisconsin, to Mid-West Distributing Company, Toy Building, Milwaukee; and Delaware, Maryland, Virginia, and District of Columbia, to Superfilm Attractions, 1209 E street N. W., Washington. Foreign rights are controlled by Export and Import Film Company, 729 Seventh avenue, New York.

These exchanges are prepared to release the initial episodes in a few days, having already held trade showings. Mr. Grossman reports that exchangemen advise "The Carter Case" account of its unusually attractive features, including the pretentiousness of the production, popularity of the stars, Herbert Rawlinson and Margaret Marsh, drawing power of the names of the authors, as well as the box-office value of the serial itself, will result in its being shown in many theatres that never before exhibited a serial. It is predicted that it will establish a high water mark for business in the serial field.

"Stolen Orders" Breaking More Box Office Records

THE William A. Brady picture "Stolen Orders" is said to be still making box office records. In Ohio, where it is being distributed by the Argus Enterprises and where that concern is carrying on an extensive campaign of exploitation, the picture is paralleling the success achieved in other territories.

Fred Desburg, of Cleveland, one of the foremost Ohio exhibitors, in a letter to the Argus company says: "We opened Saturday, March 2d, with 'Stolen Orders' at the Mall and Alhambra, and broke all records. We turned away thousands of people who were unable to get in. This is particularly remarkable in view of the fact that our best records have been made on features of not to exceed four and one-half reels in length, whereas this picture is seven and one-half reels."

In the New England territory, the Brady picture continues to duplicate its Boston business. A recent letter from Thomas D. Soriero states: "We are playing 'Stolen Orders' at the Strand Theatre, Lowell, Mass., and it is breaking all records. In fact we have today notified the owners of the picture in this territory that we wish to extend the picture for the rest of the week. This is the first time a picture has ever been held over in Lowell."



What Else Could Mere Man Do but Think?
With Betty Howe and Leah Baird as Inspiration in "As a Man Thinks," a Four-Star Feature.

Lubliner & Trinz Book "Carter Case."

Harry Grossman, of Oliver Films, Inc., announces that Celebrated Players Film Corporation, of Chicago, have booked "The Carter Case" for the entire circuit of theatres controlled by Lubliner and Trinz, following the initial showing of several episodes in Chicago.

Picture Theatre Changes

WAYCROSS, GA.—Dr. W. H. Buchanan has disposed of his interest in Orpheum and Lyric theatres to W. L. Brandenburg, of Atlanta, Ga. Later will assume management of these two houses.

FARMINGTON, ILL.—Alexander Steel & Son have taken over Princess Theatre from Tom Morris.

HENDERSON, KY.—Philip Holtzman, who formerly conducted American Theatre, at Evansville, Ind., has purchased Grand Theatre here.

MORRICE, MICH.—Community Club has established club house and installed moving picture machine. Earl Hapker is chairman.

TORCH LAKE, MICH.—New Liberty is name of new moving picture theatre to be opened here by Earl Guilbault, of Calumet.

CRETE, NEB.—J. G. Hutchinson is the new manager of Lyric Theatre.

SCOTTS BLUFF, NEB.—Orpheum Theatre has been purchased by William Ostenburg, Jr.

VALPARAISO, NEB.—Peterson & Rockwell have disposed of their moving picture theatre to Clarence Linch.

WILKES-BARRE, PA.—Moving picture machine has been purchased by school board. H. H. Zeiser is superintendent.

DES MOINES, IA.—Des Moines Theatre at Sixth and Grand avenues has been leased to Aaron Jones of Chicago.

SIOUX CENTER, IA.—Commercial Club plans to establish moving picture theatre.

BELLEVILLE, KY.—C. W. Bartlett & Son have purchased Great White Way Theatre.

ULEN, MINN.—Harry Keye has disposed of his moving picture business to A. J. Grande and Thomas McDonald.

OMAHA, NEB.—World Realty Company has purchased Muse Theatre at 24th and Farnam streets. Concern also owns and operates Sun Theatre.

CLEVELAND, O.—Liberty Theatre, on Superior, near E. 105th street, has been leased to Charles Shone, 2147 Ontario street.

PHILADELPHIA, PA.—M. Wax has purchasd from A. Katz the two-story moving picture theatre at 2029-31 South Third street.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

AN article in last week's issue of this publication tells of a new screen theatre to be erected by an enterprising firm in one of the large cities and gives as the reason for selecting a certain location: "There isn't any picture house on the block." The extent to which new picture houses are being planned would seem to indicate the time is coming when more than one theatre on every block will be as common as grocery stores or any other sort of commercial enterprise.

The editorial page of Exhibitor's Trade Review is always well worth reading. Many of its articles are models of their class. Like the rest of us, it occasionally slips a cog. Last week, in a short article, "The Public vs. The Critics," it slipped two or three cogs. Aside from putting all mankind on the same mental level it took the other trade paper writers to task for "talking about plot construction and literary values" and added, very wisely: "The public doesn't care anything about plot construction, and never will."

Quite so! But that is the public's misfortune. The dramatist uses the grammar of his art for the same reason that the writer uses the grammatical rules of language, because it is the best means of making his meaning clear. The public busies itself very little with the construction of the machinery that runs the elevators in the tall office buildings, but it cares a great deal about the efficiency of the elevators. The well-made plot makes for efficiency in the moving picture.

Fred Stone's last picture, "Johnny Get Your Gun," is his best because it has the best constructed plot of his three releases.

A reviewer may smash every rule of the English language and still make himself understood. It has been done, in fact. But it doesn't make for easy reading; and the Exhibitor's Trade Review has always shown a commendable respect for grammatical construction of the language it employs in all its departments.

"Neither does the public care whether a story is 'improbable,' if it appeals," is another opinion that is misleading from want of explanation. From a constructive point of view, the most important element in a plot is to maintain the same mood from start to finish, just as a composer of music maintains his theme.

The general public knows little and cares less about the technic of the dramatist; but the dramatist knows the value of the rules by which he fashions his plots, and a critic is capable of more intelligent criticism when he shares this knowledge.

WEITZEL.

IN THIS ISSUE.

The Fire Flingers (Jewel).
Johnny Get Your Gun (Artcraft).
The Rebellious Bride (Fox).
The End of the Game (Hodkinson).
The Marriage Price (Artcraft).
The Way of the Strong (Metro).
The Love Defender (World).
Never Say Quit (Fox).
Toton (Triangle).
Fighting Destiny (Vitagraph).
Forbidden Fire (J. Parker Read).
Turn in the Road (Exhibitors Mutual).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Fire Flingers"

Seven-Reel Jewel Production Featuring Rupert Julian Proves An Excellent Subject.

Reviewed by Robert C. McElravy.

RUPERT JULIAN is one picture man who has repeatedly proved that the more he has personally to do with a production the better it is apt to be. He plays a double role in this seven-reel Jewel, entitled "The Fire Flingers," a title which, by the way, has no special reference to the story and may be changed. In addition to playing a double role, Mr. Julian has also directed the number, which flows along smoothly, with a constantly increasing suspense. But he did not write the very interesting story itself. It is the work of William J. Neidig and was adapted by Waldemar Young.

This is one of those screen subjects which develop an immediate interest and you can feel the plot complications coming even before they appear. The first characters introduced are two men on a highway, who seem to be hoboes, but later get work as printers. It develops that they learned this trade in a penitentiary, from which they were released. They quarrel with the manager of the printing plant and the latter is killed during a fight. One of the printers then takes his place and the story chiefly concerns his trials in this deception, which, through the aid of the wife, end happily. Jane Novak is excellent as the pretty young wife.

Cast.

Richard Hatton .....Rupert Julian
Richard Olwell.....Rupert Julian
Chris Cotterill.....E. A. Warren
Benjamin Burley.....Clyde Fillmore
Sergt. Powers.....Fred Kelsey
Detective Egan.....(Not decided)
Stoll.....William Lloyd
Winifred Olwell.....Jane Novak
Maggie Driver.....Fay Tincher
Ellen.....Fritzie Ridgeway

Story by William J. Nedig.
Directed by Rupert Julian

The Story.

Richard Hatton and Christopher Cotterill, six months out of prison, take jobs as printers with the Olwell Press. They are discharged by their employer, Richard Olwell, a hard hearted individual, who refuses to give them a chance after learning that they are convicts.

The discharged men visit Olwell's home and are fed by Mrs. Olwell, another sufferer from Olwell's persecutions, and planning at the time to get a divorce from him. While the men are eating, Olwell drives up in a car with a young girl proofreader, with whom he intends eloping. He enters the house, has a wordy altercation with the visitors, and is killed during a fight.

Richard Hatton resembles the deceased Olwell. The latter had been planning to shave his beard and Hatton determines to do the same and pass himself off as Olwell. He does this and convinces the police that the dead man is in reality himself, Richard Hatton. He at the same time passes off Christopher as his new foreman of the printing plant.

An absorbing part of the story is that dealing with the relations between Mrs. Olwell and the imposter, whom she thinks is her husband, though greatly altered in appearance and manner. She learns to love him as she had never loved her husband and when she learns the truth aids Hattan in obtaining a legal right to the place he has assumed.

Program and Advertising Phrases: Rupert Julian Star of Jewel Production Seen in Skillful Portrayal of Dual Roles.
Complicated Plot Carries Mystery Angle That Is Sure to Bewilder.
Fate Changes Husbands for a Woman Who Is Not Aware of Substitution.
Crime Story Plus Mystery Plot Provides Engaging Entertainment.

Advertising Angles: Play up widely the fact that this story is taken from the unusual serial of the same title in the Saturday Evening Post. Then work up the details making the main angle the situation resulting from the death of Olwell. For window work use the sandwiches made of $200,000. Place real bills or stage money between slices of bread and use a card: "Richard Olwell was eloping with his pretty proofreader. He wanted to hide his fund from her and he made them into sandwiches. They were worth $100,000 apiece. See 'The Fire Flingers' for details.'" You can also use the finger print idea with a reference to the fact that Mrs. Olwell has the handling of the cards. There are strong angles in the story and it is worth extra space for exploitation.

Advertising Aids: One, three, five and twelve-sheets. Various stills. Heralds in Rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

"Johnny Get Your Gun"

Paramount Presents Fred Stone in an Acrobatic Comedy.

Reviewed by Louis Reeves Harrison.

VERY much on the lines of early motion-picture production, introducing the feats of cowboys in riding bucking broncos and whirling the lasso, "Johnny Get Your Gun" bears

certain other resemblances to the pictures we used to see, in that the hero marches triumphantly through from beginning to end, settling such minor difficulties as the ruin of a wealthy family through stock manipulation and the undesirable attentions of a monocled Duke to the facile heiress, while cutting a swath with his revolver and deadly lariet. Fred Stone is the whole show, a genial athlete, who knocks down villains as fast as they get in his way, and the tricks he performs plainly show that he has mastered the art of motion. There are some amusing subtitles.

Cast.

Johnny Wiggins.....Fred Stone
Ruth Gordon.....Mary Anderson
Bert Whitney.....Casson Ferguson
Pollitt.....Dan Crimmins
Count Bullion-nia.....James Cruze
Aunt Agatha.....Sylvia Ashton
Janet Burnham.....Nina Byron
Mrs. Tupper.....Maym Kelso
Jevne.....Fred Huntley
Milton C. Milton.....Raymond Hatton
Bill Burnham.....Hart Hoxie
Director.....Clarence Geldart

Directed by Donald Crisp.

The Story.

Johnny Wiggins, a "film actor," of the rough-house sort, finds it necessary to impersonate his chum, temporarily in jail. He has to play the brother to a young heiress much sought in marriage by a mercenary Duke. Miss Burnham, the heiress, has not seen her brother in many years, and accepts "Johnny" as her brother Bill. His signature of assent is needed on her marriage contract with the scion of nobility. What "Johnny" does to the Duke and other villainous characters, the acrobatic feats he performs, the tricks he does for a pretty little lady's maid constitute the performance. He wins hands down in every case. The villains disposed of, the heiress goes to a deserving young man and "Johnny" gets the girl of his choice.

Feature Fred Stone as Johnny Wiggins and Mary Anderson as Ruth Gordon.

Program and Advertising Phrases: Fred Stone, Star of Stage and Screen, Presented In Another Acrobatic Photo-Comedy.

Villainy Thwarted, Love Requited and Happiness Assured Through Rough and Ready Methods.

Fortune Hunting Nobleman Thwarted in His Money-Seeking Schemes by "Rough Neck" Methods.

Fred Stone, the Never-Still Screen Acrobat, Hero Of Complicated Encounters and Entanglements.

Advertising Angles: By this time your people should know Fred Stone. Tell them this, the third story, is the best yet. Tell that it is taken from a famous stage success, and that it deals in part with life in a motion picture studio. Tell, too, that the comedian shows all his stunts in this picture, including lassoing a man from a moving automobile. Use plenty of paper and cuts, and take extra space in advertising.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"The Rebellious Bride"

Romance With Springtime Freshness in Ozark Setting and With Peggy Hyland.

Reviewed by Hanford C. Judson.

A KIND of story appealing strongly to young people is told in "The Rebellious Bride," a Fox five-part attraction. It is in good taste and is full of good things, but the best is the quality of the love story in which the juveniles find themselves married before they are acquainted and love grows as natural and as pretty as a flower. The Ozark mountain background and the characters go together convincingly. It is a charming picture, entertaining and likeable throughout, and will probably go well in any theatre. I believe it a little above the average.

The love-making of Cynthy and Arthur, played by Peggy Hyland and Pell Trenton, stranded aviator, who is compelled to marry her at the point of her granddad's gun, is free from self-consciousness and has a delightful flavor. Granddad is the pivotal character and is played by George Nicholls. The mountain atmosphere of this old man is perfect. We are forced to believe in him and so accept what he does as quite natural. This helps the story, the plot of which is discursive. The photography gives us some lovely scenes. Director Lynn F. Reynolds knows how to put this kind of a story on. There is just a little seasoning of farce in it.

The Cast.

Cynthy Quimby.....Peggy Hyland
Grandpa Quimby.....George Nichols
Tobe Plunkett.....George Hernandez
Arthur Calloway.....Pell Trenton
Jeff Peters.....Charles LeMoyne
Vivian Phelps.....Kathleen Emerson
Mrs. Calloway.....Lillian Langdon

Story by Joseph A. Roach
Direction by Lynn F. Reynolds

The Story.

Cynthy lives in a log cabin in the Ozarks and her granddad has decided that she



Peggy Hyland.
Attractive Rebel in "The Rebellious Bride."

must marry the school teacher, a bald-headed codger. She hates this and gets in a mix-up with the village mad-man. Granddad, full of unjust suspicious, says she will have to marry the first man that comes along. This happens to be Arthur Galloway, stranded aviator, whom he forces to say "yes" at the point of a rifle.

Cynthy and Arthur are left in the cabin alone for the night and the girl safely locks her companion up in a closed room that had been her prison once. There is some pretty lovemaking during the day and every night Arthur escapes through the roof, unknown to Cynthy, and tinkers with his hidden aeroplane. He is seen on one occasion and is accused of setting the village store on fire. Cynthy saves him. He flies away and she follows and joins Arthur at his home.

Program and Advertising Phrases: Peggy Hylan, Star of Fox Photoplay, Reflecting Love and Adventure in the Ozark Mountains.

Aviator Proves Real Birdman in Flights of Romantic Love.

Shotgun Tactics Prevail at "Military Wedding" of an Ozark Bride.

Sentiment and Sensations Mingle in Exciting Degree to Furnish Thrills for Photoplay Romance.

Aeronaut Flies High, But Dan Cupid Finds a Way to Catch Him.

Advertising Angles: Play up Miss Hyland, and make what you can of the title. Reserve seats for all unkissed brides, or set a decorated arm chair in a conspicuous place in your lobby and announce that it will be the seat of honor for any unkissed bride who claims the reward during the run of the play. Work the odd title for your newspaper angle.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released April 23.

"The End of the Game"

W. W. Hodkinson Picturizes Story of '49 with Warren Kerrigan as Featured Player.

Reviewed by William J. Reilly.

WHEN fashionable gamblers and modish bad men get together in a plot as they do in W. W. Hodkinson's feature, "The End of the Game," the result is likely to be the refinement of cruelty as concerns the action. This story of California's gold days of '49 has enough of the lawless element to be typical of wild days of the gold rush. The sets are appropriately rough and the costuming is an interesting feature, particularly that of the fashion plate gambling types which are well presented. J. Warren Kerrigan, in one of these roles, finds a type which he readily fills. The story gets away to a good start, lets up for a lapse, and then concludes with a dashing finish. The photography is good, but more outdoor scenes would have given a variety. Walter Berry as "Wild Bill" is a pleasing type.

The Cast.

Burke Allister.....J. Warren Kerrigan
Mary Miller.....Lois Wilson
Frank Miller.....Alfred Whitman
Dan Middleton.....Jack Richardson
Four-Ace Baker.....George Field
Fare Ed.....Milton Boss
Wild Bill.....Walter Berry
Mona.....Eleanor Fair

Directed by Jesse D. Hampton.
Story by George Elwood Jenks.
Scenario by F. McGrew Willis.

The Story.

Burke Allister, one-time Virginia gentleman, and lately a professional gambler, incurs the enmity of Dan Middleton, boss of Brazos, by befriending Mary Miller and her brother Frank. Middleton's gamblers clean Frank out, but Allister bucks them and wins the boy's money back. Faro Ed shoots Frank and is in turn killed by Allister, who flees the town with Mary in order to protect her. Their retreat is discovered by Four-Ace Baker, who prejudices Mary against Allister by stories of his character as a gambler. Mary is injured, and Allister, on going to the town for a doctor, is made a prisoner by Middleton's men, while Mary is induced by Middleton to leave the state. Allister escapes, is frustrated in his rescue of Mary in a dramatic scene, but finally wins with the help of a rock delivered by Wild Bill from above.

Program and Advertising Phrases: Fashion Plate Gamblers and Bad Men in Story of Lawless West of '49.

Warren Kerrigan as Gentlemanly Gambler Cleans up Nest of Bad Men and Wins Girl.

Gold Rush of '49 Gives Story of Powerful Action for Warren Kerrigan to Portray.
Nobby Bad Men and Polished Gamblers Shown up by One of Their Kind in Story of California's Gold Days.
Rugged Character of California in '49 Background of Western Drama Featuring Warren Kerrigan.

Advertising Angles: Play up Kerrigan as your chief selling point with a virile story as a secondary feature. You will sell best by working chiefly on the star.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released March 24.

"The Marriage Price"

Artcraft Presents Elsie Ferguson in a Beautifully Pictured Drama of Society Life.

Reviewed by Louis Reeves Harrison.

THERE are some high notes of beauty in the Artcraft picture "The Marriage Price," especially in an opening grand ensemble, an extravagant dinner party given by a young member of New York's smart set. The drama itself is triangular, the universal situation of a fascinating woman torn in affections between her husband and another man.

Elsie Ferguson is the woman. Wyndam Standing and Lionel Atwell are splendidly representative as the husband and lover whose wills clash in the time-honored struggle for possession. These three make a strong trio and carry by sheer force of personality an interest the story alone might easily fail to arouse. Miss Ferguson's own delicate unveiling of her thoughts and emotions closely hold attention and contribute heavily to that mental enthrallment which binds the spectator to what he is watching. Her inspiring support and fine workmanship in presentation add to the charm of the picture. "The Marriage Price" should be satisfactory to spectators generally as it was to a packed house at the Rivoli.

Cast.

Helen Tremaine .....Elsie Ferguson
Frederick Lawton .... Wyndham Standing
Kenneth Gordon .....Lionel Atwill
Archie Van Orden.....Robert Schnable
Amelia Lawton .....Maud Hosford
Evie Hitchins.....Marie Temper
The Other Woman.....Clariette Anthony

Story by Griswold Wheeler.
Synopsis by Eve Unsell.
Directed by Emile Chautard.

The Story.

Helen Tremaine, extravagant daughter of a New York man of wealth, becomes impoverished by his death and almost completely disillusioned when her friends melt away, all save Lawton, a man of power and wealth, whom she does not love. Gordon, whom she prefers, announces he is too poor to marry her.

She attempts self support, failing even to qualify as a movie actress, and is almost starved when she marries Lawton as a sort of last resort. He tests her by making her independent financially through a pretended heritage of hers he has discovered, but she is a girl of her word and all promises well until her former favorite attempts to win her by ruining her husband while enriching himself. The deal goes through, but it is a trap the husband set to show up the former suitor and the wife is brought to a complete realization of her husband's true nobility of character with very happy results.

Program and Advertising Phrases: Elsie Ferguson Star In a Beautifully Pictured Photodrama of Society Life.
High Spots and Side Lights Reflecting Life in New York's Social Circles.
Marriage Consummated As a Last Resort Leads to Wealth And Happiness.
Brave Girl's Uprightness of Character Wins Love and Happiness.
Plots and Plans of Schemers Fail Before Girl's Loyalty and Love.

Advertising Angles: Make the most of Miss Ferguson's pull with your patrons. Work on the title for the novelty angle, asking your readers what their price is. A day or two before you spring the title set up a large box in the lobby, sealed with wax and provided with a slot. Letter a card "Want to get married? Name your price and drop it in this box. We'll see what we can do for you." Let it make talk for a couple of days before you announce the title.

Advertising Aids. Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 9.

"The Way of the Strong"

Stirring Story Featuring Anna Q. Nilsson in Double Role Makes Fascinating Metro Production.

Received by Margaret I. MacDonald.

THE Ridgewell Cullum novel, "The Way of the Strong," has been used as the basis of a five-part Metro production for March 17, in which Anna Q. Nilsson is featured in a double role. The result of Edwin Carewe's handling of the subject is a stirring and fascinating production in which the fine situations created by the author have developed into thrilling actualities. The plot of the story is one of the substantial sort that is not looking for foreign incident to cover its weak points. The care with which the smaller details of the picture have been handled is a noticeable fact; and while the splendid work of the cast, including an exceptionally clever little boy, is no slight asset to the production, we have to hand the biggest share of praise to author, director, and adapters, June Mathis and Finis Fox.



Anna Q. Nilsson.
Enacts dual role in "The Way of the Strong."

Cast.

Audrie Hendrie }
Monica Norton } .....Anna Q. Nilsson
Alexander Hendrie.....Joe King
James Leyburn.....Harry S. Northrup
Little Frank Hendrie.....Irene Yeager
Frank Hendrie, six years later,
Arthur Redden
Norah, Monica's companion..Rita Harlan

Story by Ridgewell Cullum.
Scenario by June Mathis and Finis Fox.
Directed by Edwin Carewe.

The Story.

Opening in an Alaskan mining camp, the story reveals a miner playing the role of serpent in the Garden of Eden with his partner's domestic happiness at stake. He elopes with the wife and child of his partner and, overtaken by an Alaskan blizzard, leaves them to their fate in order to save his own life. The woman dies and the child, a little boy, is taken to his mother's half sister, in Seattle. A few years later each of the men become financial powers in the West, and the child's father meets and falls in love with his wife's half sister, neither being conscious of the other's identity. The other man always wearing dark glasses to cover his identity, after failing to bring the man he wronged to financial ruin, goes to his future wife and pretending to be her friend, assumes the role of trying to protect her from a man who has forsaken a wife and child in Alaska. The climax of the story brings all three to the business office of the villain, where the two men fight out their differences and the perfidy of the villain is revealed.

Publicity Points.

Proving that a man never forgives the person he has injured, the villain tries a second round on the happiness of his former partner.

A spectacular fight in which the hero pounds home a few important facts with his fists.

Program and Advertising Phrases: The Serpent of Eden Thrives Even in Chill Alaskan Surroundings.
Anna Q. Nilsson Starred in Dual Role Applies Her Talents to Unfolding Fascinating Screen Story.
Rugged Story of Privation and Peril in the Frozen North Has Anna Q. Nilsson As Its Engaging Star.
Facts Pounded Home by Fists Are Still Facts When All Is Done.
Villainy and Cowardice Reach Punishment After Stirring Interludes and Sensational Encounters.

Advertising Angles: Play up the featured players. Advertise it as a story of Chicago and Alaska, presenting the high points of the plot as attractively as you can.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released March 17.

"The Love Defender"

Five-Reel World Picture Features June Elvidge in Story of Married Life.

Reviewed by Louis Reeves Harrison.

A VERY interesting story of perturbed married life has been told in this five-reel subject, entitled "The Love Defender." It is not remarkable for any strong dramatic moments, but at the same time has a plot that springs naturally from a set of circumstances that are true to life, and there is a growing interest in the events that happen. It pictures, naturally and effectively, the efforts of a young wife to hold the love of her husband, who married her while he was in love with a society woman who had jilted him. The wife in this case takes to her heart the advice of an old authority and makes a personal fight to hold him, in which she is successful.

June Elvidge plays with easy intelligence the sympathetic role of the wife. Frank Mayo is also pleasing as the young husband, a role well-suited to his quiet, restrained style of acting. A third character of consequence to the story is "the other woman," ably portrayed

by Eloise Clement, and there is an exceptional bit of character work done by the man who married Eloise.

There is a strong child interest in this number and some amusing babies and puppies appear. The picture as a whole is one of rounded plot.

Cast.

Hope Meredith.....June Elvidge
Frank Rodney.....Frank Mayo
Dolly Meredith.....Madge Evans
Dr. Meredith.....Tefft Johnson
Anita Day .....Eloise Clement
Mrs. Meredith.....Isabel O'Madigan
Mrs. Grey.....Marie Burke

Story by Maravene Thompson.
Scenario by George DuBois Proctor.
Directed by Tefft Johnson.
Photographed by Sol Polito.

The Story.

Hope Meredith is in love with a young doctor named Frank Rodney. The latter is at the time in the toils of a young society girl, Anita Day. Anita has promised to marry Rodney, but her hand is sought by an elderly millionaire, named Bates. Anita yields to the lure of wealth and marries Bates.

Rodney, in the meantime, seeing that he has been jilted, has made a sudden proposal to Hope and married her. But his heart is still with Anita. The latter, after finding Bates intolerable, sends for Rodney. She even hastens Bates' death by inducing him to smoke during a severe illness, and then plans to run away with Rodney.

Hope has learned of Rodney's affection decides to kill herself, by drowning, and there are some pathetic scenes toward the for Anita and makes numerous efforts to break off the attachment. She eventually close when Rodney learns the true character of Anita and his heart turns to his desponding wife. He saves her from death, in the nick of time, and the close is a happy one.

Program and Advertising Phrases: June Elvidge Star of World-Picture Feature That Solves Some Domestic Problems.
Yielding to the Lure of Wealth Society Girl Founds Her Own Unhappiness.
What Happened When a Disillusioned Husband Fell in Love With His Wife.
Loyalty and Faithful Love Triumph Over Blind Infatuation.
The World-Old Triangle Turned With a New and Startling Twist.

Advertising Aids: Play up Miss Elvidge and seek to interest the women in the loveless marriage angle. Work both sides of marriage for your effect and ask them how they think it should turn out—and how they think it will.

Advertising Aids. Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released March 31.

"Never Say Quit"

George Walsh Is Hero of a Pleasing Jinx Story of the Sea.

Reviewed by Hanford C. Judson.

WE have yet to see a Walsh picture that didn't take well with the public and some have made a good deal of talk. The newest Fox, Walsh, five-reel feature, "Never Say Quit," is both amusing to the point of hearty laughter and exciting and it has that hard-to-define Walshness which somehow insures the spectator's sympathy. It is not a great or big attraction, but it is surely likeable. A good deal of it is set on a schooner which is supposed to be sailing, but which is too plainly at anchor. The final mixup, when an ensign from S. C. 143 brings U. S. sailors to the rescue over the rail of the piratical schooner, is a play to the gallery. The rest of the picture is largely critic proof and as a whole it gets over. It will be liked for its human and red-blood interest and will go anywhere.

The players, among whom are Florence Dixon as the heroine, and Jean Acker as a big-eyed vamp, are of the usual Fox quality which is markedly high even in the smallest parts. The sets are full of interest and the direction fills the requirement with ability and good taste.

Cast.

Reginald Jones.....George Walsh
Helen Lattimore.....Florence Dixon
Prof. Lattimore.....Henry Holland
Captain of Ship.....William Frederic
Mate of Ship.....Frank Jacobs
Uncle of Reginald.....Joe Smiley
Vamp.....Jean Acker
Story and Scenario by Raymond Schrock

Directed by Edward Dillon.

The Story.

Reginald has a jinx and is always getting stung. One of his stunts is to butt in when some woman is being ill treated and in one of these adventures is decoyed into a badger game, and as a consequence, loses a fortune because he is not able to attend the funeral of his aunt. He goes to sea on a schooner that has a rich man and his daughter as passengers. They are treasure seekers; but the captain is a rough and has pulled the stunt merely to get the rich man in his power. This is Reginald's chance. He takes their part when he finds out how things are moving and is in a pretty pickle when Sub Chaser 143 comes to the rescue and the U. S. sailors swarm over the rail and proceed to knock out the villainous crew.

Program and Advertising Phrases:
George Walsh, Hero of Clever Story of a "Jinx" Carried Out to Sea.
Hard Luck and Fate's Hoodoo Settle Score for Criminal Plotters.
High Spots of Humor Give Engaging Angles to Exciting Adventurers.
Thrills and Excitement In Snappy Photoplay Promise Sensational Entertainment.
How a Submarine Chaser Captured a Shipload of Modern Pirates.

Advertising Angles: Play up Walsh, but make capital of the hoodoo idea. Start in with such lines as "He was born on Friday the thirteenth," "He should have known better than to have gone to 113 West 13th street," and similar phrases, then connect them up with the story of the play. Put out a small boy dressed in a long black coat and a very high hat with a pointed white beard and on his back hang a card, "I'm the Jinx and I'm looking for George Walsh. See me nail him at the (house) tonight." Use the line, "Do you believe in Jinxes?" and get up a "superstitious" lobby with black cats, broken mirrors and the other sure-fire hoodoos.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released March 16.

"Toton"

Winsome Olive Thomas, Featured in Six-Part Triangle Special, Plays Dual Role.

Reviewed by Margaret I. MacDonald.

THE six-part Triangle Special, "Toton," will be recognized by the majority of theatregoers as one of the most attractive of recent picture romances. Olive Thomas makes the best of the opportunities afforded her, of which there are many. She plays two roles of totally different character with fine success.

The production is especially pleasing


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from a picturesque angle. The story, by Catherine Carr, may be reminiscent of other stories of romantic character; but its treatment in this instance by the director, Frank Borzage, has served to enhance the human interest. And while it may not hit the high points of the drama, it is a production that everyone will want to see, and gill go away satisfied.

Cast.

Toton.....Olive Thomas
Lane.....Norman Kerry
Carew.....Jack Perrin
Pierre.....Francis McDonald

Directed by Frank Borzage.
Photographed by Jack Mackenzie.
Story by Catherine Carr.

The Story.

The central figures of the romance are a flower girl of Paris, and an American artist. The girl, tired of her struggle for a few pennies, is urged by the woman with whom she has lived to become an artist's model. Her engagement by an American artist develops into a romance which ends in a secret marriage. The return of the artist to America to the sick-bed of his mother reveals the fact of his marriage to his own family, and opens a secret campaign on the part of parents and lawyers to separate husband and wife. Intercepted letters and sorrow for the long absence of her husband lead to the death of the young wife at the birth of her baby. The child, a girl, reared by a master crook, an old admirer of its mother becomes an expert pickpocket known as "Toton." Disguised as a boy, she plies her profession. When the war brings the father of "Toton" and his adopted son to Paris, and her Apache guardian becomes involved in a plot to steal some valuable paintings that have been stored for safe keeping in her father's old studio. The incident leads to the uncovering of "Toton's" real identity, and to her eventual betrothal to her father's adopted son.

Publicity Points.

Child of purity becomes pickpocket through influence of evil association, proving the power of environment.

Advertising Angles. See Pages 1659 and 1660 of issue of March 22.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.
Released Mar. 30.

"Forbidden Fire"

J. Parker Read's Desert Picture Is Artistic Production of Extraordinary Merit.

Reviewed by William J. Reilly.

A SPECIAL showing of "Forbidden Fire" at the Rialto Theatre on March 18 demonstrated that J. Parker Read's production is a picture of which not only those who had a part in its making, but the entire trade may be proud as representing what can be made of the photoplay. The total effect of the picture is fine. The final summing of the efforts of C. Gardner Sullivan, author, Allan Dwan, director, the entire cast headed by Louise Glaum and Matt Moore, and Charles Stumar, photographer, is a remarkably good production.

The Saharan desert settings, with the bronzed vistas, the white tents of the Arabs, and the woman of royal trappings in their midst have produced a beautiful combination, about which C. Gardner Sullivan's story weaves itself with a light that shifts as readily as the sands, but which never departs from its theme. Louise Glaum is excellently cast in the role of the butterfly woman to whom masculine admiration is the breath of life, and who in the desert is robbed of what she considers her heritage. Matt Moore is strongest in his moments as the drug-crazed white man in the beggar quarter of Cairo. Edwin Stevens, as the sinister, handsome Russian baron, takes a powerful heavy part, while bright-eyed little Pat Moore furnishes at once relief and pathos to the story. The settings in the Palace of the Dawn, Cairo, are nothing short of wonderful. Victor Schertzinger arranged the music for the production.

The Cast.

Mignon.....Louise Glaum
John Stanley.....Matt Moore
Baron Alexis.....Edwin Stevens
The Boy.....Master Pat Moore
Mustapha.....Nigel de Brullier

Directed by Allan Dwan.
Story by C. Gardner Sullivan.
Photography, Charles Stumar.

The Story.

Mignon, the toast of the boulevards of Paris, followed by many admirers on whose flattery she lives, drains the resources of her husband, John Stanley, until he is obliged to take up an engineering project in the Sahara. He builds his wife a "sand palace," the best the desert can afford, but the loneliness, the "continually praying Arabs" pall upon her. Her longing for the flattery of men is satisfied by Baron Alexis, who stops a ttheir tents on his way to Cairo. Eventually he persuades her to leave her husband and child, takes her to Cairo, and there installs her in the Palace of the Dawn.

Some years later, seeking happiness through the giving of alms to the beggars in Cairo's streets, she is stunned by seeing her own child a ragged beggar, and her husband a mentally depraved drug fiend. He does not recognize her, but she takes husband and child to the palace and nurses the man back to health, regardless of the fact that he may kill her should he ever regain his reason. Tired of the life of the Palace, she takes the man and her child to the desert, whose familiar voices woo Stanley back to health. The end is a surprise, but a satisfactory one.

Publicity Points: The settings of the magnificent Palace of the Dawn, the Peacock Room in particular, have good publicity value.

A sand storm whirls the story to a big ending.

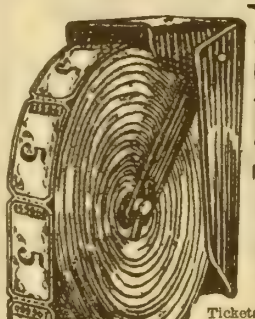
A solo, "The Bedouin Love Song," at the Rialto, made an artistic and novel transition when the locale of the story shifted from the Parisian boulevards to the wastes of the Sahara. The picture was stopped after the first part to permit the music.

Program and Advertising Phrases: Magnificently Produced Desert Story Big in All Its Phases.
Saharan Setting for Story of Butterfly Woman to Whom Flattery Was the Heritage of Life.
Woman of Royal Tastes and Habits Thrown Into Desert Ruins Husband But Later Brings Him Back to Mental Life.
He Called the Pistol His "Soul," But She Brought Him Back to Health, Fearless of the Consequences.
Powerful Story With Saharan and Cairo Settings Makes Photoplay Marvel of Beauty.

Advertising Angles: In most towns a swarthy complexioned man dressed in

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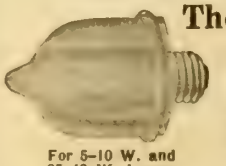
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SLOGAN SLIDES

on world reconstruction—the result of 20 years' work by author of "The New Republic" (1910), anticipating and pointing the way out of the present crisis. Under their momentary spell the picture palace becomes a thought provoking forum. Variety! Revelation! This week's silde—an epoch maker—offers the new, astounding, but inevitable, solution of everybody's peace and prosperity problems. Mailed for one dollar, six for five. WILLIAM H. ROYSTONE, 23 West 31st Street, New York.

Arab costume giving out throw-aways will attract attention. Go to the library and get some ideas on Arabian customs and costumes; the colored plates in encyclopedias may give you some lobby display ideas. In your advertising play up the star, for Louise Glaum has many friends in every community created by her previous good work on the screen. Edwin Stevens is also a fine actor with many followers. The popular old ballad, "Till the Sands of the Desert Grow Cold," may be coupled, as a title, on throw-aways and as advertising catchline. If you are a Shriner you'll have some good ideas; if not you may have some Shriner friends who will tip you to some "desert stuff" that will appeal.

"The Turn in the Road"

Five-Part Production of Rare Excellence for Exhibitors Mutual Program.

Reviewed by Margaret I. MacDonald.

It is a rare circumstance that brings to the screen a production of such all around good quality as "The Turn in the Road." It was produced by Brentwood Films for the Exhibitors Mutual program, and was written and directed by King W. Vidor. The reason why the pictured story is so human, so convincing, is doubtless because the author was able to direct it, leaving no chance for misconception of theme.

Never was a cast more carefully selected, each fitting his or her part as though made for it; and each character is sustained almost to a point of faultlessness. No one who sees the picture will be able to forget Helen Jerome Eddy as she appears in the emotional role which she is called upon to carry; nor the talented child, Ben Alexander, as the messenger of truth to the "Searcher." The greedy iron manufacturer, as played by George Nichols, is one of the choice bits of character work in the picture.

The production is based on a simple drama of domestic life with all of its characters ringing true to human instinct. In this simple tale of love and loyalty there are situations as absorbing as any found in connection with the eternal triangle plays with which the public is surfeited. The treatment the subject gets at the hands of the director rounds out the main situations in a vividly realistic manner, and with a sufficient sprinkling of the small details of everyday life to carry conviction.

Cast.

Hamilton Perry.....George Nichols
Paul Perry.....Lloyd Hughes
Rev. Matthew Barker.....Winter Hall
June Barker.....Helen Jerome Eddy
Evelyn Barker.....Pauline Curley
Bob.....Ben Alexander

The Story.

The son of a wealthy iron manufacturer openly loves the beautiful younger daughter of one of the town clergymen, while the young man is loved in secret by the elder daughter, who is of a quieter, more practical nature, and her father's helper. The wedding of the youthful pair takes place. A little more than a year later a child is born and the mother dies. Almost insane with grief, the husband reproaches the clergyman for having preached the doctrine of a God who cruelly afflicts His children with sorrow; and unable to reconcile himself to his sorrow he rushes away and buries himself in the slums of Chicago, searching for the truth in connection with the purpose of God.

In the meantime his little son is cared for by his wife's sister. One day when he has decided to move on from the city he boards a freight train and finally arrives at his native town, and stealing into his father's barn goes to sleep in the hay. The child, who has come to his grandfather's house in the night, goes into the loft to feed his puppies and discovers the man asleep in the hay. His aunt, coming in search of the child, recognizes her brother-in-law, as he is listening to the child's story of the source of happiness, which he tells him is love.

The picture closes with the man burying his head in the lap of the child, whom he has discovered to be his own. Incidental to the story are a number of things which throw light on the lives of the characters, such as the feud between the iron manufacturer and his workmen.

Program and Advertising Phrases: Love Is the Source of Happiness and Sorrow Cannot Dwell Long in the Same House with Cupid.

Helen Jerome Eddy Star of Brentwood Films Production Based on Love and Extolling Happiness.

Even to This Day Little Children Lead Their Elders in the Way of Happiness.

Story of Intense Human Interest Enacted by Skillful Players Points the Way to Happiness.

The Call of Home Leads Wayward Man Into the Sunshine of Happiness.

Advertising Angles: Here is a story that should make a good impression on those who are religiously inclined. Even ministers who oppose the showing of pictures should be interested. It's a good picture to have as an argument for Sunday shows. It should be treated seriously in advertising and promotion. Appeals that will get attention on subjects of average love-story plot should not be applied to this one. Make your play on righteousness and right living; that it pays and is proved in the outcome. But don't get too "religious" in your appeal for fear of driving away those who don't like sermons in pictures.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

Released in March.

"Fighting Destiny"

Harry Morey Stages Good Fight Against Fate in Vitagraph Production.

Reviewed by William J. Reilly.

VITAGRAPH'S production, "Fighting Destiny," from Stanley Shaw's Blue Book story, "Jungle Heart," is the type of photoplay which the majority of moving picture patrons admire. It features Harry Morey in a story which red-blooded Americans like to see, since it pictures the hero in situations requiring a square-jawed attitude toward the circumstances of fate, a level head and a good punch. Morey's fighting qualities are exhibited to good advantage. The mystery element of the plot is finely done, and is helped by the political aspect of the story and its shift in the latter part to Chinatown. The panhandling and crook characters are excellent and add a flavor to the production. Morey's makeup as a battered old



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ALLAN A. LOWNES
GEN. MGR.

panhandler is a feature. Paul Scardon's direction is able throughout.

Cast.

Larry Cavendish.....Harry T. Morey
Caryl Runledge.....Betty Blythe
Remsden Cotton.....Arthur Donaldson
Dan Levarro.....George Majeroni
Chicken Green.....Tampler Saxe

Story by Stanley Shaw.
Directed by Paul Scardon.

The Story.

Caryl Runledge, fiancee of Larry Cavendish, mysteriously disappears on the eve of their wedding. Cavendish sees her momentarily with an evil-looking man with one arm. Taking the matter to the police commissioner, Remsden Cotton, Cavendish finds his hands tied by some influence higher up. Caryl's father is about to run for mayor, and he, too, seems implicated in her disappearance. Almost poisoned at his club, Cavendish gets on the trail of Dan Levarro, the one-armed medium between the bosses and the underworld. He assumes the guise of a panhandler and is taken to Levarro to pay his quota of graft, and finds Caryl in the crook's quarters. Fights, a police raid, and more fights in Chinatown follow in quick succession before Cavendish runs the mystery to earth. Levarro is killed, and with him, Caryl. A big surprise has been held back for the conclusion.

Program and Advertising Phrases: Harry Morey Scores Another Fighting Success in Mystery Story of Strong Construction.

Crooks, Panhandlers and Political Bosses Fall Before Onslaughts of Harry Morey.

The Man Higher Up Tied the Hands of the Police So Morey Had to Clean Out Crooks Himself.

Mysterious Chinatown Invaded for Scenes of Big Crook Story.

Harry Morey Feature Starts with a Punch and Ends with a Knockout.

Advertising Angles: Play up Morey and add the fact that this is taken from the Blue Book story of "Jungle Heart." Work on your advertising to convey the suggestion of the vivid action of the plot.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released March 31.

COMMENTS

Fox Film Corporation.

5000 MILES ON A GALLON OF GAS, (Fox), February 16.—A laughable Mutt and Jeff animated. They conduct a moving picture show, illustrating their wierd experience in the "Souse" Sea Islands and in Venice. This is a sure gloom dispeller.

THE POUSSE CAFE, (Fox), February 25.—Another successful Mutt and Jeff animated number. Mutt takes a customer's order literally and puts a kitten in the pousse cafe. A riot follows in their cabaret as a result. Whether Bud Fisher intended this as an argument for or against prohibition, he certainly mixed a lively concoction.

Pathe Exchange, Inc.

THE BARS OF DEATH, (Pathe), March 16.—Episode No. 11 of "The Lightning Raider." This number is full of melodramatic incidents and winds up with an unusually good thrill, with Tom and Pearl trapped in a small room. Steel bars come thrusting their way across their cell, impelled by Wu Fang, who presses a button for each bar. The instalment closes with the two in peril of instant death from the last bar.

HURLED INTO SPACE, (Pathe), March 23.—Instalment No. 12 of "The Lightning Raider." The episodes in this are full of exciting interest. A little Chinese girl saves Lightning and Tom from death in the steel cage. Later they all flee in an auto, which goes over a cliff. The Chinese girl is killed, but Lightning and Tom turn up to confound Wu Fang and his gang. Lightning later saves the lives of the chief of police and district attorney in dramatic fashion.

THE WHITE ROSES (Pathe). March 30. Episode No. 13 of "The Lightning Raider." a pleasing feature of this instalment is that showing Lightning disguised as an elderly woman, a disguise which, by the way, is very effective. Her dash to get possession of the vial of deadly germs concealed in a bunch of white roses by Wu Fang, is a strong and exciting bit of action. The reel closes with Lightning in the act of shooting Wu Fang.

THE DUTIFUL DUB, (Rolin-Pathe), March 23.—Harold Lloyd appears in this as a henpecked husband who suddenly makes a change of front and asserts himself, much to his wife's astonishment. The action is broadly humorous and many dishes are smashed against the wall by the quarreling couple. The number is a good one of its kind.

A SAMMY IN SIBERIA (Rolin-Pathe). —April 6.—A comedy subject, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The action is of an amusing burlesque character and takes place in a snow-covered, out door region. Harold plays an American private in Russia and gets some very funny effects.

Universal Film Company.

THE CLAWS OF THE VULTURE (Universal)—March 24.—Episode No. 2 of "The Red Glove." This instalment opens with Thode tied to a tree in the midst of the Vulture band. Billie saves him and the band is routed. The escape of one of the Vultures from the sheriff is an amusing feature, the sheriff being a good comedy character. An auto explosion concludes this number, which is full of interesting action.

THE VULTURE'S VENGEANCE (Universal),—March 31—Episode No. 3 of "The Red Glove." Following the capture of several members of the Vulture band, the others make a desperate assault on "The Blue Chip." This attack is staged on a big scale and makes a good feature of an exciting character. Billie makes a dash for help on horseback. Her horse falls, after leaping a chasm, and rolls down a high cliff. The instalment is unusually strong.

THE RED GLOVE No. 4 (Universal). —April 7.—This number pictures the further defense of "The Blue Chip." Just as the Vultures are about to invade it, Billie arrives with help. Two of the band are caught and from one of them she gets a clue to the location of the "Pool of Lost Souls." She goes to find the pool and is captured while swinging on a rope across a chasm. A chimpanzee aids the band in making her a prisoner. The number contains good action and some more of the splendid photographic effects which have characterized this serial.

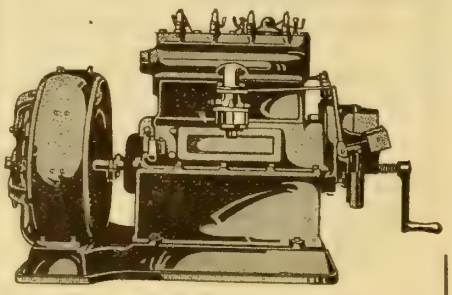
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Then exactly in the proportion to which you inform yourself about your own business; exactly in the proportion to which you familiarize yourself about the whole field of photoplay activity and its bigger reaches, exactly you are equipped to serve and succeed.

In its issue of March 15 the Moving Picture World published a killing four-page story on the dinner given to William A. Brady.

Not only was it a corking good story of a corking good dinner, but it contained the big ideas, freely expressed, of the big, forward forging leaders of the film industry.

It is these ideas, Mr. Exhibitor, that the Moving Picture World gave you, so that you might go out to battle, equipped to fight the battles of yourself and the American public.

Aware of the opportunity to put these ideas to the exhibitors DIRECT from the film leaders, the Moving Picture World devoted four pages to its account of the meeting.

How many ideas, Mr. Exhibitor, how many ideas did you see in the other trade publications?

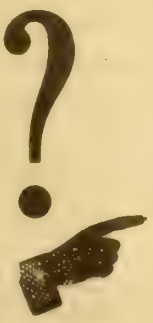
The Moving Picture World Modestly Declines to Enumerate the Ideas and the Pages. Perhaps the trade will do the figuring for itself. Ciphers are easy to add.

Who is looking forward with you

Who is helping you to fight the BIGGER campaign

Who is enlarging the scope of the Exhibitor

And speaking of scopes, who made the BIG SCOOP?



The Moving Picture World

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

Arc Review.

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Feb. 9—Merely Marrying Mary.
Feb. 16—Almost a Hero.
Feb. 23—Their Baby.
Mar. 2—The Wigwag System.
Mar. 9—The Door Between.
Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.

FEATURES.

Feb.—Long Lane's Turning.
Feb.—A Trick of Fate (Bessie Barriscale).
Feb.—What Every Woman Wants.
Feb.—The Prodigal Liar (William Desmond).
Feb.—Martin Johnson's "Cannibals of the South Seas" (Final Installment).
Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).

OUTDOOR SUBJECTS.

Feb. 2—Doing the Dells.
Feb. 9—A Bit of God's Country.
Feb. 16—Out Wyoming Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Dread"—Two Parts—Drama—Astra.)
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
The Girl of Tomorrow.
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

RELEASES FOR THE WEEK OF MAR. 9.

Carolyn of the Corners (Bessie Love).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MAR. 16.

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

RELEASES FOR THE WEEK OF MAR. 23.

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 30.

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 6.

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).

W. W. HODKINSON.

(Released Through Pathe.)

Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.
Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Siren's Song (Theda Bara).
May 4—Wolves of the Night (William Farnum).

EXCEL PICTURES.

Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).

VICTORY PICTURES.

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Great City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh

FOX-SUNSHINE & TOM MIX COMEDIES.

Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

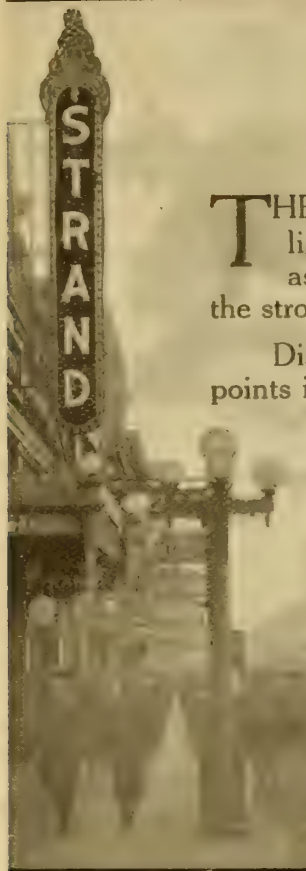
Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.

THE GREAT NINE.

Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).



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1482 BROADWAY PHONE BRYANT 9675-6 NEW YORK CITY

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—Jeanne of the Gutter (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Out of the Depths (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).
Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).

Vitagraph

VITAGRAPH FEATURES.

Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17—Silent Strength (Harry T. Morey).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).

VITAGRAPH SPECIALS.

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).

BIG V COMEDIES.

Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds.

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).

HEARST NEWS.

(One-Reel News Weeklies.)

Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—Issue No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.

L-KO.

(Two-Reel Comedies.)

Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.

NESTOR.

(One-Reel Comedies.)

Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.

UNIVERSAL SPECIAL ATTRACTION.

Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 28—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.

NEW SCREEN MAGAZINE.

Mar. 31—No. 2, "Claws of the Vulture"—03649.
Feb. 28—No 2 (Novelty and Topical)—03591.
Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.

SCREEN TELEGRAM.

Jan. 30—Issue No. 5 (Topical)—03567.
Feb. 5—Issue No. 6 (Topical)—03578.
Feb. 13—Issue No. 7 (Topical)—03590.
Feb. 20—Issue No. 8 (Topical)—03602.
Feb. 26—Issue No. 9 (Topical)—03618.

INTERNATIONAL NEWS.

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.

CURRENT EVENTS.

Feb. 21—No. 8 (Topical)—03604.
Feb. 28—No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—Fighting Brothers (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).

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List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).

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Burlingham.

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Her Code of Honor (Florence Reed).

State Right Releases

HIRAM ABRAMS.

1476 Broadway, New York.

Hearts of Men (George Beban—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

ACME PICTURES CORPORATION.

The Thriteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.

130 West Forty-sixth Street.

Reclaimed.

AMERICAN FILM COMPANY, INC.

6227 Broadway, Chicago.

Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.

Times Building, New York.

The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).

BRENTWOOD FILM CORP.

4811 Fountain Ave., Los Angeles.

The Turn in the Road.

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.

403 Times Building, New York.

What Becomes of the Children (Corra Beach).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.

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Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

HATCH J. FRANK.

912 Longacre Building, New York.

Tempest and Sunshine.

HILLER & WILK, INC.

Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.

729 Seventh Ave., N. Y. City.

When Men Betray (Drama).
Ashes of Love
The Echo of Youth.

VICTOR KREMER.

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(Shorty Hamilton Series—Five-Part Comedies).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

JAMES KEANE.

220 West 42d Street, New York.

The Spreading Evil (Seven Parts—Drama).

PIONEER FILM CORP.

130 West 46th St., New York City

The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).

HARRY RAVER.

1402 Broadway, New York.

The Master Crook.
The Liberator (Serial Starring "Maciste").

SELZNICK PICTURES.

Upstairs and Down (Olive Thomas).

ERNEST SHIPMAN.

17 West 44th Street, New York City.

The Daughter of The Don (Five Parts—Drama).
The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.

Mother I Need You.

Edwin Frazee.

The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.

Crime of the Hour (Seven Parts—Drama).

HARRY RAPF.

Palace Theatre Building, New York.

Sins of the Children.

WILLIAM STOERMER ENTERPRISES.

729 Seventh Avenue, New York.

The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES

1476 Broadway, New York.

Virtuous Men (E. K. Lincoln—Seven Parts).

SOUTHERN FEATURE FILM COMPANY

1476 Broadway, New York.

Beyond the Law (Emmett Dalton—Six Parts).

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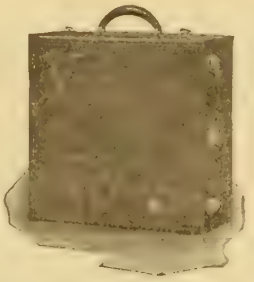
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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Feb. 16—Sis Hopkins (Mabel Normand).
Feb. 23—The Woman on the Index (Pauline Frederick).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).

CAPITOL COMEDIES.

(Two Reels each)

Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Feb. 16—Canada's Mountain of Tears.
Feb. 23—Where "The Spirit That Won" Was Born.
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Feb. 23—East Lynne with Variations.
Mar. 9—The Village Smithy.
Mar 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).
Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—The Sheriff's Son (Charles Ray).
Mar. 30—Three Men and a Girl (Marguerite Clark).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).

Artcraft Pictures.

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 16—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—For Better, For Worse (Cecil B. DeMille's).
April 6—Captain Kidd, Jr., (Mary Pickford).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Mar. 30—Beresford of the Barboons.
April 6—The Last Bottle.

SUCCESS SERIES (RE-ISSUES.)

Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).

PARAMOUNT-BURTON HOLMES.

Feb. 16—The War Women of England.
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.

PARAMOUNT-BRAY PICTOGRAPH.

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.

World Pictures Corp.

Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
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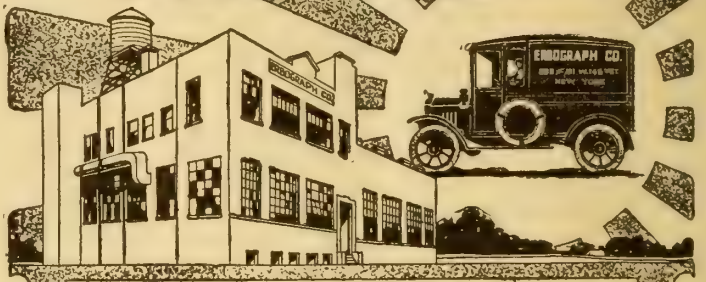
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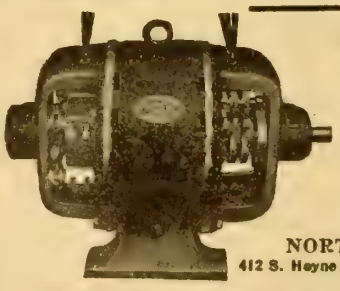
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INDEX TO CONTENTS

A

Abrams, Hiram, Working on Policies.....1801
Abrams Makes Rapid Sales on Beban Films.1813
Action Drama Succeeding Artificial..... 62
Adams Establishes a Picture Circuit.....1679
Adjectives in Ads Are Necessary..... 461
Adopts Novel Policy to Boost Second Day Runs 1332
Adopts Novel Scheme to Advertise "Salome" 1490
Advertises "Our Teddy" Big Before Presentation 1180
Advertising for Exhibitors, By Epes W Sargent.....79, 208, 343, 489, 632, 903, 768, 1033, 1207, 1351, 1491, 1649, 1804
A. F. L. Joins Fight Against State Censorship 1314
Advertising Agency Opened by Irving Mack.1632
Albany See Two Big Picture Fights..... 463
Allen Invading Maritime Provinces.....1502
Allen, Major Jack, to Make Animal Films for Universal 1194
Allens to Import Films From England.... 478
Almazov Film Laboratories Opens Plant at New York 1466
American Extremely Active on Coast.....1333
Among the Independent Producers, Conducted by C. S. Sewell....109, 241, 370, 521, 800, 903, 1076, 1237, 1381, 1520, 1693, 1832
Anderson, R. V., Joins International..... 894
Andlauer Again Manages Broadmour..... 786
Announce Minneapolis Trade Rules.....1630
Appeals Suit Over "Peg O' My Heart".....1788
Approves Plans for $300,000 House.....1323
Arrange for Houdini to Make Own Story Features 1311
Arrow Former Employe Writes From Firing Line 488
As Director George Irving Thinks.....1177
Asher with Famous Only.....1458
Asks Congress for Funds to Make New Health Films 1308
Association Men Attend Hearing in Harrisburg 1767
Association's Activities Recounted..... 344
Attractive Advertising for S-L Films.....1639
Authors Big, Do Not Always Do Big Work.. 316

B

Baby Marie Watches Herself Act..... 189
Baggot, King, Returns to the Stage.....1468
Baker Secretary, Praises "The Heart of Humanity" 606
Ball of Operators' Union Finely Managed Affair 1314
Bartlett Back Again in Pictures..... 478
Bates, Blanche, Pours Tea..... 476
Beadell, Ben. W., Talks of Trip.....1024
Bedless Oil Boomers Crowd Theatres.....1061
Beeman Answers Canadian Complaint..... 185
Beranger, Clara S., Registers Several Scenario Sales 1488
Bergt, Douglas H., Talks..... 324
Bernstein to Exploit "The Boomerang" in New York 1796
Big New Zealand Exhibitor Sees Mary Pickford at Work.....1609
Bijou Syndicate Builds New Theatre in Lima 1314
Bill Puts Sunday Question Up to Cities....1059
Bill Would Ban Children From Quebec Theatres 1184
Binghamton Decision Stirs Nearby Towns.. 454
Blackton, J. Stewart, Reaches Film Majority 58
Blank Enlarges Theatre Holdings.....1016
Blue Monday Over Pennsy Blue Laws....1775
Boost Receipts by Stage Settings.....1803
Both Sides "Stand Pat" in C. K. Young Matter 313
Boyd to Open Victory Theatre.....1165
Brady Looses Historic Grenade..... 1785
Brady Reconsiders His Resignation.....1314
Brady, Alice, Completing Her Contract With Select 1178
Brandt Again Elected Brooklyn League Head 1050
Branham Hits His Stride..... 739
Branham Leaves Minneapolis Strand..... 320
Branham's Surprise Stunt Goes Big.....1168
Breckhouse, John, W., Dies.....1477
Bregstein Visits Montreal Houses..... 614
Brentlinger of Fort Wayne Will Enlarge Circuit 1189
Bridgeport House Proves Wisdom of Rebooking 1332
Bronx Exhibitors Hold Election, Then Banquet 467
Brooklyn Exhibitors Act 453
Bruenner, Lieutenant, Out of Service.....1007
Bryant, Charles, Returns.....1345
Bryson, James, Returns as Universal Manager 198
Bryson Takes Minneapolis Theatre..... 732
Buck Censorship Bill a Menace to the Trade 1478
Buffalo's Jim Wallingford a Hustling Manager 328
Bury Sunday Bill with Slow Music.....1776
Butte Exhibitors Fight Quarantine..... 191
Butterfield to Get Three New Houses.....1676
Buys Rights to Jack London Stories.....1323

C

Calgary Restricts Running Time of Picture Theatres 464
Calgary Show Interests Form Organization.. 192
California Film Body to Fight Adverse Bills 1166
California Picture Men Fight Adverse Bills.1471
Camera to Record Scenes of Crime.....1025
Cameramen Rose Founds Institute.....1335
Canada Exhibitors Start Exchange.....1636
Canada to Have Many New Theatres.....1612
Canadian Exhibitors Asks for Exchange Charter 893
Canadian Exchanges, Put Blame On..... 757
Canadian Exhibitors to Ask Repeal of Reel Tax 1171
Canadian Exhibitors Voice Wrongs..... 751
Canadans to Make British Films.....1481
Canadians to Make Historical Productions.. 740
Cannock, Frank, Dead..... 601
Capellani Productions Are Active.....1345
Carey Gets Big Welcome in Omaha.....1634
Carey, Harry, Begins Western Tour.....1350
Carey, Harry, Greeted by Gig Crowds in the West 1641
Carey, Harry, on Last Lap of His Western Trip 1799
Castle, Irene, Engaged by Famous Players.1465
Catalogue of Educational Pictures..... 765
Censor Board Decision Reversed.....1340
Censors, Kansas, Use Surplus to Lower Educational Fees 345
Censors, Co-operation Aids Kansas Exhibitors 340
Censors, Missouri Bill Introduced.....1458
Censors, State, Nebraska Wants No.....1458
Censorship, State, A. F. L. Joins Fight Against 1314
Censorship Agitation Is Rife In North Carolina 742
Censorship, Bill Would Ban Children from Quebec Theatres 1184
Censorship Bills, Congress Has No Time For 1054
Censorship, Buck Bill a Menace to the Trade 1478
Censorship for Indianapolis.....1202
Censorship Fight to Be Nationwide..... 758
Censorship, North Carolina Men to Combat 203
Censorship Review Board to Oppose.....1050
Censorship, Watching in Tar Reel State.. 628
Chalmers, Alfred, Returns from France....1029
Chaplin Gives Up Plan of European Trip..1165
Chicago Company Will Boosts Shorts..... 50
Chicago League Has Annual Meeting.....1023
Chicago Managers and Operators Still Agreeing 1007
Chicago Operators Make New Demands.... 471
Christie Closes Big Contracts in the West..1800
Christie Increases Picture Output.....1799
Christmas Festival at the Eureka..... 198
Cincinnati Saloon May Be Converted into a Theatre 1606
Cincinnati's Old People's to be Opened by Syndicate 740
Cinema Opera Is Given by Composer Simons 1346
Circle's Influence to Be Expanded..... 630
Clean Up Campaign for "Our Teddy".....1053
Clear Up Disappearance of Much Film in Cleveland 734
Cleveland Gets Another Big House.....1063
Cleveland Men Organizing a Circuit.....1506
Cleveland Picture Men Hold Dinner.....1192
Cleveland Will Have a New Rialto.....1370
Clinton Exhibitors Expect Big Battle..... 191
Cohen, Sidney, Resigns from Affiliated Distributors 198
Comedies and Westerns Reissued..... 918
Community Booking Goes Over..... 609
Community Booking Plan Gets Additional Boost 758
Condems Use of Lobby Displays.....1643
Conditions in Pittsburgh Are Exceptionally Good 1311
Congress Asked for Funds to Make New Health Films 1308
Convention, Syracuse, Echoes of.....1483
Copeland Talks 610
Corbett Itching to Stage a Real Screen Fist Fight 313
Corbett, Jim, to Become Universal Star.... 60
Council Puts One Over on Cleveland Exhibitors 605
Courtesy to Rule Universal 767
Cowboys Inject Atmosphere..... 732
Crandall Pushes "Mickey" Forcefully.....1064
Cranking a Scenic Camera Far Away.....1642
Cromelin Believes Australia Will Recover Fast from Flu..... 894
Cromelin Given a Watch by Associates.... 199
Cromelin Has Rights for World on Dawley Films 625
Curwood-Shipman Company Seek Canadian Studios 1167

D

Darling, Grace, Traveler, Actress..... 604
Defeats Sunday Closing Measure.....1364
Defends "Salome's" Lack of Clothing.....1059
De Hoff, of Baltimore, a Benedict 509
De Mille, Cecil, on Edgar Selwyn Story.... 761
De Mille Grabs Selwyn Stage Plot for Screen 314
Denver Houses Suffer Big Flu Loss..... 464
Des Moines Backs Up Ralph Ruffner Contention 453
Des Moines Concern Gets Territory.....1681
Des Moines Gets Professional O-O.....1641
Des Moines Express Service is Bad..... 923
Detective Aid Employed to Spot Dishonest Exhibitors 1347
Detroit Board M. P. E. L. Has New Home..1503
Detroit Exchange Manager Judges Men by Their Letters 1476
Detroit Film Men Discuss Rules..... 66
Detroit Keeps on Making Records.....1637
Detroit League to Oust the Dishonest Exhibitor 1476
Detroit Sees Five Special Premiers..... 647
Detroit's Fine Arts Changes Owners.....1364
Difficulties of a War Cameraman.....1058
Digest of Week's News from Detroit..... 507
Diggs Made Business Manager of Rothapfel Program 1798
Discrimination Urged, Individual..... 186
Distinctive Colors to Advertise Fox Players 1326
District of Columbia Men Have Important Session 467
Division of Films Aiding Exhibitors..... 52
Division of Films Official, Foreign Manager for R. C. Company..... 480
Dr. Sugden Reveals Beauty of Alaska's Flowers 1490
Doings of Organized Showmen.....1171
Dressler, Marie, Pictures Occupy Court's Attention 1471
Drews Buying Five-Reelers to Get Material.1197
Drummond of Knoxville Calls at World Office 1458

E

Earnings Depend on Whole Program..... 335
Eastman Film Is Now Edge Numbered....1813
Economy, Genuine, Is in Waste Saving.... 182
Educational Campaign of Association Progressing 468
Eliminate Duplicated Advertising.....1607
Engel, Joe, Visits Chicago 1024
English Picture Pot Boils..... 623
Essanay Company Loans Studio to The Drews 1316
Eureka Screen Company Claims Unique Product 1328
European Cameramen Give Benefiting Ideas 1636
Evansville Mayor Announces Drumtight Sunday Closing 58
Exchange, a New, Opens in Pittsburgh.... 654
Exchanges Fight Removal of Philadelphia Censor Board 1629
Exchanges Have Chance to Issue "The Liberator" 322
Exchanges May Move from Omaha..... 1328
Exhibitors Agree with Goldwyn on Fewer Pictures 1610
Exhibitors' and Operators' Wage Dispute Still Open 755
Exhibitors' Contest Closing Order..... 55
Exhibitors Convene at Syracuse.....1313
Exhibitors' Mutual Moves to New York.... 199
Exhibitors Protest New Fire Order.....1480
Exhibitors, Small Town, Are Hard Hit..... 655
Exhibitors Take Operators to Court..... 611
Explain Why Credit Cannot Be Given Detroit Exhibitors 454
Exports, Film, Figures Show Drop..... 54
Express Order Arouses Minneapolis Film Men 1450

F

Fails in Final Effort to Remove Rental Tax 1449
Fairbanks Making Morale Pictures..... 456
Famous Comedies to Make Reappearance on the Screen 1341
Famous Players Arrange Special Chaplin Showings 894
Famous Players to Screen "Secret Service".1057
Famous Players-Lasky to Release Hearst Films 1606
Far Rockaway to Have Strand Theatre..... 453
Farrar's Gowns Count Big..... 480
Farren of Rochester Starts Things.....1507
Fay's Theatre Breaks Its Previous Business Records 1490
Feist, Felix, Elected Goldwyn Vice President 54
Ferguson, Helen, in Screen Classics Feature 325
Fight Censorship Bills in Midwest.....1182
"Fighting Roosevelts" Not Held Up..... 336
Figures Show Drop in Film Exports..... 54
File Suit Against Exhibitor for Alleged "Bicycling" 1480
Film Club of Washington Organizes..... 782
Film Devil, Will Fight..... 453
Film for France and Italy, Take Off Restrictions on 314
Film Hands Coal "The Key to Power"..... 202
Film Men in France Are Keeping Up to the Minute 1030
Film Men Withdraw from Organization....1172
Film Men Working for Sunday Opening....1616
Film Philosophies 1616
Film Pirates Must Be Swept Away.....1343
Film Population Is What Counts..... 222
Films Half Brother to Newspapers.....1787
Filming Moonshiners in a Brewery.....1638
Films to Boost Our Industries Abroad....1608
Finance Committee Restores 10 per cent. Tax 599
Finds Too Much Theatre Competition..... 887
Fire Order New, Exhibitors Protest.....1480
Fire Rules, Drastic, for Pittsburgh Exchanges 1012
First National Directors Convene 315
First National Gets Maculey Film.....1798
First National Men Take Recess..... 455
First National Prizes Awarded.....1179
First National to Handle Christie in Canada.1774
Five Trade Papers Cover Field.....1769
Food Automats Will Have Movie Opposition July 1 1338
Ford and Goldwyn Boost Weekly..... 767
Ford Renews Acquaintance with Pictures and M. P. W.....1485
Form Iowa Theatre Men's Association.... 879
Form Manitoba Theatrical League..... 889
Four-Star Combination Enters Field..... 874
Fox Engages Two Bright Youngsters..... 887
Fox-Farnum Week at the Rivoli 1467
Fox Invades More South American Territory 1055
Fox Managers for 1919 Selected..... 602
Fox Sells "Salome" for Fifteen Foreign Nations 734
Fox to Extend European Business.....1478
Fox Working Out Community Booking..... 479
Fox's Pittsburgh Branch Forms Picture Navy League 1054
Fox's "Salome" Packs Chicago Band Box..1479
Freedman Engaged by Famous Players..... 622
French Theatres Thrive in War..... 358
From a Back Seat in the Balcony.....1317
Funkhouser, Major, Sues..... 884

G

Galveston Shipping Boom Makes Exhibitor Smile 613
Garson, Harry, Commuting Between N. Y. and L. A..... 343
Garson, Harry, Gets Ready to Expand..... 62
Garson Picture to Open Feb. 3..... 481
Garson to Exploit His Production.....1344
Gates Is Liberty Loan Chairman..... 787
Gentry Sues Educational.....1767
Gerard Picture, Another, Coming..... 735
Getting After Pirates Who Thrive on Films.1460
Gets Away with Fifty Cent Prices.....1527
Glass Film Devised by Germans.....1344
Glittering Generalities 485
Glucksman, Jacobo, Going Back to South America 874
Golden, Dr., Heads New England Metro.... 600
Goldwyn Buys "The City of Comrades".... 764
Goldwyn Caters to Kansas City Shows....1508
Goldwyn Enlarges Its Home Office Facilities.1021
Goldwyn Holds Masquerade Ball.....1200
Goldwyn Ready for Rogers to Begin Contract June 1 1344
Goldwyn, Samuel, Now Heads Goldwyn.... 59
Goldwyn Starting Coastward Predicts Fewer Pictures 1488
Goldwyn's "Thais" to Be Shown to Pope Benedict 1767
Government Replies to Association..... 325
Greene Puts Up 161-Reel Show for Seagoing Gobs 202
Griffith, Herbert, Is Busy in Siberia.....1486
Griffith Has Not Signed with Circuit, Says Tally 731
Griffith Seeks Law to Punish Film Plagarists 1792
Griffith to Make First Nationals..... 881
"Grizzly" Hero to Appear in New Viola Dana Picture 1646
Growing Cold Towards Censorship Down South 1202
Guarantee Exhibitors Against Loss..... 613

H

Hampton and Perry Form Great Authors Picture 1020
Hancock To Be Manager of Producing Company 333
Handsome Theatre Is Eastman's Gift.....1790
Hart, Charles G., to Dissolve Division of Films 1056
Healthy, Living, Growing..... 339
Hart, "Bill," Declares Himself Out of United Artists 1166
Hess Seeks Aid of Advertising Men.....1021
Highlights from "Out of the Fog".....1015
Hodkinson to Distribute Four Star.....1626
Holmes, Taylor, Stops to Talk.....1610
Hoosier Managers Get Questionaire.....1468
Houdini, Harry, Signed by Famous Players.1606
Hour Approaches, A Big..... 205
Houses, Two Magnificent, Are Planned..... 633
How Fatty Arbuckle Makes "Love".....1319
How Grauman Put on "Cannibal" Films....1055
How Keane Built Up the Band Box..... 897
How Omaha Showman "Circused" Film...1484
How Poleminikos Stirred Up Town.....1312
Hulsey Makes It an Even Dozen.....1609
Human Appeal of "The Better 'Ole".....1634

I

I. A. T. S. E. To Hold Annual Meeting....1170
Illinois Women's Club Bans Sensational Pictures 613
Ince, Tom, Enlarge Culver City Studio Staff 1481
Ince to Direct Vitagrapher While Awaiting S-L Script 1197
Independent Engages Penser 478
Indiana Gets Two Recompense Bills..... 601
Indiana Will Get Two New Theatres.....1365
Indianapolis Film Man Indicted for Manslaughter 181
Indianapolis Houses to Aid in Stamping Out Anarchy 1343
Industry's Chiefs Honor Brady.....1451
Influenza Breaks Out in Australia..... 731
Influenza Still Troubles Northwest..... 511
Influenza Wave Receding, Second..... 183
Influenza Wave, Second, Hits Coast..... 601
Influenza Wanes 337
Intermountain Film Board Takes Up Shipping Problem 1790
Irving Chosen Head of M. P. D. A..... 483
Irwin, Walter W., To Be a Famous Player Official 70
Irwin, Walter W., Elected Vice President.. 646
It Looks Like a New Loew Circuit.....1505
It Freezes in Los Angeles.....1188

J

Japanese Buying Smaller Theatres..... 332
Jersey, Finds Business Good in..... 193
Johnson Returns to Cannibal Isles.....1774
Jones, Aaron, Made Good Bet..... 884
Judge Erlanger's Decision Vindicates Harry Grossman 1486
Judges Test Influence of Pictures on Children 1795

K

Kalem Properties Absorbed by Vitagraph...1048
Kane Addresses Exchange Managers.....1345
Kane President of the Kansas Society..... 192
Kane Takes Exhibitors Seriously..... 886
Kansas City Business Improving.....651
Kansas City Conditions Brighten..... 506
Kansas City Exchangemen Organize Trade Board 1450
Kansas City Exhibitors Offer Screen in Epidemic Fight 191
Kansas City Man Seeks Plan..... 624
Kansas City Showman Aids Churches.....1816
Kansas Court Bumps National Wiring Code. 605
Kansas Exhibitors Use Mandamus in Flu Fight 314
Kansas Theatres Face Negro Problem.....1342
Kelly, A. P., Talking It Over With..... 459
Kent, of Cincinnati, Has a New Slogan....1500
Kentucky Film Showman Makes Light of Ill-Luck 1204
Key West Is a Busy Picture Spot..... 331
Kihchel Sends Home for Suitcase.....1193
King, Mollie, Again To Be Seen on Screen. 342
Kinograms, First, Show Newspaper Quality. 882
Kinograms Issue Sample..... 454
Kinograms Will Go to Public Feb. 1..... 203
Kitchner Heads Group of Detroit Exhibitors 606
Koplar-Goldman Extend Interests..... 752

L

Labor Federation Aid Asked..... 336
Laemmle, Carl, Makes His Annual Trip to Coast 1333
Laemmle, Mr., Explains Brandts' New Duties 47
Laemmle, Mrs. Carl, Death of..... 453
Laemmle Predicts Year of Tremendous Development 1165
Lang, Philip, a Victim of Influenza..... 732
Lasky Wants San Francisco Studio.....1792
Last Year of War Sees Big Reduction in Film Imports.....1172
Law Deserts Villain Role..... 887
Law of Drama, The..... 485
Laying Down Rules for Coast Exhibitors.. 889
League Sponsors League Recreation.....1470
Lens War Situation, How It Was Met..... 73
Lesser Gets "Yankee" for United States and Canada 1797
Levey, Max, Has Been on the Film Job Fourteen Years 1795
Liberal Ideas Shown in Exploiting Big "U" Film 1626
Lincoln Renews the Fight for Sunday Picture Shows.....1471
Livington's Opera House To Be Remodeled.1622
Local Option, May Give to New York..... 334
Local Option Movement, State Legislators.. 334
Loew, Marcus, to Build One Hundred Theatres 1605
Loew's Will Erect on Ottawa House..... 784
London, Jack, Stories, Buys Rights to.....1323
Long Lines, How Are Your..... 206
Longer Runs Advocated..... 892
Looking Over the Fort Lee Studios.....1025
Los Angeles Settles Down Again..... 733
Lose Heavily Through "Bicycling".....1007
Louisville House Signs Large Circuit Contract 1183
Louisville Lifts the Influenza Ban..... 927
Lubin Goes to Florida.....1012
Lubliner & Trinz Open Their Twelfth Theatre 1632
Luncheon Marks Return of Capellani to Pathe 1165

M

McAdoo Receiving Many Letters from Fans..1197
McAdoo to Advise United Artists..... 871
McMillan Afflicted with Cancer of the Tongue 1632
Macdon Pictures Start at Blackton Brooklyn Plant 1196
Maciste to Resume Work..... 475
Make Two Houses Grow..... 618
Make the Most of "Extravagance".....1644
Making New Patrons His Specialty.....1784
Making Things Happen..... 763
Manfre, Charles, Killed in France by Germans 194
Manhattan Exhibitors Talk of Club..... 751
Manhattan League Elects Officers..... 466
Manitoba Board of Censors Examined 5,462 Reels in 1918.....1450
Manitoba Showman Want War Taxation Abolished 1384
Manon, Marcia, in Barrymore Support..... 893
Many Against Nebraska Censor Bill.....1615
Many St. Louis Houses Are Reopening.....1367
Map Is Not for Lynch, but this Page Compensates 1482
Marion, Frances, Returns to Task.....1013
Martin, Fred R., Now With Film Clearing House 1633
Maryland Exhibitors Take Action Opposing Film Tax.....1196
Maryland Exhibitors Hold Meeting.....1616
Mastbaum Denies Merger Connection..... 872
Merchandise and Movies Dovetail..... 1779
Metcalfe, Earl, to Direct Paramount-Flagg Comedies 1171
Michelena Back in Big Attraction.....1633
Michigan Faces Radical Censorship.....1815
Miller, Mrs., Reappointed on Ohio Censor Board 192
Miller Has Orphan.....1182
Milwaukee Film Men Hold Ball.....1189

Milwaukee Managers Are Optimistic.....1199
Milwaukee's White House Features Its Ventilation 1010
Ministers Working to Close Theatres.....1051
Minneapolis Feels Optimistic..... 650
Minneapolis Film Board to Enforce New Trade Rules 1166
Minneapolis Film Bodies to Fight Adverse Legislation 1031
Minneapolis League Has Large Membership Gain 1050
Minneapolis Manager Uses Novel Advertising Stunts.....1022
Minneapolis Picture Man Arrested for Grand Larceny 1338
Minneapolis Trade Board Outlines Program. 750
Mrs. Nixon Entertains Film Men.....1623
Moo, The Middle Class..... 628
Montreal Union Organizes and Elects New Officers 1778
More Building Activities.....1831
Motion Picture Educator, Conducted by the Rev. W. H. Jackson and Margaret I. MacDonald....78, 207, 341, 487, 629, 765, 901, 1031, 1349, 1489, 1647, 1802
Motion Picture Engineers to Meet in Philadephia 1606
M. P. O. Local 171 Shows Patriotism.....1504
Moule Is a Successful Theatre Manager....1203
Mountaineers Go Far to See Film.....1167
Move to Eradicate Exhibiting Evils.....1350
Music Cue Sheets for Films of Current Release 1657, 1811
Music for the Picture, by George W. Beynon, 85, 215, 353, 497, 639, 775, 909, 1041, 1215, 1359
Mutual Salesmen Present Kirkpatrick with Watch 196

N

N. A. M. P. I. Acting on Film Fire Prevention 1341
National Association Gets On to Ohio Stride on Censorship.....1168
National Board Answers Criticisms..... 890
Nazimova Film Has Big Night Scenes.....1643
Nazimova to Make Five De Luxe Pictures..1052
Nazimova to Work for Screen Throughout 1919 75
Nebraska and Iowa Find Business Good.... 604
Nehls Off Again for Coast..... 318
New Brunswick Welcomes Plans for Big New Theatre.....1475
New Color Concern Starts..... 481
New Ideas in Advertising Make Hit.....1792
New Releasing Policy for Universal Special Attractions 888
New Telephone Rates Trouble Dallas..... 925
Newark Is to Have a Three Thousand Seat House 1677
Newark Now Has Syndicate Ownership..... 790
Newark Operators' Ball Is Most Successful Affair 1486
New England Theatre Boom Is On.....1773
New House Planned for Elizabeth.....1368
New Illinois Organization Wanted.....1631
New Jersey Censor Bill Adds to Sunday Troubles 1777
New Orleans Houses to Remain Open..... 924
New Orleans' Liberty Closes New Year's Eve 600
New Theatre in Rockaway for Vaudeville and Films.....1450
Newspaper Co-operates with "Movie" Advertiser 761
News from the Maritime Provinces..... 649
Nineteen Hundred and Nineteen Awaits New Leaders 75
No Film Legislation Contemplated in Iowa..1606
No Let-Up in Building Boom.....1673
Nolan Booked "Virtuous Wives," How..... 646
Northwest Film Men's Trade Board.....1622
Nutmeg Senate Votes for Sunday.....1767

O

Offer Means for Improving Mail Service to Exchanges 1030
Officers Named for United Artists.....1449
Official Pictures Still Available.....1197
Official Statistics on December Film Exports 1475
Ohio and Kentucky Pay Thirty Thousand Dollars for Garson Film.....1605
Ohio's Local Option Bill Backed by Multitudes 1776
Olympia's All Het Up..... 609
Omaha Film Shippers Are Up in Arms..... 648
Omaha Welcomes "Virtuous Wives"..... 745
Ontario Exhibitors Hold Meeting.....1049
Ontario Showmen to Have Exchange..... 764
Open Drive Against Rental Tax..... 741
Open Forum to Adopt Film as Substitute for Lecturer 1032
Open Letter to Sullivan and Niblo.....1170
Orchestra Proved Drawing Cards.....1060
Orient, Talks of Conditions in..... 631
Ottawa Showmen Report Prosperity..... 744
Otto, Henry, Felt Call of Footlights Early..1479
Ottumwa Will Have a Fine New House....1065
Outing-Chester to First National..... 892
Outside Looking In On Adjectives..... 617
Outstanding Events of Past Year..... 63
Overcrowding of Theatres Discussed in Minneapolis 1316

P

Pacini to Build Large House in Kenosha....1190
Pastor Offers Pulpit to Exhibitor.....1786
Parcel Post Delivery May be Improved....1347
Park Rebooks "Salome" to Satisfy Patrons' Demand 1201
Pathe Asks Dismissal of Suit..... 610
Pathe Dallas Branch Makes Changes..... 650
Pathe Enlarges Kansas City Offices.....1066
Pathe Has New Washington Office.....1800
Pathe News Has Had Long History..... 190
Pathe Opens New Buffalo Exchange..... 785
Pathe Repudiates Will Fox, Who Is Operating in Texas.....1450
Pathe Will Distribute Pearson Pictures....1648
Pathe's New Selling Plans Announced.....1646
Pathe's "Stars of Glory" Now "The Unknown Love".....1484
Patin, Claude, Returning to France..... 893
Pays Tribute to Fallen Heroes.....1176
Pennsylvania Exhibitors Discuss Bills.....1338
Pennsylvania Has Measure for Bureau of Amusements 1643
Perret Discusses Mystery Plays.....1640
Perrin, Dwight S., Resigns as Goldwyn's Publicist 1318
Philosophy of the Picture Showman.....1022
Photographers Have Made Complete Record of War..... 182
Photoplaywright, The, By Epes Winthrop Sargent.....349, 496, 1040, 1214, 1358, 1494, 1656, 1810
Pickford, Mrs., Heads Two Companies..... 621
Picture Garden Tenders Benefit.....1680
Picture Men Make Hit at Albany.....1616
Picture School Promoters Land in Jail....1450
Picture School Promoters Arrested in San Francisco 1350
Pierce, Carl, Brings Good Reports.....1169
Pittsburgh Film Men Die in Fire, Two..... 456
Pittsburgh Houses Pay More Attention to Short Film.....1018
Pittsburgh Leads in Sunday Opening.....1818
Pittsburgh May Have Two New Exchange Structures 766
Pittsburgh Mutual Getting Settled..... 764
Pittsburgh Picture Men Work for Sunday Opening 1336
Pittsburgh Rorke Bill Hearing Disorderly .1776
Pittsburgh's First National Moves..... 508
Pittsburgh's Grand Has Gala Anniversary Week 1630
Plan Special Features for Orient.....1324
Playing Film on the Square.....1611
Plunkett, Joseph L., To Be Strand's Managing Director..... 182
Political Pot Boiling at Albany..... 463
Porter Looks for Prosperity Wave..... 318
Portland Exchanges Report Decrease..... 783
Portland Flu Conditions Are Better..... 922
Portraying Mexico's Activities..... 891
Poster Advertising Gets Control of Gude Company 1639
Poster's Message Must Be Forceful..... 460
Precisionist Re Projectionist, A.....1476
Present Annual Report of Hebrew Body in Film Form.....1488
Prizma to Use Standard Projectors..... 190
Progressive Rochester Exhibitor, A.....1341
Prohibition Will Benefit Industry..... 747
Projection Department, by F. H. Richardson, 82, 212, 350, 492, 635, 771, 906, 1036, 1210, 1354, 1495, 1652, 1806
Proportions, On Proper..... 486
Protest Erection of New Theatres.....1481
Publicity Man Gets a Valentine.....1457
Pulsebeats in Jewel Picture..... 885
Put Pictures on Ceiling for Wounded Soldiers 1783
Putting Over a Small Town Show..... 457
Putting the Educational on the Map..... 468

Q

Quebec May Legalize Special Children's Shows 1608
Quebec Theatres Becoming Elaborate..... 510
Quebec Theatres Face Increased License Fee.1336
Queen Mary Plays in Film Story.....1485

R

Railroads to Accept Films for Checking.... 731
Rails Against Waste and Lost Energy.....1629
Raise Your Prices, Says Scott.....1789
Rambles 'Round Filmtown, by Walter K. Hill....93, 232, 360, 462, 760, 1026, 1173, 1320, 1462, 1618, 1780
Read, Parker, to Arrange Trade Showing for "Sahara" 325
Record Crowd Attends Balls of Operators Union 1059
Recreation League Nips Raleigh Censor Bud 1777
Red Cross Pictures..... 339
Reed, Lieut. Luther, Again a Metro Scenarist 888
Reformative Illinois Jealous for Censorship..1023
Regent Takes Beaver Falls Grand..... 789
Religion and the Film..... 76
Renewed Building Activities.....1348
Reopen Big Orchester House With Five and Ten Cent Policy.....1311
Repeats How to Sell Right..... 179
Report Heavy Booking for "Under Four Flags" 1052
Resigns as General's Dallas, Texas 95
Revenue Bill, Present Status of..... 187
Rice, M., of Milwaukee, Will Build in Oshkosh 1190
Roast Dog and Alligator Steak..... 61
Robertson-Cole Forging Ahead in Foreign Field 468
Rochester Has Real Woman Operator..... 618
Rochester Showmen Not Complaining.....1674
Rogers, Will, Declares President Stole His Act 1468
Rogers' "Wise Cracks" Start with a 4,000 Circulation 1475
Roland Again Heads Metro Forces..... 621
Roosevelt Screen Biography Ready..... 60
Rothacker Makes Film Publicity Scoring Record 1316
Rothapfel, S. L., Addresses Columbia Cinema Composers 1178
Rothapfel Program Gets Indorsement.....1200
Rothapfel, Samuel, Program Producer.....1048
Rothapfel Is Succeeded by Riesenfeld..... 313
Rubens, Alma, at Head of Her Own Company 59
Rubbernecked Deadhead Lands in Juvenile Court 1767
Rubbernecking in Filmland, by Geibler, 67, 197, 327, 469, 607, 749, 877, 1017, 1183, 1327, 1461, 1625, 1791
Ruffner's Talk Stirs Up Echoes..... 317
Rush to "Shoulder Arms" Stirs Elgin.....1344

S

Saengers Have Opened New Orleans' Liberty 731
St. Louis Exchanges Establish Trade Rules.1648
St. Louis Exhibitors Pay C. O. D. Charges..1768
St. Louis Film Trade Board Looks into C. O. D. Trouble.....1605
St. Louis Officials Attend Opening of Pershing Theatre.....1318
St. Louis Will Have Elaborate House.....1221
Sais, Marin, Plays Opposite to Star..... 738
"Salome's" Lack of Clothing Defended.....1059
"Salome," Protest Against Showing of..... 476
Salt Lake City Has New Influenza Wave.... 788
Salt Lake Will Have a New Exchange.....1501
Samuels, Two, Visit Two Coast Cities..... 47
San Francisco Free of Influenza.....1014
San Francisco Goes Back to Masks..... 734
San Francisco Greets Two Eastern Showmen 47
San Francisco Showmen Indulge in Spaghetti 889
San Francisco to Have New Ordinance.....1675
San Francisco Trade Board Completes Organization 1048
Saskatchewan Film Business, Legislators Would Regulate..... 192
Says Mexico Will Be an Attractive Film Field 1767
Scenario Writing Course a Success..... 343
Schaefer Tops List..... 625
Schaefer, Peter J., Back from Florida.....1632
Schedule Hearing on Missouri Censor Bill..1458
Schemes and Subtitles..... 627
Schlichter Is Head of Maryland Exhibitors. 605
Schmidt Is Named District Manager..... 619
Schneider's, Eberhard, Death..... 732
Schwalbe's Loyalty Dinner Tribute of First National 1450
Scrapping the Old Rules..... 340
Screen Club of Denver Enters Censorship Fight 599
Screen Stories, Few Good, Received from Unknowns 766
Screen Set for Ibsen Photoplays..... 603
Seattle Theatres Closed Five Days by Strike.1188
Seek Exhibitor Aid in Story Policy.....1030
Seek to Secure Repeal of the Daylight Saving Law.....1165
Seely Goes Abroad to Push Robertson-Cole.. 748
Sees Films as Best Ambassadors.....1635
Select Announces Canadian Company.....1318
Select Has Special "Bolshevism on Trial"..1772
Select Moves Hicks to Cincinnati..... 200
Select Nazimova Picture as Typical American Film.....1639
Select to Release All Norma Talmadge Output 464
Selznick Pictures Again in Field..... 316
Senate and House, How, May Line Up on Sunday Issue 759
Sheehan Talks of German Intrigue..... 326
Sheriff O'Leary Proves the Human Value of Films 1638
Sherrill Has Some Do's and Dont's.....1201
Sherrill Signs Mack Swain.....1798
Sherrill to Make Two-Reel Westerns..... 602
Shocking if True..... 900
Shoots Bullet Under Mix's Tie.....1195
Showing Goldwyn's "Sis Hopkins"..... 916
Showmanship-Plus Behind Drews..... 319
Showmanship's Real Test, Where Is..... 201
Sidney, Louis K., Manages St. Louis Screen Theatres 1187
Simplex Art Triumphs on Peace Ship.....1198
Sing Sing Fans See "Mickey"..... 477
Sizing Up Hudson Valley Showmanship....1347
Sky-Route Delivery for Pathe News..... 738
Slacer Censorship Bill Introduced at Albany.1778
Smith, Albert E., Goes West to Attend Family Reunion.....1624
Smith-Hughes Censor Bill Rears Head.... 467
Smith, Pete, Joins Benedicts.....1176
Smooth Dispels a Few Illusions.....1315
Soldiers Are James V. Bryson's Guests....1678
Soldiers Boys' Orchestra Back to Wysorgrand 1478
South American Exports Film Gain..... 606
Speak the Truth to Your Patrons..... 49
Spitzer, N. H., Writes of Unsung Heroes....1342
Splendid Financial Showing for the Division of Films 1311
Spoor, H. A., of London's Essanay Here....1189

Spoor, George K., Increases Forces.....1608
Spoor-Thompson Sales Head Meeting With Big Success..... 328
Stage Censorship Is Threatened in Missouri. 742
Stage Woman Makes Twelve Pictures..... 326
Stage Women Complete Six Productions..... 730
Standard Slide Corporation Holds Banquet. 200
Star Combination Was Unexpected..... 619
Star System Folly..... 53
Starts Year by Breaking Record..... 482
State Register Declares Against Censors..1796
"Still Alarm, The," Not So Quiet at Collins' Liberty.....1200
Stolte, of Omaha, Puts on Griffith Film Effectively 1058
Stop Use of Short Roosevelt Film.....1170
Strong, Bandsmen Say Good-Bye to Daddy George 1200
Sunday Bill Fails in Indiana Senate.....1470
Sunday Bill Has Chance at Albany.....1776
Sunday Bill, Indiana Senate Passes.....1166
Sunday Bill, Indiana Gets Limited..... 740
Sunday Closing Discussed.....1182
Sunday Closing Question Ohio Exhibitors' Big Item..... 192
Sunday Closing Question Up in Ohio.....1166
Sunday Hearing, Albany, March 12.....1469
Sunday Law Not Dead But Hard Hit.....1331
Sunday Measure, Indiana Gets..... 889
Sunday Morning Concerts Inaugurated..... 505
Sunday Opening Campaign Planned.....1614
Sunday Opening Up to Iowa Cities.....1472
Sunday Opening, Jersey Divided on..... 51
Sunday Opening May Bring Boomington Election 1614
Sunday Picture Bill Is Before Senate..... 896
Sunday Shows, Mayor Jewett Favors..... 750
Sunday Shows, Bill for, Introduced in Ohio..1343
Sunday Shows, Hoosiers Argue for.....1011
Sunday Shows, Hoosier Showmen Want.... 465
Sunday Status Reported by Mayors..... 759
Sunday Shows, Line Up for Fight on.....1336
Supervisors for Exhibitors-Mutual Branches Appointed 1311
Sutherland, Griffith, Goes from Movies to Y. W. C. A.....1490

T

Takes Steps to Suppress Trade Evils.....1196
Talbot Is President of Oklahoma..... 466
Talmadge, Norma, Company Buys Additional Building 514
Tax, Canadian Exhibitors to Ask for Repeal of Reel.....1171
Tax, Cincinnati, Protests Rental..... 921
Tax, Elimination of Rental, Sought.....1014
Tax Exchange, Cincinnati, Passes Measure..1338
Tax Law Hits Theatres.....1192
Tax, N. Y. Legislature Not Keen for..... 888
Tax, Quebec War, Off Tickets..... 888
Tax, Rental, Film Bodies Clash on 1204
Taylor Brings to America the "Better 'Ole". 752
"Teasers" for "Fighting Roosevelts"..... 761
Tells of Way He Exploits His Shows.....1482
Tells Plans of Pearson Photoplays.....1014
Terriss, Tom, Starts on Thirteenth Joyce Picture 1328
Test Samples of New Film Containers.....1191
Texas Kicks on Including "Nuts" in Town Population 1449
Texas Film Men Will Profit by Cotton Acerage Cut-Down.....1343
Texas Legislators Getting Busy on Theatre Stuff 1470
Texas Oil Bills Keep Sunday Law Off Calendar 1777
Texas Oil Boom Excites Picture Men..... 766
Texas to Be First to Try Film Air Route.... 467
Theatre Attendance Growing According to Tax Report.....1606
Theatre Building Reviving in Texas.....1165
Theatres Play Big Part in Business..... 504
Theatres Reduce Disparity in Prices..... 96
Theatrical League Accepts Rebate Offer....1171
Theby's Rosemary, Vampire Parts Belie....1346
This Parson-Exhibitor Is Some Hypercritical Censor 1449
Three French Interests Consolidate.....1328
Three Ottawa Houses Pool Publicity.....1369
Taree Thousand Four Hundred Theatres Showing Hayakawa Pictures.....1482
Tips for the House Manager, by E. T. Keyser, 495, 638, 774, 915, 1039, 1213, 1357, 1655
To Erect Studio in San Francisco.....1052
To Establish Fox Branch in Mexico.....1797
To Exhibitors of New York State.....1168
To Organize Dallas Board of Trade..... 898
Tolstoi, Count, to Appear in Rivoli Productions 631
Too Much War Stuff, Says Nichols.....1180
Trade Showings Go Big in Des Moines....1225
Trade's Backbone is Big Features.....1337
Trio of Barrymores in "Peter Ibbetson" Picture 1191
Troops, Combat in A. E. F. Asks to See Big War Films.....1482
Tunstall, E. G., to Manage St. Paul's Liberty.1204
Turning a Loser Into a Winner..... 875
Twin Cities Show Business Good.....1339
Two Universal Men Promoted.....1465
Two World Men See "Common Clay".....1617

U

"U. S. A. Series" Will Cover Single War Phase Each 186
United Artists Formally Organized.....1019
United Opens an Exchange in Boston..... 652
Universal City Men Back from Front..... 767
Universal Offers Jobs to Crippled Soldiers.. 330
Universal Reorganizes Departments..... 345
Unsympathetic Censorship Discussed.....1472
Upon the Great Divide..... 627
Urges Objection to Our War Film..... 77

V

Vamps, What Ho Ye Darkest Africa..... 344
Van, Wally, to Direct for Rothapfel.....1194
Vitagraph Chiefs Hold Convention..... 333
Vitagraph Engages Ince.....1058
Vitagraph Issues Plan Book for "Man of Might" Serial.....1191
Vitagraph to Release Anita Stewart Picture.1178
Votes Two to One for Sunday Openings....1615

W

War Pictures, Genuine, in Big Demand.... 472
War Work Has Made Clear Power of Screen Message 1622
Warwick, Robert, Back from Europe..... 873
Washington Prosperity to Continue..... 77
Washington Theatre Uses Birds and Flowers in Lobby.....1608
Weighing "The Lion and the Mouse".....1191
Wernick Returning to His Native England..1335
Wharton, of Ithaca, Rests on Oars..... 470
Wheeler Returns from Work Abroad..... 323
When A. B. Barkley Yelled They Came....1610
Where the Lights Are Northern.....1325
While Newark Walked It Advertised Johnny Mack 1784
Wichita Proud of Its Peerless.....1487
Will Soon Begin Work on Studios at San Francisco 1166
Williams Hits Out from Shoulder.....1009
Wilson's Ideas Form Picture Basis.....1051
Winnipeg Theatre Employes Ask Pay..... 59
Wisdom in Solid Chunks..... 76
Woods, Frank E., Organizing Fund for Photoplayers 1056
Work of Cartoonist Briggs to Be Put on the Screen.....1346
World Pictures Reports on Business Conditions 1608
World and United Theatres Merge..... 599
Would Bar Film in Censored States.....1312
Would Recoup Deficit by Soaking Ohio Film Men 1605
Would Undo Pennsylvania Blue Laws.....1332
Wright, G. D., Has Made Mexican Film..... 890

Y

Yank Exhibitors Greet Managers..... 45

Z

Zion Films, Inc., Rushing Work on Jewish Picture 1639
Zukor at Coast Reports Conditions Improving 630

Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects released during the three months ending March 31, 1919, and upon the majority of which have been published reviews, comments, or advertising aids. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids; "A and R" for advertising aid and reviews combined. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Accidental Heroes (1 part) (Mutual-Strand)—January—C-388.
Adele (6 parts) (United Picture Theatre)—Jan. 26; A-808; R-539.
Adventure Shop (5 parts) (Vitagraph)—Dec. 30; A-Vol. 38-1387; R-246.
After the War (Universal)—Jan. 13; A-393; R-Vol. 38-1118; C-Vol. 38-1250.
Alaskan Gold Mining (1 part) (World Prizma)—R-1648.
Alias Mike Moran (Famous Players-Lasky-Paramount)—March 2; A & R-1701.
All the World to Nothing (6 parts) (Pathe-American)—A-250; R-Vol. 38-988; C-Vol. 38-1120.
Allies' Official War Review No. 27 (1 part) (Pathe)—Dec. 29; C-247.
Allies' Official War Review No. 28 (1 part) (Pathe)—Jan. 5.
Allies' Official War Review No. 29 (1 part) (Pathe)—Jan. 12; R-488; C-388.
Allies' Official War Review No. 30 (1 part) (Pathe)—Jan. 19; C-540.
Allies' Official War Review No. 31 (1 part) (Pathe)—Jan. 26; C-675.
Allies' Official War Review No. 33 (1 part) (Pathe)—Feb. 2.
Amazing Imposter, The (Pathe-American)—Feb. 2; A 810; R-674.
Amazing Wife, The (6 parts) (Universal)—A. & R-1528.
And the Children Pay (7 parts) (Tyrad Pictures) A & R-1525.
Animals of Foreign Climes (1 part) (Pathe)—R-1349.
Aquatic Farmer, An (1 part) (Paramount-Bray)—R-1647.
Are You a Mason? (Famous Players-Lasky-Success)—Feb. 23.
As the Sun Went Down (Metro)—Feb. 16; A & R—1109.
Ask Father (1 part) (Pathe-Rolin)—Feb. 9; C-675.

B

Baited Trap, The (No. 10 of The Lightning Raider) (2 parts) (Pathe-Astra)—March 9.
Balahooing on the Anarika (1 part)—Outing Chester)—March.
Bars of Death, The (No. 11 of The Lightning Raider) (2 parts) (Pathe-Astra)—March 16.
Bearded Lady, The (1 part) (Fox-Mutt and Jeff Cartoon)—Feb. 9.
Beauty and Booty (2 parts) (Vitagraph-Big V)—Jan. 6.
Beech Nut, A (1 part) (Universal-Nestor)—March 24.
Behind the Front (2 parts) (Universal-Century)—Feb. 12; C-1532.
Belladonna (Famous Players-Lasky-Success)—Feb. 9.
Belle of New York, The (Select)—February.
Better 'Ole, The (World) A. & R.-1392.
Big Idea, The (2 parts) (Goldwyn-Capital)—Jan. 26.
Bit of God's Country, A (1 part) (Mutual-Outdoor)—Feb. 9.
Blind Man's Eyes (Metro)—March 10; A. & R.-1698.
Bluffer, The (World)—Jan. 30; A-118; R-386.
Bobby Comes Marching Home (1 part) (Christie)—March.
Bondage of Barbara (Goldwyn-Star)—Feb. 2.
Bonds of Honor (Exhibitors Mutual)—Jan. 19; A-541.
Boobs and Bumps (2 parts) (Vitagraph-Big V)—Jan. 13.
Boots (Famous Players-Lasky-Paramount)—Feb. 16; A. & R.-1390.
Border Legion, The (6 parts) (Goldwyn-Special) A-544.
Border Terror, The (2 parts) (Universal-Western)—Jan. 25.
Brand, The (6 parts) (Goldwyn-Star)—Feb. 23; A. & R.-1386.
Brass Buttons (Pathe-American)—A. & R.-1698.
Brass Key, The (No. 5 of The Lightning Raider) (2 parts) (Pathe-Astra)—Feb. 2; C-947.
Breed of Men (Artcraft)—Feb. 2; A. & R.-941.
Breezy Jim (Triangle)—Feb. 23; A. & R.-1107.
Brides for Two (1 part) (Christie)—March.
Bringing the Boys Back Home (2 parts) (Educational)—R-487; C-540.
Broken Law, The (Fox)—Jan. 19; A-545.
Buffalo Ranch, A (1 part) (Universal)—R-488.
Building the Soldier (1 part) (No. 5 of Made in America) (W. W. Hodkinson-Miller)—March 16; A. & R.-1082.
Bulls and Bears (1 part) (Mutual-Outdoor)—Jan. 19; C-675.
Bumps and Boarders (2 parts) (Vitagraph-Big V)—Dec. 30.

C

Cabaret Girl, The (5 parts) (Bluebird)—Dec. 30; A-253; R-113; C-246.
Cabaret of Old Japan, A (1 part) (Paramount-Burton Holmes)—March 2.
California Oil Gardens (On Split Reel) (Paramount-Bray)—R-488.
Call of Her Soul, The (Fox-Victory)—Jan. 19; A-806; R-386.
Call the Cops (1 part) (Pathe-Rolin)—Feb. 19.
Camping Out (1 part) (Universal-Star)—Dec. 21; R-525; C-Vol. 38-1384.
Canada's Mountain of Tears (1 part) (Goldwyn-Ford Educational)—Feb. 10.
Canoe and Campfire (1 part) (World-Prizma)—R-1647.
Captain Courtesy (Famous Players-Lasky)—Jan. 19; A-541.
Captain's Captain, The (Vitagraph)—Dec. 23; A-Vol. 38-1255; R-115; C-247.
Carnivorous Plants (On Split Reel) (Paramount-Bray)—R-1349.
Carolyn of the Corners (5 parts) (Pathe)—March 9; A. & R.-1242.
Carrying Old Glory to the Seven Seas (Goldwyn-Ford Educational)—Feb. 3.
Carter Case, The (No. 1, The Phosgene Bullet) (3 parts) (Oliver Films)—March 17; A. & R.-1702.
Carter Case, The (No. 2; The Vacuum Room) (Oliver Films)—March 17; A. & R.-1702.
Carter Case, The (No. 3; The Terror of the Air) (2 parts) (Oliver Films)—March 17; A. & R.-1702.
Catalina Islands (1 part) (World-Prizma).
Cave of Dread, The (No. 8 of The Lighting Raider) (2 parts) (Pathe-Astra)—Feb. 23; C-1246.
Cavell Case, The (Select)—November; R-250.
Charlie in Turkey (1 part) (Universal-Special)—Feb. 3.
Charlie, The Little Dare Devil (2 parts) (Universal-L-KO)—Jan. 15.
Chasm of Fear, The (No. 3 of The Terror of the Range) (2 parts) (Pathe-Diando)—Feb. 16.
Cheating Cheaters (Select)—January; A-807; R-672.
Child of M'Sieu (Triangle)—Feb. 16; A. & R.-1108.
Children of Banishment (Select)—February; A. & R.-1527.
Claws of the Vulture (No. 2 The Red Glove) (Universal-Special)—March 24.
Code of Hate, The (No. 14 Wolves of Kultur) (2 parts) (Pathe-Western)—Jan. 12; C-247.
Code of the Yukon (Select)—December; A-116; R-Vol. 38-1381; C-Vol. 38-1384.
Come Again Smith (W. W. Hodkinson)—Feb. 10; A-806; R-539.
Comets; Fun in Feet; Novel Indoor Sports; (1 part) (Paramount-Bray)—March 30.
Coming of the Law, The (Fox-Victory)—Feb. 16.
Common Clay (7 parts) (Pathe)—Mar. 2; R-675.
Corrine, Come Here (2 parts) (Pathe)—C-388.
Counterplot, The (No. 2 of the Lightning Raider) (2 parts) (Pathe-Western)—Jan. 12.
Courage for Two (World)—Feb. 17; A. & R.-942.
Cow's Husband, A (1 part) (Fox-Mutt & Jeff)—March 30.
Crashing Horror, The (No. 9 of The Man of Might (2 parts) (Vitagraph).
Creaking Stairs (6 parts) (Universal-Special)—Feb. 10; R-804; A-1532.
Creeping Death, The (No. 3 of The Man of Might) (2 parts) (Vitagraph)—R-946.
Crooked Coin, The (2 parts) (Universal-Western)—March 8; C-1532.
Crook of Dreams (World)—March 2; A. & R.-1241.
Crooked Coin, The (2 parts) (Universal-Western)—March 8; C-1532.
Crucible, The (Famous Players-Lasky-Success)—Feb. 2; A. & R.-942.
Cupid's Day Off (2 parts) (Paramount-Mack Sennett)—R-673.
Current Events No. 87 (1 part) (Universal)—Jan. 12.
Current Events No. 88 (1 part) (Universal)—Jan. 19.
Current Events No. 4 (1 part) (Universal)—Jan. 26; C-1246.
Current Events No. 5 (1 part) (Universal)—Feb. 2.
Current Events No. 6 (1 part) (Universal)—Feb. 7.
Current Events No. 7 (1 part) (Universal)—Feb. 14.
Current Events No. 8 (1 part) (Universal)—Feb. 21.
Current Events No. 9 (1 part) (Universal)—Feb. 28.
Current Events No. 10 (1 part) (Universal)—March 7.
Current Events No. 11 (1 part) (Universal)—March 12.
Current Events No. 12 (1 part) (Universal)—March 21.
Current Events No 13 (1 part) (Universal)—March 28.

D

Dagger, The (No. 11, The Lure of the Circus) (2 parts) (Universal-Special)—Jan. 27.
Damaged Goods (7 parts) (American).
Damsels and Dandies (2 parts) (Vitagraph-Big V)—Feb. 24.
Danger Zone, The (Fox-Excel)—Dec. 29; A-Vol. 38-1385; R-387.
Darling of Paris, The (Fox)—Feb. 16; A-808.
Daughter of mine (Goldwyn-Star)—March 23.
Dawn of To-Morrow, The (Paramount)—Jan. 26; A-541.
Day Dreams (Goldwyn-Star)—Jan. 12; A-391; R-673.
Demon's Shadow, The (Arrow Film)—Serial.
Demy From Ireland (Kremer-Shorty Hamilton).
Divorcee, The (Metro)—Jan. 20; A-542; R-803.
Doctor Rameau (Infidelity) (Fox)—Feb. 2; R-679.
Dog-Gone Tough Luck (1 part) (Fox-Mutt & Jeff Cartoon)—Jan. 26.
Do You Love Your Wife? (1 part) (Pathe-Rolin)—Jan. 5; C-247.
Doing the Dells (1 part) (Mutual-Outdoor)—Feb. 2.
Don't Change Your Husband (Artcraft)—Jan. 26; A-810; R-803.
Door Between, The (1 part) (Mutual-Strand)—March 9.
Doubled Crossed (No. 10 of The Man of Might) (2 parts) (Vitagraph).
Doughboys and Bolsheviki at Archangel (1 part) (General Film-American Red Cross)—R-1349.
Drifters, The (W. W. Hodkinson)—Jan. 6; A-544; R-Vol. 38-1554; C-247.
Dub, The (Paramount)—Jan. 19; A-677; R-525.
Dutiful Dub, The (1 part) (Pathe-Rolin)—March 23; C-1842.

E

East Lynne with Variations (2 parts) (Paramount-Mack Sennett)—Feb. 23.
Easy Payments (1 part) (Mutual-Strand)—Jan. 26.
Ebony Block, The (No. 1 of The Lightning Raider) (3 parts) (Pathe-Astra)—Jan. 5.
Echo of Youth, The (6 parts) (Graphic Film)—A. & R.-945.
Enchanted Barn (Vitagraph)—Jan. 27; A-392; R-671.
End of the Game (Hodkinson)—March 24; A & R-1837.
Escaped Convict (2 parts) (Capital Film).
Extravagance (Famous Players-Lasky)—Mar. 16; A-1644, 1645.
Every Mother's Son (Fox-Big Timely)—Dec. 8; R-114; A-117; C-246.
Everywhere with Prizma (1 part) (World-Prizma).

F

Fair Enough (1 part) (Pathe-Rolin)—A-392.
Faith (Metro)—Feb. 3; A-676; R-804.
Faithful Unto Death (2 parts) (Capital Film).
False Faces, The (Paramount-Artcraft)—Feb. 16; A. & R.-1240.
Falsely Accused (No. 9 of Lightning Raider, The) (2 parts) (Pathe-Astra)—Mar. 2; C-1532.
Fight for Love, A (6 parts) (Universal)—March 28; A. & R.-1526.
Fighting Blood (Fox)—Dec. 29; A-252; R-525.
Fighting Brothers (2 parts) (Universal-Western)—March 29.
Fighting Destiny (Vitagraph)—March 31; A & R-1841.
Fighting Roosevelts (First National)—R-671.
Fighting Through (6 parts) (W. W. Hodkinson)—Jan. 25; A-1112; R-539.
Fire Flingers (7 parts) (Jewel)—A & R-1836.
Five Hundred or Bust (1 part) (Christie)—Jan. 6.
Five Thousand Miles on a Gallon of Gas (1 part) (Fox-Mutt & Jeff)—Feb. 16; C-1842.
Flames (No. 14 of The Lure of the Circus) (2 parts) (Universal-Special)—Feb. 17.
Flood of Despair, The (No. 13 of The Man of Might) (2 parts) (Vitagraph).
Flying Loop, The (No. 9 of The Lure of the Circus) (2 parts) (Universal-Special)—Jan. 13; C-540.
Fools and Duels (2 parts) (Universal-L-Ko)—Jan. 8.
Footballs and Frauds (2 parts) (Vitagraph-Big V)—Jan. 27.
For Better, For Worse (Famous Players-Lasky-Paramount)—March 23.
Forbidden Room, The (Fox-Victory)—March 2; A. & R.-1525.
Forbidden Fire (7 parts) (J. Parker Read)—R-1840.
For Freedom (6 parts) (Fox-Standard)—Dec. 29; A-252; R-246.
For the Freedom of the East (7 parts) (Goldwyn) A-Vol. 38-448; R-388.
Forfeit, The (W. W. Hodkinson-Pathe)—March 10; A. & R.-1530.
Fortune's Child (Vitagraph)—Feb. 10; A-947; R-805; C-1112.
Forward—Always Forward (No. 8 of Made in America) (W. W. Hodkinson)—April 6; A. & R.-1082.
Four of a Kind (1 part) (Christie)—February; R-1701.
Freckled Fish, The (2 parts) (Universal-L-Ko)—Jan. 22; C-1112.
From Headquarters (Vitagraph)—March 10.
From Scales to Antlers (1 part) (Outing Chester)—March.

G

Gambling in Souls (6 parts) (Fox)—March 9; A. & R.—1700.
Game's Up, The (Bluebird)—Jan. 20; A-807; R-539.
Geesers and Geysers (1 part) (Mutual-Outdoor)—Jan. 12; C-947.
Gentleman of Quality, A (Vitagraph)—March 17; A. & R.-1527.
Ghost Girl, The (2 parts) (Universal-Special)—Jan. 18.
Girl Dodger, The (Famous Players-Lasky-Paramount)—Feb. 9; A. & R.-1391.
Girl of Tomorrow, The (1 part) (Pathe) R-1349.
Girl Problem, The (Vitagraph)—March 3; A. & R.-1241.
Girl With No Regrets, The (Fox-Excel)—Jan. 26; A-676; R-803.
Glorious Versailles (1 part) (Paramount-Burton Holmes)—March 23.
Go Get 'Em Garringer (Pathe-Astra)—March 23; A. & R.-1528.
Going! Going! Gone! (1 part) (Pathe-Rolin)—Jan. 26; C-540.
Gold Cure, The (Metro)—Jan. 6; A-251; R-386; C-540.
Good Gracious Annabelle (Famous Players-Lasky-Paramount)—March 2.
Good Gracious Bobby (1 part) (Christie—February; R-1701.
Good to Eat (1 part) (Goldwyn-Ford Weekly)—March 2.
Go West, Young Man (Goldwyn-Star)—Dec. 25; A-117; R-945.
Great Romance, The (6 parts) (Metro Screen Classics)—A-546; R-525.
Great Victory, The, Wilson or the Kaiser; The Fall of the Hohenzollerns (6 parts) (Metro Screen Classics)—A-Vol. 38-1121; R-113; C-247.
Greatest Thing in Life, The (Paramount)—Dec. 8; A-Vol. 38-1558; R-115; C-246.
Gripping Hand, The (No. 4 of The Man of Might) (2 parts) (Vitagraph)—C-1246.
Gymbelles and Boneheads (2 parts) (Universal-L-Ko)—March 26.

H

Hand Grenades, the Romance of Crater Lake and Cartoon (1 part) (Paramount-Bray)—Feb. 16.
Hand Invisible, The (World)—March 17; A. & R.-1524.
Hang It All (1 part) (Goldwyn-Ford)—Jan. 27; R-487; C-540.
Happy Tho' Married (Famous Players-Lasky-Paramount)—Feb. 2; A-1079; R-1079.
Hard Boiled (Famous Players-Lasky-Paramount)—Feb. 2; A. & R.-940.
Hard Luck (1 part) (Christie)—March.
Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon (1 part) (Paramount-Bray)—March 2.
Hated K. P., The (1 part) (No. 6 of Made in America) (W. W. Hodkinson-Miller)—March 23.
Have Another (2 parts) (Goldwyn-Capitol)—Feb. 2.
Hearts of Men (6 parts) (Abrams-Beban).
He Was No Lady (1 part) (Universal-Nestor)—Jan. 27.
Hearst News No. 3 (1 part) (Universal)—Jan. 14.
Hearst News No. 4 (1 part) (Universal)—Jan. 21; C-1246.
Hearts News No. 5 (1 part) (Universal)—Jan. 28.
Hearst News No. 6 (1 part) (Universal)—Feb. 2.
Hearst News No. 7 (1 part) (Universal)—Feb. 10.
Hearst News No. 8 (1 part) (Universal)—Feb. 17.
Hearst News No. 9 (1 part) (Universal)—Feb. 24.
Hearst News No. 10 (1 part) (Universal)—March 3.
Hearst News No. 11 (1 part) (Universal)—March 10.
Hearst News No. 12 (1 part) (Universal)—March 17.
Hearst News No. 13 (1 part) (Universal)—March 24.
Hearst News No. 14 (1 part) (Universal)—March 31.
Heart in Pawn, A (Exhibitors Mutual—March; A. & R.-1529.
Heart of Gold (World)—Jan. 27; A-807; R-526.
Heart of Humanity, The (6 parts) (Jewel)—Feb. 15; A-948; R-113; C-247.
Heart of Wetona (6 parts) (Select)—December; A-252; R-114; C-247.
Hearts in Hock (2 parts) (Universal-L-KO)—March 19.
Height of Torment, The (No. 6 of The Man of Might) (2 parts) (Vitagraph).
Hell Roarin' Reform (Fox-Victory)—Feb. 16; A. & R.-1245.
Her Code of Honor (United Picture Theatres)—A. & R.-1530.
Her Inspiration (Metro)—Dec. 30; A-240; R-244.
Her Proxy Husband (2 parts) (Universal-Special)—Feb. 8.
Here and There (One Part) (Fox-Mutt and Jeff)—Jan. 12.

Here and There (One Part) (World-Prizma)—R-1349.
Here Comes the Bride (Paramount)—Jan. 19; A-948; R-674.
Hidden Chart, The (No. 8 of The Terror of the Range) (2 parts) (Pathe-Diando)—Feb. 9.
Hidden Truth (Select)—Feb. A-544; R-675.
High and Hungry 1 part) (Exhibitors Mutual-Rothacker)—C-246.
Highest Trump, The (Vitagraph)—Feb. 3; A-808; R-674.
His Body for Rent (1 part) (Universal-Star)—Feb. 17; C-1112.
His Musical Sneeze (2 parts) (Fox-Sunshine-Lehrman)—Feb. 23; C-1293.
His Parisian Wife (Famous Players-Lasky-Artcraft)—Jan. 19; A-677; R-672.
His Wife's Birthday (1 part) (Mutual-Strand)—March 16.
History in Miniature for American Museums (1 part) (Universal)—Jan. 11; R-342.
Hit or Miss (World)—March 24; A. & R.-1699.
Hittin, the Pike (1 part) (Exhibitors Mutual-Rothacker)—C-115.
Home Run Bill (1 part) (Universal-Nestor)—March 17.
Homeward Bound (1 part) (General Film-Red Cross)—C-115.
Hoop-La (Exhibitors Mutual)—January; A. & R.-1703.
Hoot Mon! (1 part) (Pathe-Rolin)—March 2; C-1246.
Hop, the Bell Hop (2 parts) (Universal-L-Ko)—Feb. 5.
Hope Chest, The (5 parts) (Famous Players-Lasky-Paramount)—Dec. 29; A-Vol. 38-1558; R-114; C-246.
Horizon Hunters (1 part) (Educational-Bruce)—R-1349.
How's Your Husband? (1 part) (Universal-Star)—Jan. 12.
Hula Hula Cabaret, The (1 part) (Fox-Mutt and Jeff Cartoon)—Jan. 19.
Human Ladder, The (No. 8 of The Lure of the Circus) (2 parts) (Universal-Special)—Jan. 6; C-247.
Human Shield, The (No. 5 of The Man of Might) (2 parts) (Vitagraph).
Humor at the Front (1 part) (General Film-American Red Cross).
Hun's Hell Trap, The (No. 13 of Wolves of Kultur) (2 parts) (Pathe) C-247.
Hurled Into Space (No. 12 of The Lightning Raider) (2 parts) (Pathe-Astra)—March 23.
Hustling for Health (1 part) (Pathe-Rolin)—Feb. 2; C-389.

I

I'm on My Way (1 part) (Pathe-Rolin)—March 9; C-1393.
In Alsace-Lorraine (1 part) (Pathe-French Pictorial)—C-947.
In for Thirty Days (Metro)—Jan. 27; A. & R. 1109.
In the Hollow of Her Hand (Select)—R-245.
Indestructible Wife, The (Select)—January; A. & R.-1393.
Indian Life (1 part) (Educational-Bruce).
Indian Love Story, An (1 part) (Educational-Bruce).
Indoor Golf; Chilian Drills and Thrills; Coal Mining (1 part) (Paramount-Bray)—March 23.
Ingenious Sleeping Bag, An (On Split Reel) (Paramount-Bray) R-1349.
Into the Trap (No. 7 of The Man of Might) (2 parts) (Vitagraph).
I Want to Be a Lady (2 parts) (Pathe)—Jan. 5; C-247.
I Want to Forget (Fox-Standard)—Dec. 15; A-Vol. 38-1252; R-114; C-246.
It's a Bear (Triangle)—March 16; A. & R.-1529.
It's a Bird (2 parts) (Universal-L-Ko)—Jan. 29; C-1112.

J

Jane Goes A-Wooing (Paramount)—Jan. 5; A-248; R-385.
Japan of Today, No. 1 (1 part) (Pathe-Post)—R-488; C-388.
Japan of Today, No. 2 (1 part) (Pathe-Post)—Jan. 5; C-540.
Jazz and Jailbirds (2 parts) (Vitagraph-Big V)—March 24.
Jeanne of the Gutter (Metro)—March 31.
Johnny Get Your Gun (Artcraft)—March 9; A & R-1836.
Johnny-on-the-Spot (Metro)—Feb. 17; A. & R.-1242.
Juggling (1 part) (Pathe)—R-1349.

K

Kilauea (1 part) (World-Prizma)—C-247.
Kitchen Police (1 part) (Universal-Star)—Feb. 3.
Knockout, The (No. 16 of The Lure of the Circus) (Universal-Special) (2 parts)—March 3.

L

Lady Bellhop's Secret, A (2 parts) (Fox-Sunshine and Lehrman)—Feb. 23.
Lamb and the Lion, The (Exhibitors-Mutual)—March; A. & R.-1699.
Land of Enchantment, The (1 part) (Goldwyn-Ford Weekly)—March 16.
Land of the Great Spirit, The (1 part) (World)—R-487.
Landing an Heiress (1 part) (Fox-Mutt and Jeff)—Feb. 2.
Last Trick, The (No. 18; The Lure of the Circus) (Universal-Special) (2 parts)—March 17; C-1532.
Law of Nature (7 parts) (Arrow-D. G. Fischer)—R-675.
Law That Divides, The (W. W. Hodkinson)—Jan. 20; A-117; R-Vol. 38-543; C-Vol. 38-547.
Lay Off (1 part) (Universal-Star)—March 17.
Leap Through Space, The (No. 2 of The Man of Might) (2 parts) (Vitagraph)—R-946.
Liberator, The (Harry Raver) (Maciste Serial. Twelve Episodes of 2 parts each).
Life's a Funny Proposition (Mutual)—Jan. 12; A-249; R-673; C947.
Life's Greatest Problem (Independent Sales-J. Stuart Blackton)—A-389.
Light, The (Fox-Standard)—Jan. 12; A-678; R-526.
Light of Victory, The (Universal-Special)—March 17; A. & R.-1387.
Lightning Raider, The (No. 1, The Ebony Block) (3 parts) (Pathe-Astra)—Jan. 5; R-Vol. 38-1380.
Lightning Raider, The (No. 2, The Counterplot) (2 parts) (Pathe-Western)—Jan. 12; R-Vol. 38-1380.
Lightning Raider, The (No. 3, Underworld Terrors) (2 parts) (Pathe-Astra) Jan. 19 R-Vol. 38-1380.
Lightning Raider, The (No. 4, Through Doors of Steel) (2 parts) (Pathe-Astra)—Jan. 26; C-540.
Lightning Raider, The (No. 5, The Brass Key) (2 parts) (Pathe-Astra)—Feb. 2; C-947.
Lightning Raider, The (No. 6, The Mystic Box) (2 parts) (Pathe-Astra)—Feb. 9; C-947.
Lightning Raider, The (No. 7, Meshes of Evil) (2 parts) (Pathe-Astra)—Feb. 16; C-1246.
Lightning Raider, The (No. 8, The Cave of Dread) (2 parts) (Pathe-Astra)—Feb. 23; C-1246.
Lightning Raider, The (No. 9, Falsely Accused) (2 parts) (Pathe-Astra)—March 2; C-1532.
Lightning Raider, The (No. 10, The Baited Trap) (Pathe-Astra) (2 parts)—March 9; C-1393.
Lightning Raider, The (No. 11, The Bars of Death) (2 parts) (Pathe-Astra)—March 16; C-1842.
Lightning Raider, The (No. 12, Hurled Into Space) (2 parts) (Pathe-Astra)—March 23; C-1842.
Lightning Raider, The (No. 13, The White Roses) (2 parts) (Pathe-Astra)—March 20; C-1842.
Lion and the Mouse, The (6 parts) (Vitagraph)—Feb. 24; A. & R.-1082.
Lion Tamer, The (1 part) (Fox-Mutt & Jeff)—Jan. 5.
Lions and Ladies (2 parts) (Universal-L-Ko)—Feb. 26; C-1246.
Little Comrade (Famous Players-Lasky-Paramount)—March 30.
Little High Horse, The (1 part) (Educational-Bruce).
Little Intruder, The (World)—April 7.
Little Miss Hoover (Famous Players-Lasky-Paramount)—Dec. 29; A-119; R-Vol. 38-1553; C-Vol. 38-1555.
Little Orphant Annie (6 parts) (Pioneer Film) A-249; R-Vol. 38-1246; C-Vol. 38-1251.
Little Rowdy, The (Triangle)—March 23; A. & R.-1697.
Little White Savage, The (Bluebird)—Feb. 24; A. & R.-1244.
Little Women (William A. Brady)—Jan. 5; A-391; R-Vol. 38-856; C-Vol. 38-988.
Living Catapult, The (No. 14 of The Man of Might) (2 parts) (Vitagraph).
Lizzie's Waterloo (1 part) (Universal-Nestor)—March 31.
London Plays Ball (Paramount-Burton Holmes)—Feb. 28.
Long Lane's Turning (Mutual)—Feb., A. & R.-1386.
Look Out Below (Pathe-Rolin)—March 16, C-1532.
Love (Paramount-Arbuckle) (2 parts)—March 2.
Love and Lather (2 parts) (Vitagraph-Big V)—Feb. 3; C-1112.
Love and the Law (6 parts) (Wm. L. Sherry)—March 2.
Love Auction, The (5 parts) (Fox Excel)—Feb. 9; A. & R.—1108.
Love Defender, The (World)—March 31; A & R-1838.
Love Hunger, The (W. W. Hodkinson)—Feb. 24; A & R.-1391.
Love in a Hurry (World)—Jan. 13; A-391; R-245.
Love's Young Scream (1 part) (Pathe-Rolin)—Jan. 19; C-540.
Lovely Lucerne (1 part) (Wm. L. Sherry-Burlingham)—R-902.
Luck and Pluck (Fox-Victory)—Feb. 2; A-679; R-946.
Lure of Alaska, The (1 part) (World-Prizma)—R-1349.
Lure of the Circus, The (No. 8, The Human Ladder) (2 parts) (Universal-Special)—Jan. 6; C-247.
Lure of the Circus, The (No. 9, The Flying Loop) (2 parts) (Universal-Special)—Jan. 13; C-540.
Lure of the Circus, The (No. 10, A Shot for Life) (2 parts) (Universal-Special)—Jan. 20; C-540.
Lure of the Circus, The (No. 11, The Dagger) (2 parts) (Universal-Special)—Jan. 27.
Lure of the Circus, The (No. 12, A Strange Escape) (2 parts) (Universal-Special)—Feb. 3.
Lure of the Circus, The (No. 13, The Plunge for Life) (2 parts) (Universal Special)—Feb. 10.
Lure of the Circus, The (No. 14, Flames) (2 parts) (Universal-Special)—Feb. 17.
Lure of the Circus, The (No. 15, The Stolen Record) (2 parts) Universal-Special)—Feb. 24.
Lure of the Circus, The (No. 16, The Knockout) (2 parts) (Universal-Special)—March 3.
Lure of the Circus, The (No. 17, A Race With Time) (2 parts) (Universal-Special)—March 10; C-1532.
Lure of the Circus, The (No. 18, The Last Trick) (2 parts) (Universal-Special)—March 17; C-1532.

M

Made in America No. 1 (1 part) (W. W. Hodkinson-Miller)—Feb. 17; A. & R.-1082.
Made in America (1 part) (No. 2, Nine Million Answer) (W. W. Hodkinson-Miller)—Feb. 23; A. & R.-1082.
Made in America (1 part) (No. 3, The Rookie) (W. W. Hodkinson-Miller)—March 2; A. & R.-1082.
Made in America (1 part) (No. 4, Victory Army in the Making) (W. W. Hodkinson-Miller)—March 9; A. & R.-1082.
Made in America (1 part) (No. 5, Building the Soldier) (W. W. Hodkinson-Miller)—March 16; A. & R.-1082.
Made in America (1 part) (No. 6, The Hated K. P.) (W. W. Hodkinson-Miller)—March 23; A. & R.-1082.
Made in America (1 part) (No. 7, Overseas to Victory) (W. W. Hodkinson-Miller)—March 30; A. & R.-1082.
Made in America (1 part) (No. 8; Forward—Always Forward) (W. W. Hodkinson-Miller)—April 6; A. & R.-1082.
Maggie Pepper (Famous Players-Lasky-Paramount)—Feb. 23; A. & R.-1110.
Maids, More Maids and Mermaids (1 part) (Outing-Chester)—March.
Man and His Money, A (Goldwyn-Star)—March 16.
Man Hunter, The (6 parts) (Fox)—Feb. 23; A. & R.-1384.
Man in the Open, A (6 parts) (United Picture Theatres)—A. & R.-941.
Man of Might, The (No. 1, The Riven Flag) (2 parts) (Vitagraph)—R-946.
Man of Might, The (No. 2, The Leap Through Space) (2 parts) (Vitagraph)—R-946.
Man of Might, The (No. 3, The Creeping Death) (2 parts) (Vitagraph)—R-946.
Man of Might, The (No. 4, The Gripping Hand) (2 parts) (Vitagraph)—C-1246.
Man of Might, The (No. 5, The Human Shield) (2 parts) (Vitagraph).
Man of Might, The (No. 6, The Height of Torment) (2 parts) (Vitagraph).
Man of Might, The (No. 7, Into the Trap) (2 parts) (Vitagraph).
Man of Might, The (No. 8, The One Chance) (2 parts) (Vitagraph).
Man of Might, The (No. 9, The Crashing Horror) (2 parts) (Vitagraph).
Man of Might, The (No. 10, Double Crossed) 2 parts) (Vitagraph).
Man of Might, The (No. 11, The Ship of Dread) (2 parts) (Vitagraph).
Man of Might, The (No. 12, Volcano's Prey, The) (2 parts) (Vitagraph).
Man of Might, The (No. 13, The Flood of Despair) (2 parts) (Vitagraph).
Man of Might, The (No. 14, The Living Catapult) (2 parts) (Vitagraph).
Man of Might, The (No. 15, The Rescue) (2 parts) (Vitagraph).
Mandarin's Gold (World)—Feb. 10; A-806; R-805.
Maori Romance, A (1 part) (Mutual-Rothaeker)—Dec. 8; C-246.
Marriage for Convenience (Wm. L. Sherry)—A. & R.-1244.
Marriage Price, The (Famous Players-Lasky-Artcraft)—March 9; A & R-1838.
Marry My Wife (1 part) (Universal-Star)—Jan. 27.
Marrying Molly (1 part) (Christie)—March.
Master of Music, A (2 parts) (Goldwyn-Capitol)—Feb. 23.
Men Met in the Mountains (1 part) (Educational-Bruce).
Meshes of Evil (No. 7 of The Lightning Raider) (2 parts) (Pathe-Astra)—Feb. 16; C-1246.

Mickey (8 parts) (W. H. Productions)—A-389; R-Vol. 37-880; C-Vol. 37-884.
Midnight Patrol, The (Select)—February.
Midnight Raid, The (No. 4, of Terror of the Range) (2 parts) (Pathe-Diando)—Feb. 23.
Midnight Romance, A (First National)—A. & R.-1696.
Midnight Stage, The (Pathe)—April 6; A-393; R-244.
Millionaire Pirate, The (Bluebird)—Feb. 10.
Mr. Rameau (Infidelity) (Fox)—Feb. 2; R-679.
Mrs. Wiggs of the Cabbage Patch (Famous Players-Lasky-Paramount)—Feb. 9; A. & R.—1242.
Miss Dulcie from Dixie (Vitagraph)—March 24; A. & R.-1701.
Mixed Nuts (1 part) (Universal-Nestor)—Jan. 13.
Mixed Tales (1 part) (Universal-Star)—Feb. 24; C-805.
Mixed Wives (1 part) (Universal-Nestor)—Feb. 10; C-1246.
Molly of the Follies (Pathe-American)—Feb. 16; A-949; R-805.
Moral Deadline, The (5 parts) (World)—Feb. 24; A. & R.-1081.
Most Popular Girl in the World, The (1 part) (Paramount-Bray)—R-1647.
Movie Queen, The (1 part) (Universal-Nestor)—Feb. 24.
Mystic Box, The (No. 6 of The Lightning Raider) (2 parts) (Pathe-Astra)—Feb. 9; C-947.

N

Nature Girl, The (Bluebird)—Jan. 6; A-678.
Never Say Quit (Fox-Victory)—March 16; A & R-1839.
Never Too Old (2 parts) Paramount-Mack Sennett)—R-673.
New Breakfast Food, The (2 parts) (Goldwyn-Capitol)—March 9.
New Faces for Old (1 part) (General Film-American Red Cross)—R-341; C-115.
New Screen Magazine No. 1 (1 part) (Universal)—Feb. 21.
New Screen Magazine No. 2 (1 part) (Universal)—Feb. 28.
New Screen Magazine No. 3 (1 part) (Universal)—March 7.
New Screen Magazine No. 4 (1 part) (Universal)—March 12.
New Screen Magazine No. 5 (1 part)(Universal)—March 19.
New Screen Magazine No. 6 (1 part) (Universal)—March 26.
Next Aisle Over (1 part) (Pathe-Rolin)—March 30.
Nine Million Answer (1 part) (No. 2 of Made in America) (W. W. Hodkinson-Miller)—Feb. 23; A. & R.-1082.
No Man's Land (1 part) (Exhibitors-Mutual-Strand)—Jan. 19.

O

Oh, Baby (1 part) (Christie)—February.
Oh! Ethel (1 part) (Universal-Star)—March 3.
Oh, Johnny (Goldwyn-Bennison)—Dec. 22; A-118; R-673.
Oh! What a Knight (2 parts) (Fox-Sunshine and Lehrman)—Jan. 26; C-805.
Oh! What a Night (1 part) (Christie)—March.
Old Maid's Baby (Mutual-Strand)—Feb. 23; A & R-943.
On the Fire (1 part) (Pathe-Rolin)—Feb. 23; C-1246.
One Chance, The (No. 8 of The Man of Might) (2 parts) (Vitagraph).
One Every Minute (2 parts) (Paramount-Flagg)—Feb. 3.
Only a Janitor (1 part) (Universal-Nestor)—Jan. 20.
Our Teddy (First National)—See "Fighting Roosevelts."
Out and In Again (1 part) (Fox-Mutt and Jeff)—March 23.
Out of the Fog (7 parts) (Metro-Nazimova)—A & R-1080.
Out of the Shadow (Famous Players-Lasky-Paramount)—Jan. 5; A-394; R-526.
Out Wyoming Way (1 part) (Mutual-Outdoor)—Feb. 16.
Outlaw's Sacrifice, The (2 parts) (Capital Film).
Overseas to Victory (1 part) (No. 7 of Made in America) (W. W. Hodkinson-Miller)—Mar. 30—A & R-1082.

P

Paid in Full (Famous Players-Lasky-Paramount)—Feb. 23; A & R-1388.
Pale Pack Train, The (1 part) (Educational-Bruce).
Panther Woman, The (5 parts) (First National)—Nov. 25; A-390.
Partners Three (Famous Players-Paramount)—March 23.
Pathe News No. 2 (1 part) (Pathe)—Dec. 29; C-247.
Pathe News No. 3 (1 part) (Pathe)—Dec. 29.
Pathe News No. 4 (1 part) (Pathe)—Jan. 5.
Pathe News No. 5 (1 part) (Pathe)—Jan. 5; R-1648.
Pathe News No. 6 (1 part) (Pathe)—Jan. 12.
Pathe News No. 7 (1 part) (Pathe)—Jan. 12.
Pathe News No. 8 (1 part) (Pathe)—Jan. 19.
Pathe News No. 9 (1 part) (Pathe)—Jan. 19.
Pathe News No. 10 (1 part) (Pathe)—Jan. 26.
Pathe News No. 11 (1 part) (Pathe)—Jan. 26.
Pathe News No. 12 (1 part) (Pathe)—Feb. 2
Pathe News No. 13 (1 part) (Pathe)—Feb. 2.
Pathe News No. 14 (1 part) (Pathe)—Feb. 9.
Pathe News No. 15 (1 part) (Pathe)—Feb. 9.
Pathe News No. 16 (1 part) (Pathe)—Feb. 16.
Pathe News No. 17 (1 part) (Pathe)—Feb. 16.
Pathe News No. 18 (1 part) (Pathe)—Feb. 23.
Pathe News No. 19 (1 part) (Pathe)—Feb. 23.
Pathe News No. 20 (1 part) (Pathe)—Mar. 2.
Pathe News No. 21 (1 part) (Pathe)—Mar. 2.
Pathe News No. 22 (1 part) (Pathe)—Mar. 9.
Pathe News No. 23 (1 part) (Pathe)—Mar. 9.
Pathe News No. 24 (1 part) (Pathe)—Mar. 16.
Pathe News No. 25 (1 part) (Pathe)—Mar. 16.
Pathe News No. 26 (1 part) (Pathe)—Mar. 23.
Pathe News No. 27 (1 part) (Pathe)—Mar. 23.
Pathe News No. 28 (1 part) (Pathe)—Mar. 30.
Pathe News No. 29 (1 part) (Pathe)—Mar. 30.
Pathe Review No. 1 (1 part) (Pathe)—Jan. 19.
Pathe Review No. 2 (1 part) (Pathe)—Feb. 2.
Pathe Review No. 3 (1 part) (Pathe)—Feb. 16.
Peggy Does Her Darndest (Metro)—Feb. 24; A & R-1243.
Pen Vulture, The (Kremer-Shorty Hamilton).
Peppy Polly (Famous Players-Lasky-Paramount)—March 30.
Phosgene Bullet, The (No. 1 of The Carter Case) (2 parts) (Oliver Films)—March 17; A & R-1702.
Photoplay Magazine Screen Supplement No. 1 (1 part) (Educational) C-540; R-1350.
Picturesque Japan (1 part) (Pathe)—R-1349.
Plunge for Life, The (No. 13 of The Lure of the Circus) (2 parts) (Universal-Special)—Feb. 10.
Pool of Mystery, The (No. 1 of The Red Glove) (2 parts) (Universal-Special)—Feb. 17; R-946; C-1112.
Poor Boob, The (Famous Players-Lasky)—March 9.
Poor Prune, A (1 part) (Universal-Nestor)—March 3; C-1532.
Poor Rich Man, A (Metro)—Dec. 23; A-Vol. 38-1386; R-114; C-247.
Potum of Swat, The (2 parts) (Goldwyn-Capitol)—March 23.
Pousse Cafe, The (1 part)(Fox-Mutt & Jeff)—Feb. 25; C-1842.
President Wilson Abroad (1 part) (Gen. Film-American Red Cross)—R-1350.
Prisoner for Life, A (2 parts) (Universal-Western)—March 22.
Probation Wife, The (Select)—March; A & R-1704.
Prodigial Liar, The (Exhibitors-Mutual)—February; A & R-1241.
Profiteer, The (6 parts) (Arrow Film)—R-386.
Prowlers of the Night (No. 1 of The Terror of the Range) (2 parts) (Pathe-Diando)—Feb. 2.
Puddin' Head Wilson (Famous Players-Lasky-Success)—Feb. 16.
Pullman Porter, The (2 parts) (Famous Players-Lasky-Arbuckle)—Feb. 16.
Puppy Love (Famous Players-Lasky-Paramount) March 2, A & R-1703.
Put Up Your Hands (Pathe-American)—A & R-1387.

Q

Quickning Flame, The (World)—April 21.

R

Race with Time (No. 17 of The Lure of the Circus) (2 parts) (Universal-Special)—March 10; C-1532.
Racing Strain, The (Goldwyn-Star)—Dec. 22; A-119.
Ragtime Romance, A (2 parts) (Universal-L-Ko)—March 5; C-1393.
Raiders of the Range (2 parts) (Universal-Western)—Feb. 22.
Railroader, The (Triangle)—March 9; A & R-1705.
Railroad Raiders (2 parts) (Capital Film).
Ranger, The (Kremer-Shorty Hamilton).
Rebellous Bride, The (Fox)—March 23; A & R-1837.
Rebuilding Broken Bodies (1 part) (General Film-Am. Red Cross)—R-341.
Reclaimed (Alpha)—A. & R-1390.
Red Blood and Yellow (William L. Sherry).
Red Glove, The (No. 1, The Pool of Mystery) (2 parts) (Universal-Special)—March 17; R-946; C-1112.
Red Glove, The (No. 2, Claws of the Vulture) (2 parts) (Universal-Special)—March 24; C-1842.
Red Glove, The (No. 3, The Vulture's Vengeance) (2 parts) (Universal-Special)—March 31; C-1842.
Red Glove, The, No. 4 (Universal Special) (2 parts)—April 7; C-1842.
Regeneration, The (Fox)—Jan. 12; A-390.
Rescue, The (No. 15, of The Man of Might) (2 parts) (Vitagraph).
Restless Souls (6 parts) (Triangle)—Feb. 2; R-671; A-949.
Restless Three, The (1 part) (Educational-Bruce).
Reward of Patriotism, The (No. 15, of Wolves of Kultur) (2 parts) (Pathe)—C-388.
Riding Wild (2 parts) (Universal-Western)—March 1.
Rip and Stitch—Tailors (2 parts) (Paramount-Mack Sennett)—Feb. 9.
Riven Flag, The (No. 1, of The Man of Might) (2 parts) (Vitagraph)—R-946.
River Gray and the River Green, The (1 part) (Educational-Bruce).
Riviera of Lake Leman, The (1 part) (William L. Sherry-Burlingham)—R-902.
Romance and Arabella (Select)—Feb.; A & R-943.
Romance and Rings (2 parts) (Paramount-Drew)—Feb. 2; R-672.
Romance of Happy Valley, The (Famous Players-Lasky-Artcraft)—Jan. 26; A-542; R-8[illegible].
Romance of the Air, A (Independent Sales-Crest)—A-546; R-Vol. 38-856; C-Vol. 38-988.
Rookie, The (No. 3, of Made in America) (1 part) (W. W. Hodkinson-Miller)—March 2; A. & R.-1082.
Roped (6 parts) (Universal-Special)—Jan. 27; A-543; R-245.
Rosalind at Red Gate (3 parts) (Universal-Special)—Jan. 11; C-1112.
Rose of the Rancho (Famous Players-Lasky-Success)—March 23.
Ronghneck, The (World)—Feb. 3; R-673; A-809.
Rough Stuff (1 part) (Goldwyn-Ford-Educational)—Feb. 24.
Ruling Passions (Select-Schomer)—Dec; A-546; R-Vol. 38-273; R-Vol. 38-1551; C-Vol. 38-277.
Run to Earth (No. 7, of The Terror of the Range) (2 parts) (Pathe-Diando)—March 16.
Running Wild (2 parts) (Capital Film).
Russia a World Problem (1 part) (General Film-Am. Red Cross).
Russia Dissected (1 part) (General Film-Am. Red Cross).

S

St. Dustan's Happy Blind (1 part) (Paramount-Burton Holmes)—Feb. 9.
Salome (8 parts) (Fox)—A-389; R-Vol. 38-369; C-Vol. 38-547.
Salvation Sue (1 part) (Christie)—Feb; R-1701.
Sammy, A, in Siberia (1 part) (Pathe-Rolin)—April 6; C-1842.
Sandy Burke of the U-Bar-U (Goldwyn-Betzwood)—A & R-942.
Satan, Junior (Metro)—March 3; A. & R.-1526.
Satan on Earth (2 parts) (Gaumont Co.).
Scamps and Scandal (2 parts) (Vitagraph-Big V)—Feb. 17.
Scar, The (World)—April 14.
Scarlet Shadow, The (6 parts) (Universal)—A. & R.-1244.
Scarlet Trail, The (B. S. Moss-G. & L. Features)—R-246.
Scenes at Versailles (1 part) (Educational)—R-342.
Screen Magazine No. 100 (1 part) (Universal)—Jan. 11.
Screen Magazine No. 101 (1 part) (Universal)—Jan. 18.
Screen Magazine No. 102 (1 part) (Universal)—Jan. 24.
Screen Magazine No. 103 (1 part) (Universal)—Jan. 31.
Screen Magazine No. 104 (1 part) (Universal)—Feb. 7.
Screen Magazine No. 105 (1 part) (Universal)—Feb. 14.
Screen Telegram No. 78 (1 part) (Universal)—Jan. 9.
Screen Telegram No. 79 (1 part) (Universal)—Jan. 16.
Screen Telegram No. 4 (1 part) (Universal)—Jan. 22.
Screen Telegram No. 5 (1 part) (Universal)—Jan. 30.
Screen Telegram No. 6 (1 part) (Universal)—Feb. 5.
Screen Telegram No. 7 (1 part) (Universal)—Feb. 13.
Screen Telegram No. 8 (1 part) (Universal)—Feb. 20.
Screen Telegram No. 9 (1 part) (Universal)—Feb. 26.
Screen Telegram No. 10 (1 part) (Universal)—March 5.
Screen Telegram No. 12 (1 part) (Universal)—March 19.
Sculptures in Sugar (on split reel) (Paramount-Bray)—R-902.
Sea Flower, The (Bluebird)—Dec. 23; A-117; R-Vol. 38-1552; C-Vol. 38-1554.
Sealed Envelope, The (Universal)—Feb. 10; A. & R.-1082.
Secret Garden, The Famous Players-Lasky-Paramount)—Jan. 12; A-248; R-386.
Secret Marriage (Triangle)—Feb. 9.
Secret Service Dan (2 parts) (Capital Film).
Serpent, The (Fox)—Jan. 5; A-389; R-672.
Shadows (6 parts) (Goldwyn-Star)—Jan 26; A-678; R-1080.
Shadows of Suspicion (Screen Classics, Inc.)—A. & R.-944.
Shanghai (1 part) (Pathe-Post)—Jan. 12.
She Hired a Husband (Bluebird)—Dec. 16; A-119; R-Vol. 38-1382; C-Vol. 38-1554.

She Wasn't Hungry, But (1 part) (Universal-Nestor)—Jan. 6.
Ship of Dread, The (No. 11, of The Man of Might) (2 parts) (Vitagraph).
Shot for Life, A (No. 10, of The Lure of the Circus) (2 parts) (Universal-Special)—Jan. 20; C-540.
Sign of the Cross, The (Famous Players-Lasky)—Jan. 12; A-545.
Silent Strength (Vitagraph)—Feb. 17; A. & R-944.
Silent King, The (Famous Players-Lasky-Paramount)—Jan. 12; A-541; R-385.
Silk-Lined Burglar, A (6 parts) (Universal-Special)—March 31; A. & R.-1697.
Silver Girl, The (Pathe)—A. & R.-1705.
Simple Experiments in Electricity (1 part) (Pathe)—R-1349.
Singapore (1 part) (Pathe-Post)—C-247.
Sing, Rosa, Sing (1 part) (Universal-Star)—Jan. 20.
Siren's Song, The (Fox-Standard)—Feb. 23; A-391.
Sis Hopkins (Goldwyn-Star)—Feb. 9; A. & R-1525.
Skyland, a Tale of the Northwest (1 part) (World-Prizma).
Smell of the Yukon, The (1 part) (Universal-Star)—March 24.
Smiles (Fox-Excel)—Feb. 23; A. & R.-1289.
Snail, The (Kremer-Shorty Hamilton).
Soapsuds and Sapheads (2 parts) (Vitagraph-Big V)—Feb. 10.
Soft Tenderfoot, A (Fox-Sunshine and Lehrman)—Feb. 23.
Sold (Famous Players-Lasky-Success)—March 30.
Some Mother (Exhibitors Mutual-Strand)—Jan. 12.
Son of a Gun (William L. Sherry).
Soul Adrift, A (Leonce Perret).
Soul of Broadway, The (Fox)—Feb. 9; A-677.
Speedy Meade (Goldwyn-Bennison).
Spender, The (Metro)—Jan. 6; A-118; R-Vol. 38-1554; C-Vol. 38-1555.
Spoilers, The (Film Market-Selig-Reissue).
Spotlight Sadie (Goldwyn-Star)—March 30.
Spreading Evil, The (7 parts) (James Keane)—A-120; R-Vol. 38-987; C-Vol. 38-988.
Square Gambler, The (2 parts) (Capital Film).
Stars of Glory (Pathe-Leonce Perret).
Stolen Record, The (No. 15 of The Lure of the Circus) (Universal-Special) (2 parts)—Feb. 24.
Story of the Orange, The (1 part) (Pathe)—Feb. 9.
Story of Steel, The (1 part) (Goldwyn-Ford Weekly)—March 9.
Strange Escape, A (No. 12 of The Lure of the Circus) (Universal-Special) (2 parts)—Feb. 24.
Struck by Lightning (2 parts) (Capital Film).
Sue of the South (Bluebird)—Feb. 3.
Sure-Shot Morgan (2 parts) (Universal-Western)—Feb. 1.
Suspense (Independent Sales-Reicher).

T

Tangled Tales (No. 6 of The Terror of the Range) (2 parts) (Pathe-Diando)—March 9.
Tapering Fingers (2 parts) (Universal-Western)—Feb. 15; C-1246.
Taste of Life, A (Bluebird)—March 3.
Teddy Birds (Outing Chester)—March.
Teetotalers and Totem Poles (1 part) (Exhibitors Mutual-Rothacker)—C-246.
Tempest and Sunshine (J. Frank Hatch).
Temptation (Paramount—Reissue)—March 2.
Terror of the Air, The (No. 3 of The Carter Case) (2 parts) (Oliver Film)—March 17; A & R-1702.
Terror of the Range, The (No. 1, Prowlers of the Night) (2 parts) (Pathe-Diando)—Feb. 2.
Terror of the Range, The (No. 2, The Hidden Chart) (2 parts) (Pathe-Ddando)—Feb. 9.
Terror of the Range, The (No. 3, The Chasm of Fear) (2 parts) (Pathe-Diando)—Feb. 16.
Terror of the Range, The (No. 4, The Midnight Raid) (2 parts) (Pathe-Diando)—Feb. 23.
Terror of the Range, The (No. 5, A Threat from the Past) (2 parts) (Pathe-Diando)—March 2.
Terror of the Range, The (No. 6, Tangled Tales) (2 parts) (Pathe-Diando)—March 9.
Terror of the Range, The (No. 7, Run to Earth) (2 parts) (Pathe-Diando)—March 16.
That's Good (Metro)—March 24.
Them Eyes (1 part) (Universal-Nestor)—Feb. 17.
They Did and They Didn't (1 part) (Mutual-Strand)—C-388.
Thirteenth Chair (Acme Pictures).
Threat from the Past, A (No. 5, The Terror of the Range) (2 parts) (Pathe-Diando)—March 2.
Three Men and a Girl (Famous Players-Lasky-Paramount)—March 30.
Trick of Fate, A (Exhibitors-Mutual)—February; A & R-1080.
Through Doors of Steel (No. 4 of The Lightning Raider) (2 parts) (Pathe-Astra)—Jan. 25; C-540.
Through the Storm (2 parts) (Capital Film).
Todd of the Times (Pathe)—Feb. 9; A-809; R-674.
Tongues of Flame (Bluebird)—Dec. 2; A-390.
Toton (Triangle)—March 30; A & R-1839.
Toto's Troubles (1 part) (Pathe-Rolin)—Feb. 16.
Traps and Tangles (2 parts) (Vitagraph-Big V)—Jan. 20.
Traveling Salesman, The (Paramount)—Jan. 5; A-543.
Treat 'Em Rough (5 parts) (Fox-Victory)—Jan. 5; A-116; R-Vol. 38-1380; C-Vol. 38-1383.
Trip to Bird Island with Prizma, A (1 part) (World-Prizma)—R-902.
Trip to the Leeward Islands (on split reel) (Paramount-Bray)—R-342.
Troop Train, The (6 parts) (Wm. L. Sherry).
Truth About the Liberty Motor, The (1 part) (Goldwyn-Ford Educational)—Jan. 20; R-487; C-540.
Turn in the Road, The (Exhibitors-Mutual)—A & R-1841.
Twilight (6 parts) (Wm. L. Sherry)—Feb. 24; A & R-1385.
Two Brides (Famous Players-Lasky-Paramount)—Feb. 9; A & R-1243.

U

Under the Top (Famous Players-Lasky-Paramount)—Jan. 12; A-248; R-385.
Under Two Flags (Fox)—Jan. 26; A-542.
Underworld Terrors, The (No. 3 of The Lightning Raider) (2 parts) (Pathe-Astra)—Jan. 19.
Unknown Quantity, The (Vitagraph)—April 14.
Unpardonable Sin, The (Harry Garson).
Unto the End (Triangle)—Jan. 26.
Up the Flue (1 part) (Universal-Star)—Feb. 10; C-947.

V

Vacation Land (1 part) (Mutual-Rothacker)—Dec. 22; R-341; C-388.
Vacuum Room, The (No. 2 of The Carter Case) (2 parts) (Oliver Film)—March 17; A & R. 1702.
Vagabond of France, A (4 parts) (Pathe)—Jan. 26; A-543; R-387.
Vengeance of Hate (2 parts) (Capital Film).
Venus in the East (Famous Players-Lasky-Paramount)—Jan. 26; A & R-940.
Victory Army in the Making (1 part) (No. 4 of Made in America (W. W. Hodkinson-Miller)—March 9; A & R-1082.
Virginian, The (Paramount-Success)—Dec. 29; A-118; C-246.
Virtuous Wives (First National)—Dec 29; A-244; R-244.
Volcano's Prey, The (No. 12, The Man of Might) 2 parts) (Vitagraph).
Vulture's Vengeance, The (No. 3 of the Red Glove) (2 parts) (Universal-Special)—March 28.

W

Wanderer and the Whozitt, The (1 part) (Educational-Bruce).
Wanted—$5,000 (1 part) (Pathe-Rolin)—Jan. 12; C-247.
Wanted for Murder (5 parts) (Independent Sales, Harry Rapf) A-250; R-Vol. 38-1382; C-Vol. 38-1555.
War Birds (On Split Reel) (Paramount-Bray) R-1349.
War Brides, Our Picturesque Neighbors and Cartoon (1 part) (Paramount-Bray)—Feb. 9.
War Women of England, The (1 part) (Paramount-Burton Holmes)—Feb. 16; R-1349.
Washington Air Patrol, The (1 part) (Educational-Bruce).
Way of a Maid, The (1 part) (Mutual-Strand)—March 23.
Way of a Man With a Maid, The (5 parts) Famous Players-Lasky-Paramount)—Dec. 29; A-Vol. 38-1390; R-245; C-246.
Way of the Strong, The (Metro)—March 17; A & R-1838.
Welcome Home (1 part) (Christie)—Feb.; R-1701.
Western Stuff (1 part) (Mutual-Outdoor)—Jan. 26.
What Every Woman Wants (Mutual)—Feb.; A & R-1389.
What Is a Mexican? (1 part) (Educational-Bruce).
What Love Forgives (World)—Jan. 6; A-116; R-114; C-247.
What Shall We Do With Him? (World)—Feb. 10.
What Uncle Sam Had Up His Sleeve (1 part) (Goldwyn-Ford Weekly)—March 23.
What Uncle Sam Will Do for Two Cents (1 part) (Ford-Educational)—Feb. 13; R-487; C-540.
When a Girl Loves (Jewel) (6 parts)—A & R-1700.
When a Man Rides Alone (Pathe) A-390; R-115; C-390.
When Men Desire (Fox-Standard)—March 9; A & R-1697.
Where "The Spirit That Won" Was Born (1 part) (Ford-Educational)—Feb. 17.
Where the West Begins (Pathe-American)—March 2; A & R-1081.
Whom the Gods Would Destroy (McCauley).
White Roses, The (No. 13 of The Lightning Raider) (2 parts) (Pathe-Astra)—March 30.
Why Germany Must Pay (Metro); A-676; R-539.
Who Cares (Select)—Jan. A-542; R-526.
Who Will Marry Me? (Bluebird)—Jan. 27; R-675.
Wicked Darling, The (6 parts) (Universal-Special)—Feb. 24; A & R-944.
Wife or Country (Triangle)—Dec. 29; A-251; R-115; C-247.
Wife Breakers, The (1 part) (Universal-Star)—March 29.
Wildcat of Paris, The (6 parts) (Universal-Special)—Jan. 2; A-116; R-Vol. 38-1552; C-Vol. 38-1556.
Wild Goose Chase (Triangle)—March 2.
Wild Honey (6 parts) (De Luxe); A-249; R-Vol. 38-1381; C-Vol. 38-1384.
Winning Girl, The (Famous Players-Lasky-Paramount)—Feb. 23; A & R-1527.
Winter Sports; The Passing on the Cannibal; Theory of the Long Range Shell (1 part) (Paramount-Bray)—Feb. 2.
Wishing Ring Man, The (Vitagraph)—March 10; A & R-1388.
With the American Y. M. C. A. in London (1 part) (Paramount-Burton Holmes)—Feb. 2.
With the Boy Scouts in Camp (1 part) (Universal); R-488.
Wives and Other Wives (Pathe-American); A-251; R-Vol. 38-1247; C-Vol. 38-1250.
Wolf and the Teutons, The (1 part) (Educational-Bruce).
Wolves of Kultur (No. 13, The Huns Hell Trap) (2 parts) (Pathe); C-247.
Wolves of Kultur (No. 14, The Code of Hate) (2 parts) (Pathe-Western); Jan. 12; C-247.
Wolves of Kultur (No. 15, Reward of Patriotism, The (Pathe); C-388.
Woman (Hiller & Wilk-Tourneur); A-392; R-Vol. 38-691; C-Vol. 38-760.
Woman of the Index, The (Goldwyn)—Feb. 23.
Woman! Woman! (Fox); A-809; R-804.
World to Live In, The (Select)—Feb.; A & R-1385.

Y

Yankee Doodle in Berlin (Abrams-Sennett).
You Couldn't Blame Her (1 part) (Christie)—Feb; R-1700.
You Never Saw Such a Girl (Famous Players-Lasky-Paramount)—Feb. 16; A & R-1386.

Z

Zamboanga—General Pershing's Headquarters in the Philippines (Paramount-Burton Holmes) (1 part)—March 30.

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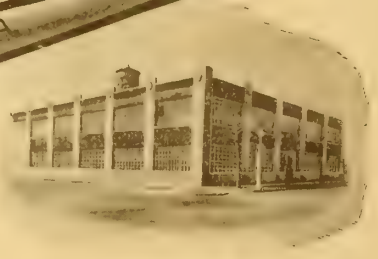
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